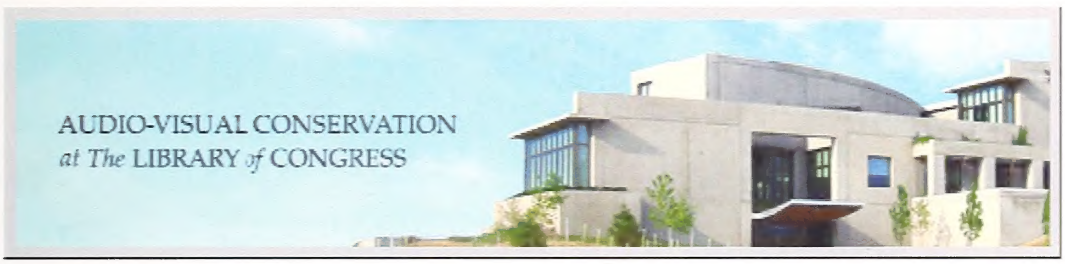

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MOTION PICTURE HERALD

JUL 25 1945

REVIEWS
(In Product Digest)
Slightly Dangerous
The Youngest Profession
Keep 'Em Slugging
Stand By, All Networks
Haunted Ranch
Valley of Hunted Men
Tenting Tonight on the Old Camp Ground

Showmen judges elect Ninth annual winners of Quigley Awards

LOUIS CHARNINSKI
Capitol Theatre
Dallas, Texas

EDWARD FITZPATRICK
Poli Theatre
Waterbury, Connecticut

First War Showmanship Award

JACK MATLACK
Hunt Theatres
Medford, Oregon

—in

Better Theatres

The Theatre in the W[illegible]—at Home and Abroad

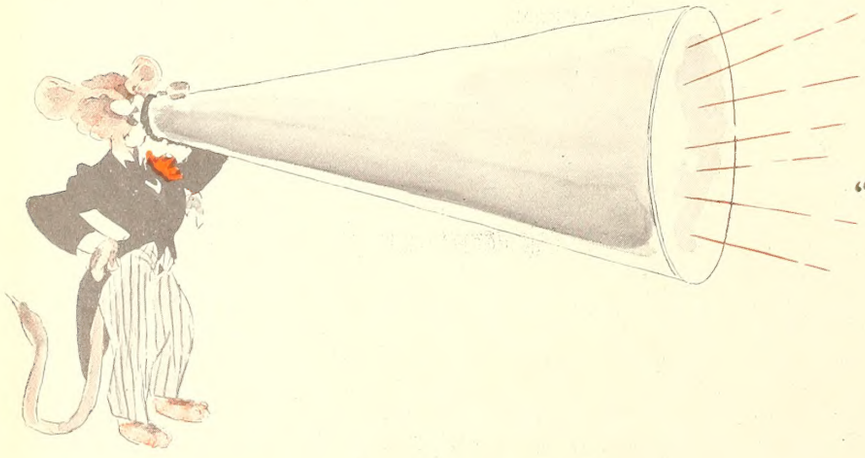
VOL. 150, NO. 10 MARCH 6, 1943

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COLVIN BROWN, Publisher

MARTIN QUIGLEY
President and Editor-in-Chief

TERRY RAMSAYE, Editor

Vol. 150, No. 10

March 6, 1943

The OWI—Policy and Performance

By MARTIN QUIGLEY

THE Bureau of Motion Pictures of the Office of War Information has an announced policy which contemplates providing the industry with information and guidance on problems and possibilities arising out of the war.

It is obvious that, operating under such a policy, the services of some government agency are not only desirable but essential to the industry in the furtherance of that quality of cooperation in the war effort to which it is dedicated.

The announced policy of the motion picture division of the OWI covers only that which the industry is not only willing to receive but actively seeks, yet difficulties of a disturbing character have arisen in relations between the industry and the OWI. Other difficulties are in prospect.

It therefore seems timely that certain of the pertinent facts should be examined:

ONE plain reason for difficulties, past and present, is the fact that the personnel of the motion picture division of the OWI is virtually without representation from the ranks of persons of qualified knowledge and experience in the business of motion pictures. Generously represented are persons who previously have disclosed arty and sideline interests in motion pictures and others who have shown more in the way of ambition for an association with the industry than anything in the way of a qualification which might effectuate that ambition.

Certain of these persons, now clothed with the mantle of government authority, are seeking to exert that influence in motion picture affairs which as private individuals they failed to effect. That their current ministrations should be looked at askance is not difficult to understand.

While the Government in their operations with various trades, industries and businesses have not failed to select as their representatives persons of knowledge and experience in various fields, when it comes to motion pictures the first necessary qualification, it seems, is the absence of any connection, situation or interest which might even imply a knowledge of and experience in the business of motion pictures.

In a business of such complexities and intricacies—whether or not it so appears to the uninformed—it is inevitable that difficulties in the relations between government representatives and the industry should appear. Despite evident goodwill and sincerity on the part of all concerned, such difficulties have arisen and are certain to continue to arise. The war—let us hope—shall not last long enough to provide time to teach these persons, who even now are not gaining practical experience, and who are constantly torn between a wonderment as to what makes the wheels go around and an urge to apply a monkey wrench as a show of professional capacity.

Mr. Will Hays is devoted to a wall motto which says, "Difficult things are done at once; the impossible takes a little longer." It will take "a little longer" to do much with some of these people. This, in reality, is due only in part to the persons themselves. It is due in part also to what they are trying to do—or at least what they appear to be trying to do.

REPRESENTED in the motion picture bureau of the OWI are several who have an abundance of ideas about a new and better world. In their official capacity they seek to supply an informational service to the industry, conveying facts and figures obtained from other government sources, advising and counselling on the basis of access to government information and otherwise assisting in gearing industry operations to the war effort. Privately, however, imbued as they are with ideas, visions and fancies about social, economic and political matters, they seek, consciously or unconsciously, to veer the subject matter and treatment of motion pictures in directions consistent with their individual beliefs. Difficult, indeed, it is for them to draw the line, or act upon it, when it comes to distinction between what constitutes industry cooperation in the war effort on one side and pressures for their cherished readjustments of the social, economic and political order on the other.

It is here principally that the misunderstandings arise. It is here that the producer becomes confused—if not suspicious—as to what the OWI is driving at. Discussion and explanation have afforded no worthwhile clarification—and are not likely to. One party is thinking only of making motion pictures in cooperation with the war effort. The other party is thinking of that—and something else.

AN illustration of the condition is to be had in a Hollywood dispatch of Mr. Fred Stanley to Sunday's *New York Times* in which it is reported that the OWI has rebuked Metro-Goldwyn-Mayer for its manner of depicting British life in certain recent films. A supposedly middle-class setting was rated as too lavish in "Mrs. Miniver." "Random Harvest" was chastized because a scene showing members of the House of Commons at tea on Westminster terrace failed to depict members wearing baggy and unpressed trousers, denim shirts open at the neck and exposing hairy chests and that sort of thing. An indignity to members representing the Labor party seems to have been perpetrated. The OWI also would have us know that the appointments

[Continued on following page]

THIS WEEK IN THE NEWS

The OWI—Policy and Performance

[*Continued from preceding page*]

of Greer Garson's home and her apparel were too upper-class conscious.

The obvious import of this is that the OWI would have the producer lead rather than depict the social trend. That any part of this has anything to do with the war effort is something that could only be tortured into any reasoned and unprejudiced examination of the facts.

Metro-Goldwyn-Mayer knows very much better than the OWI what is acceptable to the British public in the way of depictions of social conditions. It has been a long time in finding out. It has much better means to accomplish that purpose. It acknowledges only a responsibility for public entertainment—not social reform. Hence such attentions on the part of the OWI are inevitably and unnecessarily confusing, unless of course the undisclosed premise of the OWI is to use its wartime powers for purposes not heretofore disclosed in its prospectus.

Advice as to the acceptability of material in the British market—if accurate and germane—is useful. American pictures must be so produced as to insure popularity in the British market, both in the national interest and for commercial purposes. Results of recent date in these regards have been far from unsatisfactory. If there have been transgressions against the social consciousness of the British public this has not been registered at the box office. There are no non-theoretical reasons for assuming that they have. As a matter of fact, the recent British production, "In Which We Serve," which was outstandingly successful in the United Kingdom, registered class distinctions beyond anything in any recent American picture of British life. This facet of "In Which We Serve" completely escaped public attention in this country as well as in Britain with the exception of the OWI and the Left-wing press.

Another part of the OWI story is its own production. Nothing much was expected from that—and nothing has happened which warrants revision of the initial estimate. It is providing a happy opportunity for inexperienced experimentation which adds up to no great harm except that much raw stock, which is being purposelessly exposed, might better be used in films to be seen by an audience which would be impressed by them.

The motion picture division of the OWI is the Government agency nearest related to the industry. The industry is determined to yield the greatest possible cooperation to this agency on the war effort. It is unfortunate that such cooperation is being made so difficult.

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ON THE MARCH — Red Kann discusses Hollywood relation to war Page 18

ACADEMY hears Mellett make "Faith Award" Page 19

STUDYING "work or fight" order as it applies to exhibition Page 22

"MINIVER" public choice among films released in 1942 Page 25

NO bills affecting industry passed in state legislatures Page 28

BRITISH industry geared for cuts in film raw stock Page 33

CLEARANCE schedule is based on admission price charged Page 36

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For Mickey

THE EMPLOYER of Mickey Rooney, Metro-Goldwyn-Mayer, on Monday appealed his classification in 1-A by a Los Angeles draft board. The company asked that the star of the Hardy series and three times box office champion in the *Fame*-Motion Picture Herald poll of exhibitors, be deferred as an essential worker in an essential industry. It was the first such request in behalf of an actor. Mickey's mother said the request had not come from him.

ON THE MARCH by RED KANN

In which he tells how Hollywood gets serious in the process of relating Production to War. On page 18.

B—Flat

IT SOUNDS as though George E. Browne is singing. The former IATSE president, now serving an eight-year prison term for extortion, was questioned last week in New York before a special Federal grand jury investigating rackets. The jury is interested in the uses and present whereabouts of a reported $1,500,000 collected from members of the union under Browne's regime. The grand jury has been probing connections between Chicago gangsters and Browne and Willie Bioff, his personal representative, who is serving 10 years on the same extortion count. Indictments against some members of the Chicago gangs are indicated.

The Chicago *Tribune,* in a story which was quoted by New York and Hollywood papers, said Monday that it had learned from an informant who had refused to disclose his name that members of the old Capone gang, conspiring with persons from the film industry through Browne and Bioff, had extorted millions of dollars from film industry workers.

Mr. Welles 1-B

THE ARMY has accepted Orson Welles for limited service. From Los Angeles it was reported that the actor, writer, producer, etc., and goodwill envoy to South America for the Coordinator of Inter-American Affairs, had asked for and received his Army induction physical examination. He is in 1-B, awaiting a call from his draft board.

Originally "asthma, flat feet, weak back and a tendency towards arthritis" had classified Mr. Welles in 4-F.

Three Completed

SCRIPTS for three short subjects have been completed by the Hollywood office of the Coordinator of Inter-American Affairs, under the supervision of Jack Chertok, collaborating with Mervyn LeRoy. They will be presented to major studios for consideration as material for production and distribution on the entertainment screen, here and in Latin America.

Titles have not been disclosed and the CIAA showed reluctance to discuss them. But the three completed scripts are reported to deal with the music, art and history of South America. One treats of families whose forebears took the Confederate side during the Civil War, then went to South America after Appomattox.

No studios have as yet made public commitment to produce the films. Francis Alstock, director of the film division of the CIAA, is now in California, discussing them with producers. In December he said nearly a dozen scripts were in final stages at the Chertok-LeRoy office and that approximately 40 themes were in preparation. There have been frequent reports that the bulk of the Coordinator's production, non-theatrical as well as theatrical, would be transferred to California.

Phil Reisman, foreign manager and vice-president of RKO, has been named an associate director of the film program by Nelson Rockefeller. He will supervise the New York office during Mr. Alstock's absences, in addition to continuing as part time director of Latin American distribution for the agency.

Calls it Voluntary

Washington Bureau

WITH all major studios agreeing to submit their scripts for review by the Office of War Information, industry-Government cooperation will reach a new high, Lowell Mellett, chief of the OWI Motion Picture Bureau, said in Washington Tuesday just before leaving for Hollywood to address the Academy Awards banquet Thursday night.

The actual methods will be set forth in a plan which Mr. Mellett expects to receive this week, embodying the results of last month's conferences with studio heads and company executives in Hollywood. The plan, he stressed, will be entirely voluntary on the part of the producers.

Broadly, Mr. Mellett said, the plan contemplates that the OWI shall review all scripts and treatments during production, with a view to making suggestions for correction of situations not conforming to the Administration's war program, foreign policy, and the like.

The PRESIDENT *to the* INDUSTRY:

The following letter from President Roosevelt to Walter Wanger, president of the Academy of Motion Picture Arts and Sciences, was delivered to be read at the Academy Awards dinner at the Ambassador Hotel in Hollywood, Thursday night.

"I regret that it is impossible for me to address by long distance telephone those who are gathering with you for the annual Academy Awards dinner. I do wish to extend my cordial greetings and heartiest congratulations. At no time in the history of motion pictures have these Awards possessed so much significance. Achievement in motion pictures today means much more than merely having attained the heights in public entertainment. In total war, motion pictures, like all other human endeavor, have an important part to play in the struggle for freedom and the survival of democracy. Those who achieve highly in motion pictures at this time have contributed greatly toward that end.

"It is a matter of deep satisfaction to me, as it must be to you, that we have succeeded in turning the tremendous power of the motion picture into an effective war instrument. Without the slightest resort to the totalitarian methods of our enemies, we have preserved, and shall continue to preserve, the right of free expression which is so distinctly the mark of the democratic way of life.

"We are able to do this by voluntary cooperation of the motion picture industry and the Government because all of us have a common goal of our own free choice.

"In the months to come world conditions may cause the motion picture industry to play an even larger part in the war against Axis tyranny. I know that the responsibility this presents will be cheerfully and completely fulfilled, because no one has a greater stake in victory than you whose profession is so bound up with the maintenance of the American tradition of free communications. I know that you will give as generously of your time, your intelligence and your effort as you have during the first fifteen months of the war.

"There has never been a time when the work of your Academy in fostering the fullest development of your industry could play so large a part in the life of the nation. I know that you will not fail the American people and the cause of democracy."

■ ■ ■

A telegram from Secretary of the Navy Frank Knox to Mr. Wanger expressed the Navy's appreciation of the industry's "splendid efforts" to accomplish an important job under the restrictions imposed by war. Donald Nelson, chairman of the War Production Board, addressed a letter to the Academy, thanking stars, producers, directors, theatre owners and their staffs for their patriotic response to every call.

The speech made at the dinner by Lowell Mellett, director of the Motion Picture Bureau of the Office of War Information, conferring a "Faith Award" on the industry, appears on page 19.

Benefit

PROFITS from RKO's "Forever and a Day," made by British actors and writers of Hollywood, in this country will go to the National Foundation for Infantile Paralysis, and in other countries to their national charities, the company announced in New York Wednesday.

N. Peter Rathvon, president of RKO, in the course of an interview at the home office, termed the film "big in every sense of the word." Ned Depinet, president of RKO Radio Pictures, said it would be sold in the usual manner, the company footing distribution costs, and profits thereafter going to the charities. Basil O'Connor, the President's friend and former law partner, and president of the Foundation, expressed appreciation for the gift.

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THIS WEEK the Camera observes:



■ HONOR, for his war charity efforts, was paid to Charles Skouras, National Theatres chief, in Hollywood last week. One hundred associates attended a testimonial at the Roosevelt Hotel where Marie Melos, left, active in Greek War Relief, and E. J. Fostinis, director, presented a scroll to him. Watching is Mrs. Skouras.



Helen Hildinger, Trenton; Joseph Conway, Bala-Cynwyd.

Glen Cross, Battle Creek; Sidney Samuelson, Philadelphia; H. A. Cole, Dallas.





■ COWBOY Si Seadler, MGM's New York home office advertising manager, on recent vacation at the Double U Ranch, near Tucson. He also visited his company's Culver City studio before returning to New York.



Ray Branch, Michigan; M. A. Rosenberg, Pittsburgh.

NATIONAL ALLIED'S board of directors, in New York last week for its annual meeting, re-elected M. A. Rosenberg, of Pittsburgh, president, and Abram F. Myers, Washington, chairman and general counsel. It also heard the annual report of the chairman, heard and discussed that of the "Caravan" committee, and let it be known that its attitude on the proposal of William F. Rodgers, MGM sales manager, for a single national exhibitor association, would be made public shortly. It also heard from Harold Hopper, chief of the WPB motion picture section. (See page 38.) Left, and above, are some who attended the meeting.

[Photos by Staff Photographer]

■ G. S. EYSSELL, center at right, managing director of Radio City Music Hall and host at a luncheon celebrating eleven weeks of "Random Harvest" at his theatre, presents silver plaques to those responsible for the picture. Mervyn LeRoy, left, director, accepts in behalf of himself, Greer Garson and Ronald Colman, stars, and Sidney Franklin, producer. William F. Rodgers, Loew's, Inc., vice-president, right, accepts for the company. Other plaques, for the writers, were accepted by Howard Dietz, advertising and publicity director.



By Cosmo-Slieo



■ VISIT, left. Lieutenant William Blank, former Peru, Ind., theatre manager, and participant in 16 European bombing raids, was entertained in Indianapolis recently by former associates. Here are John Doerr, Nat Blank, Lieutenant Blank, James Gregory, B. C. Hoover and Peter Panagos.



By Staff Photographer

REELECTED president of the Association of Motion Picture Producers, Hollywood, was Y. Frank Freeman, Paramount's production chief. It is Mr. Freeman's third term. The Association renamed him at its annual meeting Monday night.



By Staff Photographer



By Staff Photographer

■ MANPOWER, a currently pressing problem, was discussed at a New York meeting last week of the WAC theatre division before a delegation that visited Paul McNutt in Washington. (See page 22.) Among theatre executives at the New York meeting were, above, John Harris, Pittsburgh; E. V. Richards, and Abe Berenson, New Orleans; left, Robert Wilby, Atlanta, Robert O'Donnell, Dallas.



COMMISSIONED a Second Lieutenant, at Fort Knox, Kentucky, was John "Bud" Wolfberg, formerly of the Schine circuit.

■ HIS PROMOTION as sales manager of Warners' western and southern division, to which Detroit has been transferred, brought Roy Haines a luncheon from that city's theatremen, at the Book Cadillac Hotel. Below are Sam Barrett, A. A. Maxwell, W. B. Collings, Allan Dowzer, Jack Keegan, Carl Buermele, Mr. Haines, Robert Dunbar, Earl Hudson, Frank Wetsman, O. W. Brooks, Lou Wisper, E. C. Beatty, James Sharkey, W. W. Brumberg.





■ "SHOWTIME" in rehearsal. The Interstate circuit's 75th broadcast in the series discussed recently in the Herald by Red Kann will be dedicated to its employees now in service. It is scheduled for Sunday, March 14th, over the Texas Quality network. Above are Conrad Brady, Kate Williams, Raymond Willie, Maurice Steinberg.

THE INTERNATIONAL world premiere of Joseph E. Davies' "Mission to Moscow" was being discussed this week by the author, former U. S. Ambassador to Russia, and Warners, producer of the picture. Below are Mr. Davies, right, and Harry M. Warner, president of the company.





By Staff Photographer

PRESIDENT of Pathe Laboratories is John S. Young, left, elected by the board last week. The post has been vacant since 1940, when O. Henry Briggs resigned to assume the presidency of PRC. Mr. Young also is a director of PRC.

JUDGES NAME THREE FOR QUIGLEY AWARD HONORS IN 1942 SHOWMANSHIP

Goldenson Speaks for New Effort to Hold Patrons Won by War Pressures

Under the vaulted white-and-silver of the Victorian glories of a ballroom of the Hotel Astor, overlooking moiling, busy Times Square in New York, Tuesday, an unprecedented array of executive experts of the motion picture industry assembled and passed upon the entries of the ninth annual competition for the Quigley Grand Awards for theatre showmanship in 1942. Additionally the judges also passed upon the entries for the new and special competition for a new Quigley Award for War Showmanship in the same period—for the showman doing the most and best for the war effort apart from the general entertainment obligation of the theatre.

The winners:

LOUIS CHARNINSKY, the Silver Grand Award, earned at the Capitol theatre, Dallas, Tex., unit of the Interstate Circuit of Texas.

EDWARD FITZPATRICK, the Bronze Grand Award, for his showmanship activities at the Poli theatre of the Loew Circuit in Waterbury, Conn.

JACK MATLACK, the Quigley War Showmanship Award, for the consistency of his showmanship on behalf of the war effort at the four theatres of the George A. Hunt Circuit in Medford, Ore. On February 9th, Mr. Matlack joined the J. J. Parker Theatres at Portland, Ore.

A new intensity of application marked the work of the judges, all representative of the top rank of executives in advertising, publicity, distribution and theatre operation. Hours were spent in the consideration of the entries, and some of the decisions were close.

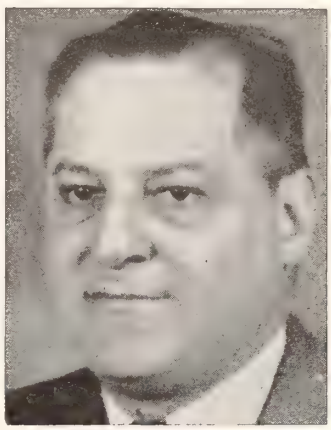
The judges and other guests of the occasion were greeted at a luncheon by Martin Quigley, editor-in-chief and president of Quigley Publication, presiding in behalf of MOTION PICTURE HERALD and its Round Table department, which conducts the competitions under the ministrations of Robert Wile and Gertrude Merriam.

Mr. Quigley made acknowledgment of the important recognition which the attendance denoted for this endeavor in behalf of showmanship in these days of national emergency and war—a recognition of the vital nature of the service of the screen. He added, too, that "the Government has found the screen has no equal as a medium with which to address our public, and the world. We are contributing in an important way to the nation's war effort."

Leonard Goldenson, vice-president in charge of Paramount theatre operations, was introduced by Mr. Quigley as the speaker of the occasion, with the observation that this young man was the operating head of the most important theatre circuit in the world.

Mr. Goldenson made sharp appeal to the audi-

(Continued on page 17, column 1)



Louis Charninsky, Silver Grand Award Winner



Edward Fitzpatrick, Bronze Grand Award Winner



Jack Matlack, War Showmanship Award Winner

Matlack Wins First Quigley War Showmanship Award

The first Quigley War Showmanship Award was voted to Jack Matlack who, during 1942, was in charge of publicity, exploitation and advertising for the George A. Hunt Theatres in Medford, Ore. Mr. Matlack was awarded the prize for the consistency of his showmanship in connection with the war effort. Since February 9th, he has been in charge of advertising and publicity for the J. J. Parker Theatres, Portland, Ore., concentrating principally on the Broadway theatre.

Mr. Matlack was followed in the voting by Arthur Mayer whose Rialto theatre in New York City is the first theatre in the metropolis ever entered in a contest of this kind. Mr. Mayer's campaign book, a gift to him by the employees of the Rialto theatre, detailed the activities of the theatre throughout 1942. Mr. Mayer himself is an active member of the War Activities Committee of the Motion Picture Industry.

Following closely on the first runner-up was Arthur Wartha, whose promotion on "Bataan Week" in Maywood, Ill., was favorably regarded by many of the judges. His campaign was built around the fact that several members of the 192nd Tank Battalion were from Maywood and a giant photograph was unveiled in their memory in the lobby of the theatre. Most of its members were either killed or taken prisoner in the Battle of Bataan. His campaign brought to Maywood the Governor of Illinois, Senator C. Wayland Brooks of that state and other notables. Mr. Wartha obtained front page publicity in the Chicago papers on this event.

Also receiving the votes of several judges was Nat Silver, manager of the Strand, Lowell, Mass., whose promotion was based on the use of the theatre to instruct children on the proper conduct in time of war.

Other important contenders for the War Showmanship Award were Frank Murphy, Loew's theatre, Syracuse, N. Y.; Frank Austin, Fairmont theatre, Fairmont, W. Va.; Clayton Cornell, Pontiac theatre, Saranac Lake, N. Y., and Alice Gorham, director of advertising and publicity for United Detroit Theatres.

Mr. Matlack's winning campaigns were numerous. One was devoted to the first drive to sell War Bonds and Stamps, beginning May 30, 1942. Another was for the benefit of Army and Navy Emergency Relief. A third was for "Salute to Our Heroes" month in September and another for the "Avenge Pearl Harbor Drive" in December, 1942. His scrap campaign, which already had won a citation from Donald Nelson, head of the War Production Board, in a contest conducted by Managers' Round Table, was also considered in the War Showmanship contest.

Judges of Showmanship Assembled to Select Quigley Awards Winners



Leonard Goldenson

■ ■ ■ HERE at the Hotel Astor in Times Square for the ninth annual occasion, an array of experts and executives in showmanship gathered to select the winners from among the final entries of the Quigley Grand Awards competition of the year last passed. And additionally they voted, too, on efforts in the special department of War Showmanship. The occasion, importantly attended, was marked by the earnestness of this day of world war and screen responsibilities.

(Pictures by Floyd Stone, staff photographer; table by Cosmo-Sileo)



Martin Quigley, Spyros Skouras, Sam Shain



Colvin Brown, Oscar A. Doob

Nate Spingold, Stanley Shuford







Terry Ramsaye, Herbert Fecke, William R. Ferguson

Louis Schine, Seymour Morris, Bob Wile



Hal Horne, Tom Connors, Silas F. Seadler

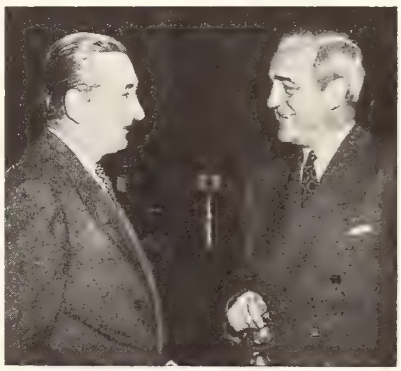




Sam Dembow

George Schaefer, Si Fabian





E. L. Alperson, Ned E. Depinet





O. Henry Briggs



James Balmer, Malcolm Kingsberg

Dan Michalove, Wm. F. Rodgers





Abe Montague, Nate Spingold



Ben Grimm, Ted O'Shea, Harry Thomas, Hugh Owen



John O'Connor, George Dembow



Edward Saunders, H. M. Richey



Charles Reed Jones

Paul Lazarus, Jr., Gradwell Sears, Maurice Bergman





Leon Bamberger, Harry Royster

Executives Vote Quigley Awards

(Continued from page 13)

ence of his fellow showmen to recognize that in today's circumstances with "the war and its payrolls driving the people into the theatres," the obligation to render service that will make today's customers also the customers of tomorrow is implicit. Mr. Goldenson made poignant observation that in many businesses and lines of merchandising the patrons are being pushed around because they have no options to go elsewhere—a pattern which he urged that the motion picture industry cannot afford to repeat—either in production, distribution or exhibition. He advocated ardently that the motion picture theatre must be a place where the patron is well treated, encouraged to form the motion picture habit for the years to come, and the while be served with real values in entertainment. "The public will remember," he said in warning about prices, short shows and quick turn-overs.

Interestingly Mr. Goldenson also urged the most vigorous efforts in the maintenance of standards of theatre housekeeping, full staffs and the training of women in theatre service.

"The showing of Government films," he said, "is a privilege," urging that negative acceptance as "duty" would not suffice. He demanded of exhibition that it enthusiastically sell the "war shorts" and official pictures of message pertaining to the national cause.

"We may not ever again have such an opportunity to build our industry with the public again."

The Judges' decision on the awards was close. On the heels of Mr. Fitzpatrick, Bronze Award winner, was another Loew man, Maurice Druker, manager of Loew's State, Memphis. Following him was Arthur Krolick of the Century theatre, Rochester, N. Y. In fifth place was A. J. Kalberer, who manages the Switow theatre interests in Washington, Ind. In descending order after the five leaders were Clayton Cornell of the Pontiac theatre, Saranac Lake, N. Y., and William Morton, now in the U. S. Coast Guard, but whose showmanship activities at the RKO Albee in Providence last year earned him a Quarterly Plaque and consideration in this week's judging. Richard Feldman of the Paramount in Syracuse, N. Y., pressed Morton closely as did R. Lee Kline of the Orpheum theatre, Philadelphia, followed by Ed Harris, Glendale, Glendale, Calif., William Elder, Loew's theatre, Indianapolis, Ind., Marlowe Conner, Capitol, Madison, Wis., and James Redmond, Bonham theatre, Fairbury, Neb.

Showmanship Merit Impresses Judges

Mr. Charninsky, the Silver Award winner, manages the Capitol theatre in Dallas, which plays no first choice pictures. "I get what no one else wants," says Louis. This factor was an important one in the Judges' decision.

The complete list of those present follows: Leonard Goldenson, Paramount; Sam Dembow, Jr., Paramount; Hal Horne, 20th Fox; Stirling Silliphant, 20th-Fox; Dan Michalove, National Theatres; James Balmer, Harris Theatres, Pittsburgh; Malcolm Kingsberg, RKO; Harry Mandel, RKO; Joseph O'Sullivan, PRC; Spyros Skouras, 20th-Fox; Hal Hode, Columbia; John J. O'Connor, Universal; Maurice Bergman, Universal; Hank Linet, Universal.

Harry Royster, Netco Theatres, Poughkeepsie, N. Y.; William R. Ferguson, MGM; Si Seadler, MGM; Si Fabian, Fabian Theatres; Oscar Doob, Loew's; Ned Depinet, RKO; Gradwell Sears, United Artists; William F. Rodgers, MGM; George Dembow, National Screen; Louis W. Schine and Seymour Morris, Schine Circuit, Gloversville, N. Y.; Alec Moss, Paramount; Hugh Owen, Paramount Pictures.

E. K. O'Shea, MGM; Edward L. Alperson, RKO; Stanley Shuford, Paramount; Nate Spingold, Columbia; Abe Montague, Columbia; O. H. Briggs, PRC; Harry Thomas, Monogram Pictures; Lew Preston, Interboro Circuit; Irving Lesser, Roxy Theatre; Harry D. Buckley, United Artists; Paul Lazarus, Jr., United Artists; Ben Grimm, RKO; Albert Deane, Paramount; Charles Reed Jones, Republic.

Leon J. Bamberger, RKO; H. M. Richey, MGM; George Schaefer, War Activities Committee; E. M. Saunders, MGM; I. J. Hoffman, Warners, New Haven; Don Jacocks, Warners, Newark; Harry Goldberg, Warners; Gil Golden, Warners; Tom Connors, 20th-Fox; Martin Quigley, Colvin Brown, Terry Ramsaye, Gertrude Merriam, Bob Wile, Ray Gallagher, Herbert Fecke, Theodore J. Sullivan, David Harris, Sam Shain, James Cron, Sherwin Kane.

"Instill Movie-going Habits in War Customers"—Goldenson

Leonard Goldenson, Paramount vice-president in charge of theatre operations, was the principal speaker at the luncheon which followed the judging for the Quigley Awards Tuesday in New York. Challenging the industry's showmen to "use their wits and ingenuity to instill the movie-going habit into the millions of new customers now attending", he urged that exhibitors and managers especially remember the importance of rendering service to their communities. The text of his speech follows:

"Our industry is enjoying a lush period today and during such periods it is difficult for anyone to criticize. Business is good in spite of everyone so accordingly 'the king can do no wrong,' but that is just the thing that worries me. It worries me because a few years ago our business fell off after a very flourishing year in 1937.

"As you all know, everybody in the industry began to worry as to what had happened to our business and I can well remember a trip that Spyros Skouras and several others made to the coast to sit down with producers with a view of stimulating our business. We asked each other what happened to the millions of Americans who were not then patronizing the motion picture theatres—why had they left the theatre and what could we do to bring them back.

Cites Timely Appeal Of New Product

"And then came the war and with it the war did more to bring the people back to the theatre than any form of institutional advertising or other programs which we had discussed or visualized. Pictures have been produced that have greater appeal to the imagination because they are timely.

"We have had and are geting a fine series of war pictures and a series of escapist pictures so the public has crowded into the theatres. Of course the public has more money to spend, many people are working longer hours and the tension and strain is greater and they are attracted to the theatre, which offers relaxation to those seeking escape. And at the same time we must all realize that the automobile has been taken away from the people as have resorts and other forms of amusement, so that the motion picture theatre today is practically the only form of real entertainment left to the public.

"At this point I want to make a challenge to all of you showmen and the showmen of this country. Now that millions of new theatre customers are coming to our theatres, how can we make regular customers of them and how can we keep them coming back when this war is over? If we use our wits and ingenuity to keep them coming we can make most of them our customers not only today but for years to come. Going to the movies is a habit and one that can be acquired. Let us make it a habit with the millions of new customers going to the movies.

"A challenge to you showmen—despite the loss of managers, assistant managers and other employees, is that you train the staffs you have left in your theatres as to the importance of service and the importance of maintaining a fine relationship between the theatre and the public. You and I have experienced the bad service in other forms of business and I dare say a greater number of people are saying under their breaths—we have to take it now but when this war is over we will get even.

"People are flocking to our theatres today and it might be along the lines of least resistance for an exhibitor to say—well, they can't do anything else but come to my theatre and since we haven't the help due to the war let them take it.

"We should not adopt such a short-sighted policy. Let's try to keep ourselves in a position at all times where the public will point out that our industry is the only industry to maintain a fine standard of service. If we can do that we will certainly stand out like an oasis on the desert and in my opinion the public will never forget it. This is not only true of service but equally true of the programs that we put on the screens.

Decries "Poor Product, Quick Profits" Policy

"We probably can get away with putting poor pictures on our screens, or even cutting down the length of our programs at peak periods to get turnover and notwithstanding do a tremendous business, and again I say it is a short-sighted policy and one which will come home to haunt you in years to come.

"Certainly it is sheer stupidity for an exhibitor to take advantage of booming conditions to sell his customers inferior and cheap rental pictures at top box office prices. When business is booming the management should take more than usual pains to keep the house outstandingly clean and in tip-top repair. More closely

(Continued on page 51, column 1)

ON THE MARCH

by RED KANN

HOLLYWOOD

SOMEWHERE, sometime in your reading you must have run across that old one about petitioning Washington to admit Hollywood into the Union. This is to report such a state of affairs is no longer true. Hollywood is in, with both feet and all swimming pools.

In the past, a lot of things had trouble negotiating the mountain approaches to the east and the unscaleable walls surrounding the town resisted many onslaughts. But the war has made the grade. No doubt of it. No possible doubt whatever.

The testimony is on all sides. The studios are panting for leading men. Actually, they are cracking their heads over whom to get, what to do. This is paving the way as never before for new faces, but there's little sustained satisfaction on that score, what with the draft astride of one exit and the War Manpower Commission stalking the other. In turn, this leads to gags, some good and some not, about sweet young things and middle age romance. On celluloid, of course.

For the first time in all of its glowing history, Hollywood now knows there are some things money cannot buy. For instance, money today cannot buy stars at prices racing into the stratosphere because the President's directive dictates otherwise. For another, faulty story values cannot be hypoed by sets that dazzle the optics because the War Production Board won't budge beyond its $5,000 limit unless the producer can arrange special dispensation. Sam Goldwyn arranged it for "The North Star," his drama about life in a Soviet village, but that is because Washington reportedly wants this one produced.

For a third, money cannot buy raw stock beyond the limitations determined by Harold Hopper in concert with producers and distributors. While the statistics, of course, demonstrate the studios use only a fraction of the total and release prints consume the bulk, the control works both ways. It is a necessary caution in the interest of maintaining the three major arms of the industry on as even a keel as these uncertain days will allow.

It Can, Is Being Done

THUS, Hollywood knows something foreign to its normal operations has landed, and it is not only the Marine. It learns more each day about the stringencies of the times, how increasingly difficult it is becoming for an industry engaged essentially in its peace time role to play that part in a nation at war.

But it also learns daily that it can be done; that, in fact, it is being done here and throughout the country. No studio has been compelled to shut down because it cannot get raw stock. No distributor has had to suspend. Unlike the radio and the automobile dealer, no exhibitor has closed his doors because production supplied him no film to flash on his screen.

So it is that Hollywood is in more serious mood today than your observer has ever found it. Some who have been here much longer offer their conviction it has never before been quite the way it is now, and they do not except the First World War.

It might be well generally to appreciate that the outside impacts against which production today is forced to cushion itself could have brought about several results. There could have been irresolution, instability and, perhaps, a condition bordering on panic. If any of these are in evidence, your studio-to-studio correspondent has missed all three busses.

Instead, he finds resolution, determination and a great deal of attention to the business at hand; the job of making as many real attractions as ability, intelligence, human frailties and allowances for poor judgment permit.

This does not mean the direct highway to Utopia has been discovered. It does not mean indifferent attractions are not being made or that they will not continue to be made. No one has ever conceived a formula for an all-hit program, regardless of stars or resources. The men running the studios know they will have their clicks and their klucks and so do the men running the theatres. Understanding this is merely understanding the kind of a business this is.

Signs Point to a Change

BUT because all judgment cannot be infallible, Hollywood has gone much too far in the production of war films. Several months ago, and since then, scattered exhibitor opinion sent storm signals aloft without avail. "Too much war," said one. "You're overdoing it," said another. "Give the public relief from this one dominant theme," remarked a third. "You'll drive audiences out of the theatres," flatfootedly observed a fourth.

All of this failed to impress on two counts. One, because overall theatre business was booming enough to absorb what product it was given. Two, because war films are topical and, consequently, hot.

Yet signs of a change are in evidence. Of the 197 features finished or in work at eleven studios, war themes continue to dominate at 43, or almost 22 per cent of the total. Almost at parallel are musicals or comedies with music at 41, or slightly over 20 per cent. Comedies bulk 38, or a bit better than 19 per cent. Westerns, cut to a standard heroic cloth, aggregate 31, or better than 16 per cent. Ten per cent, or 20 in number, are melodramas; seven per cent, or 15 in number, are dramas. Bringing up the rear are nine of the horror school with a percentage of five. Thus, in combination, any two of these types outrun the war cycle.

And a good thing, for war stuff has been overplayed. Too many have been made and inevitably too many have ranged from passable to indifferent to bad. The Office of War Information favors less, provided the remainder is significant, and in this approach is undeniably right.

Vox Populi—Via the Mailbag

HENRY REEVE is president of the Texas Theatre Owners, Inc. From Menard and on association stationery, he writes:

"Our compliments to you for 'On the March' of February 20th and your straight-from-the-shoulder condemnation of a totally uncalled for episode in our industry.

"I've been in the show business just 20 years in Texas this coming first of April. In that time we have seen many changes both on the screen and off, but I doubt that such rank disregard of decency, plain common sense and respect for the motion picture industry was ever shown in the early days when censorship was the continual cry of all detractors of the 'movies'.

"To pull a stunt like this one in war time is even worse. Neither Americans nor theatre men are prudes, but this open invitation to Washington and every other element that is only too glad to have a chance to take a swing at us is an affront to all of us in this great business. Frankly, I did not think that Howard Hughes could lose his head to this extent.

"Again, our compliments to you, to Martin Quigley and to MOTION PICTURE HERALD for having the guts to take the stand you have. Someone should remind Mr. Hughes that the theatres of this country are trying to help win this war and, if they are good American theatres, they will see to it that 'The Outlaw' is properly outlawed from their screens."

■ *From the crystal ball:*

"The Moon Is Down," John Steinbeck's play purchased by 20th-Fox at a fancy $300,000, unreels shortly.

Sir Cedric Hardwicke plays the German colonel commanding the Nazi invasion force and plays it to a fare-thee-well. Highly intelligent performance.

Henry Travers plays the mayor of the invaded Norwegian village with fine ability and dignity.

A rough print, but not too rough, demonstrates this one to be an attraction of definite merit—in production, in drama and in drawing power. Could be one of the upfront contenders of the next couple of months.

ACADEMY HEARS MELLETT MAKE "FAITH" AWARD

Says Government Are Not Seeking 'to Goose-Step the American Soul'

Hollywood Bureau

A new kind of "Oscar", the Government's "faith in you", was delivered to the motion picture industry in Hollywood Thursday night in an address by Lowell Mellett, chief of the Bureau of Motion Pictures, Office of War Information, at the annual awards dinner of the Academy of Motion Picture Arts and Sciences.

Mr. Mellett's speech was in effect a general, if indirect, demurrer to the softly but often repeated charges of pressures toward ideological, political and social influences upon the content of the entertainment products of the screen.

[A message from President Roosevelt to the industry, read at the dinner, appears on page 9.]

The Academy dinner, the great annual institutional event of the production community of Hollywood, was held at the garden be-girt and palm shaded Hotel Ambassador, with its brilliant assemblage of the great and the famous, the literati, the illuminati and the cognoscenti of studioland. Before that sparkling array of personages the golden "Oscars" of honor for attainment were bestowed.

Bob Hope presided as the master of the ceremonies. The principal speakers were Governor Earl Warren of California and Mr. Mellett. In his speech, as prepared for delivery, Mr. Mellett said:

"One thing I have learned in a year or two of rather close association with you people who make America's motion pictures, is that you put a great deal of value on the awards that are bestowed tonight by yourselves—your own best friends and severest critics. I hope I can qualify as a friend and nobody denies that I have been a critic.

"What I wish to talk about is the Government's relation to the motion picture industry and the motion picture art, the Government's present relationship and what I believe to be its proper relationship.

Cites Industry's Voluntary Offer to Aid War Effort

"The fact that the Government has any special relationship at this time, different from that of normal or peace times, is due almost wholly to the spirit, the patriotic spirit, of the men and women who compose the picture industry. More than a year ago your representatives came to the Government—the Government being merely some average citizens like myself—and offered your services in the war effort. They said in effect, 'Tell us what we can do and we will do it.' They were taken at their word, without any reservation.

"For its part, the Government offered to assist you in carrying out this desire to play a full part in the war. A practical, workable method of cooperation has developed from these two parallel proposals, and the result on the whole, I am sure, has been gratifying to both parties.

"There has been, at times, however, some concern on the part of people within and without the industry lest in thus seeming to place themselves to some degree in the Government's hands, the custodians of this great creative art endanger the freedom of the art. It is a natural concern, one with which those of us charged with carrying out the Government's half of the cooperation have had full sympathy. We have been as determined as you could be that we should not win this war through processes that would lose us the important things for which we are fighting. One of those important things is freedom of expression.

"With a year's experience of this mutual enterprise I believe it has been demonstrated that it is possible for the Government in a real democracy to marshal the voluntary services of all its people without transgressing on the fundamental liberties of any of them.

"I can say now with complete conviction, and I believe you will support me in the statement, that the Government has not transgressed upon the freedom of expression enjoyed by those who express themselves through motion pictures.

"The Government's philosophy in its relation to this new and great medium of individual expression goes even deeper. I think I can make that clear by explaining what the Government itself does in the matter of making pictures, as contrasted with what you do. The Government has endeavored to limit itself to the making of factual pictures, designed simply to give the people of America information they need to have and are entitled to have and which the Government needs to have the people here.

"More important perhaps than what the Government does in the matter of making pictures, is what the Government does not do. The Government does not, through the use of pictures, endeavor to regiment the emotions of the American people. To do this, in our opinion, is not a proper function of Government in a democracy.

"The Government has a duty to keep the people informed, a duty expressed by our first President when he said:

" 'Promote, then, as an object of primary importance, institutions for the general diffusion of knowledge. In proportion as the structure of a Government gives force to public opinion, it is essential that public opinion should be enlightened.'

"It was the great Washington's view, even in those days when a democratic form of Government seemed only a hazardous experiment, that the Government should not tell the people what they should think; that the Government should only aid the people in obtaining information as a basis for their thinking. All presidents since Washington have subscribed to this view and, increasingly in our time, have devoted themselves to keeping the people informed.

"If it is accepted that the Government should not direct the people's thinking, surely it will not be argued that the Government should direct the people's feeling. The Government may lay information before the people, but what thinking or feeling results therefrom is, and should be, beyond the Government's control.

"We have been proceeding on this philosophy. We have endeavored to keep emotion out of our Government pictures. We have not sought to sway the people with our eloquence or to move them by the force of our own passion. We have not sought to mesmerize the American people through the play of light and shadow upon their eyes and sound upon their ears. We have not sought to tear at their heartstrings or to excite their anger. We have not fed the people fiction. We have not deemed these things proper things for any Government to do to its people.

"We have not sought to goose-step the American soul.

"This is not to say that emotion is not a proper part of the pictures you make. That would be an absurd thing to say or think. The motion picture art is largely an emotional art. Motion picture artists devote themselves to making people laugh and cry, as well as think. They devote themselves to making people feel. That is the art of motion pictures—but it should not become the art of Government.

"At the basis of all useful emotion there needs to be understanding. As its contribution to the motion picture art—to the work you are doing—the Government concerns itself with efforts to increase understanding. It devotes itself to information.

"Given understanding, arrived at by themselves, there is no question of what the American people will do. They will do the right thing, always. That is true of America's millions; it is being proved more than true of America's artists. Each of you, as an artist, expresses himself in his own way. That is how this great new art has been developed in this free American society and that is how its development will continue, regardless of war—definitely regardless of war, because that is how you can be most effective even during war.

U. S. "Is Not Going Into the Business"

"I have said it is no proper function of a democratic Government to play with the emotions of the people, to seek to regulate the feelings of the people. There is one country in the world whose present Government has a wholly different philosophy.

"You know what you can do with an audience when you put your skill into a picture. So does the Fuehrer, or the Fuehrer's conscripted artists. The difference is that you have a right, a right only controlled by your own conscience, to exercise this gift. No Government, if my thinking is correct, has such a right. You have the right because in your approach to the people you are competing with all the others who enjoy the same privilege.

"So, the Government is not going into the motion picture business. The Government believes the motion picture business is in the right hands. That is the award the Government has to bestow—its faith in you.

"The Government has nothing of silver or bronze or gold to give, nothing you can exhibit on your mantelpiece. The Government has only this confidence in your merit; but that is something you can exhibit in sixteen thousand American theaters and unnumbered thousands of theaters in other lands. And, unlike the well-earned Oscars that will come to some of you tonight, it is not bestowed for a single year, but, I hope and believe, for all the years to come."


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STUDYING "WORK OR FIGHT" THEATRE APPLICATION

Keeping Theatres Open Without Trade Deferment WMC Problem

The Government are considering how "work or fight" orders from manpower and draft authorities apply to theatre operation.

A difficult decision faces officials. They must reconcile the declared policy of keeping all theatres open as essential wartime media of information and public morale with the also declared policy of granting no blanket occupational deferments to specific groups. They must find also millions of recruits for the services and for war work on farms, production lines and in the maintenance of essential civilian activities.

Exhibition on Friday received assurances, however, from Paul V. McNutt, Manpower Commissioner, that it would not have to face "threats" or random directives, from local draft and U. S. employment services ordering employees to leave theatres at once for jobs in powder plants or plane factories. He promised a committee of theatre men that he would investigate all specific complaints of such an arbitrary demand.

On Friday Mr. McNutt and representatives of the theatres division of the War Activities Committee discussed many aspects of exhibition and the manpower situation in an hour-long conference. The group went to Washington following a stormy WAC session last Wednesday in which exhibitor delegates asserted that although many production and distribution jobs had been rated essential, the theatre men, who must get product to the public, had no assurance that they might stay in their theatre jobs.

Instances in which local draft boards and offices of the U. S. Employment Service had solicited theatre help to take war jobs, with the warning that their current activities are non-deferrable were cited at the meeting. Mr. McNutt, asking specific references, promised to investigate.

Complaints of Pressure To Go to WAC

Complaints by exhibitors that their employes are being subjected to unfair pressure by Federal employment offices or draft boards should be sent to the War Activities Committee at New York, Si Fabian, chairman of the theatres division, said Monday. He reported that the conference with Mr. McNutt had agreed that the WAC would act as the channel for such complaints.

Theatre operators, or employees, otherwise deferrable from military service who have been ordered to get into war plants were advised by the WAC to communicate with the national office. If there is evidence of discrimination, the case will be carried directly to top Manpower Commission officials.

On the exhibitor committee which went to Washington to see Mr. McNutt were Mr. Fabian, chairman; E. B. Richards, of New Orleans; E. L. Alperson, RKO; M. A. Rosenberg, national Allied president; R. B. Wilby, of Atlanta; R. J. O'Donnell from Dallas, and Harry Brandt, New York exhibitor.

It was reported that the committee did not request a general declaration that theatre operation is essential in all phases. But they are understood to have expressed to the head of the manpower commission the concern of exhibition over the consequences of a wholesale loss of trained managers, projectionists, and other skilled theatre labor. This would seriously impair the screen's war services, they said.

Theatre employes were not included in the list of 28 non-essential occupations published by the War Manpower Commission last month, Mr. Fabian pointed out. He quoted Mr. McNutt as saying that theatres, just as banks or insurance companies, have not been declared either essential or non-essential.

"There will be no discrimination against theatre employees between the ages of 18 and 38 due to the fact that the theatre business has not been specifically declared essential," Mr. McNutt assured the exhibitors, according to Mr. Fabian. Further, the manpower chief was said to have held that local employment bureau rulings that theatre work in itself is non-deferable are incorrect. He promised the exhibitors that he wolud investigate any specific charges.

Pennsylvania Boards' Letters Are Cited

Meanwhile, it was reported that a number of Pennsylvania draft boards, and offices of the state and Federal employment service had written to theatre managers requesting them to take war production jobs or face the draft. These letters were understood to refer to theatre operation as non-deferrable.

Colonel Benjamin F. Evans, acting director of the Pennsylvania State Selective Service Board, on Monday rebuked local draft boards charged with ordering theatre managers and service employees to give up their posts and enter war work under threat of being drafted for the Army. Such a command was reported by Comerford circuit managers in upstate Pennsylvania. Colonel Evans said local draft boards do not have the authority to direct registrants to change occupations or activities.

"That is a matter entirely in the discretion of each individual registrant," said an official statement. "Local boards, however, do have authority to advise registrants of their right to register with the United States Employment Service."

"The entire position of manpower is in a continuous state of change and the committee will attempt to keep in touch with the situation as it develops," Mr. Fabian said. The War Activities Committee will give increasing attention to this exhibitor problem and officials of the committee urged exhibitors to keep their WAC representatives posted on local developments.

Although exhibitors appeared to have authoritative government assurance that their workers will not be immediately classed with hair dressers, bartenders or cafe entertainers in the non-essential and non-deferrable list, those close to the situation warn that this does not mean that theatres can count on keeping staffs for the duration.

The draft will continue to operate as heretofore among theatre employes. Theatre help is able to transfer to war production, or other work, without the approval of manpower officials. And it is likely that only the key jobs in theatres, projection and trained managers, will be given any consideration as essential.

Accordingly, a number of circuit men are continuing their plans for the training of older replacements or the employment of women. Although many managers and projectionists are above the 38-year limit, it may be changed at any time. Also, heavy inroads among ushers, assistant managers and maintenance staffs may be expected to continue, theatre men have been advised unofficially.

Predictions of the extent to which theatre staffs will be depleted in the near future depend largely on the over-all resolution of current rows in Washington over manpower and draft policies. Pending in Congress are measures to defer fathers, to defer farm workers, and to place specific ceilings on the size of armed services and the number of men who might be taken from agriculture or war industry.

Allocation of workers to essential industries from non-essential ones is also a problem for which ways and means are yet to be worked out. Mr. McNutt has assured Congress that it can be done voluntarily. Representative Wadsworth of New York and others, however, are campaigning for legislation which would make registration and war work assignments compulsory for everyone, male and female.

Studios Begin Analysis Of Workers' Jobs

Hollywood has begun an analysis of the jobs of studio workers to supply information for the War Manpower Commission. Every employee between the ages of 17 and 37, whether actor, producer, writer or studio laborer, will be listed. The figures are intended to give a better understanding of the extent to which production depends on each, and to act as a guide in draft deferment or assignment to war industries.

An attempt last week to again launch joint studio labor-management machinery for discussion of manpower problems got off on the wrong foot when War Manpower Commission officials failed to appear to address a meeting of 800 representatives of virtually every employee group in Hollywood. Transit problems were blamed.

The meeting heard speeches, however, by Y. Frank Freeman, head of the producers association; Paul Dodd, regional War Labor Board vice-chairman, and H. K. Sorrell, head of the conference of AFL studio unions. All expressed approval and urged continuance of the joint management-labor approach to wartime problems.

Make Warner Film Into Book

The Warner Brothers' Merchant Marine film, "Action in the North Atlantic," has been acquired for book publication by E. P. Dutton. The original story was written by Guy Gilpatric.

"Mr. Chips" Does it Again!

ACADEMY AWARD WINNING...

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Schenck, Other Loew Officers Reelected

All officers of Loew's, Inc., headed by Nicholas M. Schenck, president, were reelected last Friday at a board of directors meeting which followed the annual meeting of stockholders, held in New York. All directors were reelected at the latter session.

The board, at its meeting, also declared the regular quarterly dividend of 50 cents per share on the common stock, payable March 31st, to stockholders of record on March 19th.

The reelected officers in addition to Mr. Schenck are: David Bernstein, vice-president and treasurer; Arthur M. Loew, first vice-president; J. Robert Rubin, W. F. Rodgers, Edward A. Schiller, Edward J. Mannix, Al Lichtman, Howard Dietz, C. C. Moskowitz, J. R. Vogel and Sam Katz, vice-presidents; Leopold Friedman, secretary; C. C. Moskowitz, Charles K. Stern, Louis K. Sidney, Len Cohen, R. Lazarus and Nicholas Nayfack, assistant treasurers; Jesse T. Mills, comptroller and assistant secretary; Ben Thau, assistant secretary.

The annual financial statement disclosed operating revenue of $134,580,860.75 for the fiscal year ending August 31, 1942. The net income before taxes was $19,625,092.32 and subsequent net $12,132,606.17.

Preferred stockholders received dividends of $442,071.50 and the common stock yielded $4,997,086. The current working assets were $79,124,812.36.

Loew's, Inc., bought U. S. War Savings Bonds in the amount of $3,089,500 with a maturity value of $4,175,000.

J. Robert Rubin, vice-president of the company, presided over the stockholders meeting. A resolution of thanks and appreciation of the officers and directors was voted for their successful work during the year and the following board of directors was selected: David Bernstein, Leopold Friedman, Eugene W. Leake, Charles C. Moskowitz, William A. Parker, J. Robert Rubin, Nicholas M. Schenck, Joseph R. Vogel, David Warfield and Henry Rogers Winthrop.

Theatre Damaged by Fire

The Majestic theatre in Tamaqua, Pa., suffered damage estimated at several thousand dollars last week when a fire broke out during an evening performance. Mrs. Simon McGonicle, manager, was responsible for averting panic among the patrons by directing the audience to file out in orderly fashion. A broken water main also caused damage to the equipment.

Heads Warner Club

Jay King, manager of Warners' Yorktown theatre, Philadelphia, has been elected president of the Warner Club, employees social organization. Former vice-president in charge of entertainment, Mr. King succeeds Al Zimbalist, who left to join the RKO theatre circuit in New York.

Buenos Aires Bans Two Films

Mayor Carlos Alberto Pueyrredon of Buenos Aires banned the showing of two films, "Man at Arms" and "Leningrad in October" on February 26th. No official reason was given, but it was believed due to Argentina's policy of maintaining "strict neutrality."

Joins Army as Captain

W. V. Toney, head of Tri-States Theatres' maintenance department, is a captain in the Army Anti-aircraft Division at Camp Wallace, Texas.

Lazarus New UA Ad Manager



By Staff Photographer

Paul Lazarus, Jr., on Monday last assumed the post of advertising and publicity director of United Artists, with headquarters at the home office. The company's first advertising and publicity director, in 1919, was Mr. Lazarus' father, Paul Lazarus, Sr., who is now a sales executive with the company.

The new advertising and publicity director came to United Artists from the Buchanan & Company advertising agency, where he handled motion picture and theatre clients as an account executive. Prior to that he was with Warner Brothers, which company he joined in 1933, shortly after his graduation from Cornell. He left Warners for the Buchanan post last October. For Warners he handled pressbooks, worked on sales promotion, supervised the field force and was supervisor of trade advertising.

Mr. Lazarus was president of the Associated Motion Picture Advertisers in New York during 1939 and 1940, and still is a vice-president of that organization.

He succeeds David E. "Skip" Weshner, whose resignation was to take effect on Friday.

Connecticut Closing Eases Fuel Oil Crisis

Governor Baldwin of Connecticut announced over the weekend that the fuel oil shortage had been considerably relieved since Monday closings of business had been ordered throughout the State. The closings had been in effect since the middle of January. Theatres cooperated by also closing one day a week. The Governor said that in the event of mild weather, the closings would not be necessary.

Wins Air Force Commission

Benjamin Astor, formerly associated with the home offices of Warners and Columbia, has been commissioned a second lieutenant in the Army Air Forces. He was graduated from the administration school at Miami Beach on March 1st.

Hays Preparing Report

The annual meeting of the Motion Picture Producers and Distributors of America will be held on March 31st, and Will H. Hays has returned to New York from the coast in order to start work on the report. March 5th was Mr. Hays' 21st anniversary in the industry.

Holdovers Big On "Hitlers Children"

Now in its second week at the Paramount theatre, New York, Edward Golden's production for RKO, "Hitler's Children" is "maintaining remarkable holdover pace" since its national release, it was reported this week by Robert Mochrie, general sales manager of RKO Radio.

In Los Angeles, the film is playing day and date at the Hillstreet and the Pantages, topping the former's all-time record by 80 per cent and the latter's by 55 per cent, holding over in both theatres for an indefinite run, according to the company. The dual run of the picture at the Paramount and Music Hall in Seattle, in the first two days, has set new house records with indications that it will be held over beyond its first week. In St. Louis, following two weeks at the Ambassador, "Hitler's Children" moved to the Missouri for another week. Grosses and holdovers for the picture are reported by the company from Chicago, Cleveland, Detroit, Toledo, Akron, Peoria, Rockford, South Bend, Springfield, Champaign, Ann Arbor, Flint, Grand Rapids, Lansing, Saginaw, Kalamazoo and Jackson, Mich.

Other holdovers of the week include: "Air Force," Warner Bros., fourth week, Hollywood, New York. "Casablanca," Warner Bros., fourth week, Strand, following a 10-week run at the Hollywood; sixth week, Hartford; fifth, Los Angeles, day-and-date in three theatres; fourth week, Seattle, San Diego, Reading, Chicago, Cleveland; third week, Akron, Louisville, Washington, Dallas, Long Beach, Sacramento, Ottawa; second week in Waterloo, Tampa, San Antonio, St. Paul, Oakland, Minneapolis and Harrisburg. "Yankee Doodle Dandy," Warners, third week in Nashville, Pasadena, Pittsburgh; second week in New Bedford, Washington, Birmingham, Kansas City, Seattle, Tacoma and Montreal.

"Pittsburgh," Universal, began a second-week holdover Wednesday at Loew's Criterion, New York. "Meanest Man in the World," 20th Century-Fox, entered its second week Wednesday at the Roxy. "Crystal Ball," United Artists, ended its second week at the Capitol Wednesday and was followed by MGM's "Reunion in France," starring Joan Crawford, which opened on Thursday. "Saludos Amigos," Disney-RKO, began its fourth week at the Globe on Friday. "Lucky Jordan," Paramount, ended its sixth week at the Rialto on Thursday and was followed by "Frankenstein Meets the Wolf Man," Universal.

"Ice-Capades" Stage Show Strong in Cleveland

The 10 performances which "Ice-Capades of 1943" played during its stay at the Cleveland Arena, February 14th to 21st, grossed approximately $85,000, and drew 65,840 customers, it was reported last week. The price scale ranged from 85 cents to $2.20.

Because of calls to service, several acts were replaced, while Red McCarthy, speed skater, was unable to fill out his engagement with the troupe after suffering a torn ligament. The attraction was said to have cut into theatre attendance, although the Alhambra held to average by exhibiting the Republic film, "Ice-Capades Revue," capitalizing on the publicity.

GPE Votes 25-Cent Dividend

The directors of General Precision Equipment Corporation declared a cash dividend of 25 cents per share on the capital stock last Tuesday. It is the second such dividend paid stockholders in the last three months.

"MINIVER" PUBLIC CHOICE AMONG 1942 PICTURES

Research Institute Finds "Wake Island" Second in Poll of Patrons

Results of a survey to determine "the people's choice" of the six best films produced in 1942 were announced this week by the Audience Research Institute of Princeton, New Jersey.

MGM's "Mrs. Miniver," the picture which played 10 weeks at the Radio City Music Hall last year, was voted the "best liked picture of 1942 by the movie-going public" in this nationwide survey. Paramount's "Wake Island," another war film, received the second highest number of votes. "How Green Was My Valley" ranked third. Although the Twentieth Century-Fox production was released in 1941 and was last year's Academy Award winner, the fact that "U. S. film-goers still rank it third indicates they are less fickle than is sometimes supposed," the institute points out.

Paramount Musicals Win Place

"Holiday Inn" and "Road to Morocco," two Paramount features, won fourth and fifth places, respectively, in the survey, and "Pride of the Yankees," the Goldwyn-RKO production, ranked sixth.

Directed by George Gallup, the institute was organized in 1935 and in recent years has conducted surveys, on special assignment, on public opinion in connection with motion pictures for RKO, Samuel Goldwyn, and more recently, MGM.

According to the organization, the survey shows "surprising unanimity of opinion among major groups of movie-goers." Similar studies in previous years by the research group have showed great "disparity in the opinions of men and women, rich and poor." While many differences again appear, the striking fact this year is that "Mrs. Miniver" is ranked among the best liked six by all groups.

"Wake Island," too, stands high with all groups, although it is lowest among women, but even there it ranked seventh, "a showing which will come as a surprise to many within the industry."

The vote by sex was as follows:

MALES	*FEMALES*
1. Wake Island	*1. Mrs. Miniver*
2. Mrs. Miniver	*2. How Green Was My Valley*
3. How Green Was My Valley	*3. Holiday Inn*
4. Pride of the Yankees	*4. Kings Row*
5. Road to Morocco	*5. Man Who Came to Dinner*
6. Flying Tigers	*6. The Major and the Minor*

The survey covered two distinct types of film-goers—the "frequent" patrons who go once a week or more and the "infrequent" patrons who attend less than once a week. Contrast in their tastes is shown below:

FREQUENT THEATRE-GOERS (More than once a week)	*INFREQUENT THEATRE-GOERS (Less than once a week)*
1. Mrs. Miniver	*1. Mrs. Miniver*
2. How Green Was My Valley	*2. Wake Island*
3. Wake Island	*3. How Green Was My Valley*
4. Man Who Came to Dinner	*4. Flying Tigers*
5. Pride of the Yankees	*5. Holiday Inn*
6. Kings Row	*6. Pride of the Yankees*

Comparison of preferences between the 12 to 18-year-old age group and the 31-and-over group, according to the study, disclosed that youngsters "still like their action films." The voting by age groups follows:

GROUP 12-17	*GROUP 31-UP*
1. Wake Island	*1. Mrs. Miniver*
2. Mrs. Miniver	*2. How Green Was My Valley*
3. To the Shores of Tripoli	*3. Man Who Came to Dinner*
4. Road to Morocco	*4. Holiday Inn*
5. The Black Swan	*5. Pride of the Yankees*
6. Captains of the Clouds	*6. Wake Island*

"MINIVER" MIRACLE IN ENGLAND

The performance record in holdovers and grosses reaped by MGM's "Mrs. Miniver" is not without its humorous side. The company disclosed this week a story of the miracle of "Mrs. Miniver", as reported last autumn in the Bognor *Observer*, Bognor, Sussex, England. Headed "Mrs. Miniver Effects a Cure", the report read as follows: "Such was the emotional impression that the film, 'Mrs. Miniver', which was showing at the Royal theatre, Bognor, recently, made upon an invalid lady who arrived in a wheel chair that, although she had to be assisted by the usher and her husband to a seat, she left the cinema without assistance other than that of a stick. Her husband told the usher that she had not left her house for three years, and added: 'I think she is cured'. We do not attempt to explain this phenomenon, but this is a fact."

Cinema Club Elects Officers

The Cinema Club of Cincinnati reelected Rudolph Knoepfle president, and Peter Niland secretary and treasurer at its annual meeting last week. Harry Bugie and R. J. Burns were elected first and second vice-presidents, respectively.

33,000,000 See "Miniver"

Coincidentally with the findings of the Audience Research Institute of Princeton, N. J., that "Mrs. Miniver" was voted the best liked picture of 1942, Metro-Goldwyn-Mayer this week released a compilation of facts and figures attesting to its popularity.

Since the screen version of Jan Struther's best-seller opened at the Radio City Music Hall in New York last June, where it set a 10-week record, until February 1st of this year, it had played to approximately 33,000,000 people in the United States. Since "The Big Parade" and "Ben Hur," with the exception of "Gone With the Wind," the picture has grossed more for theatres and for MGM than any other picture released by that company.

It opened in 136 first run houses in 127 index situations and used 48 additional theatres in these cities as move-over houses to complete its first runs, thus requiring 183 theatres in all, or an average of 1.44 theatres for each city.

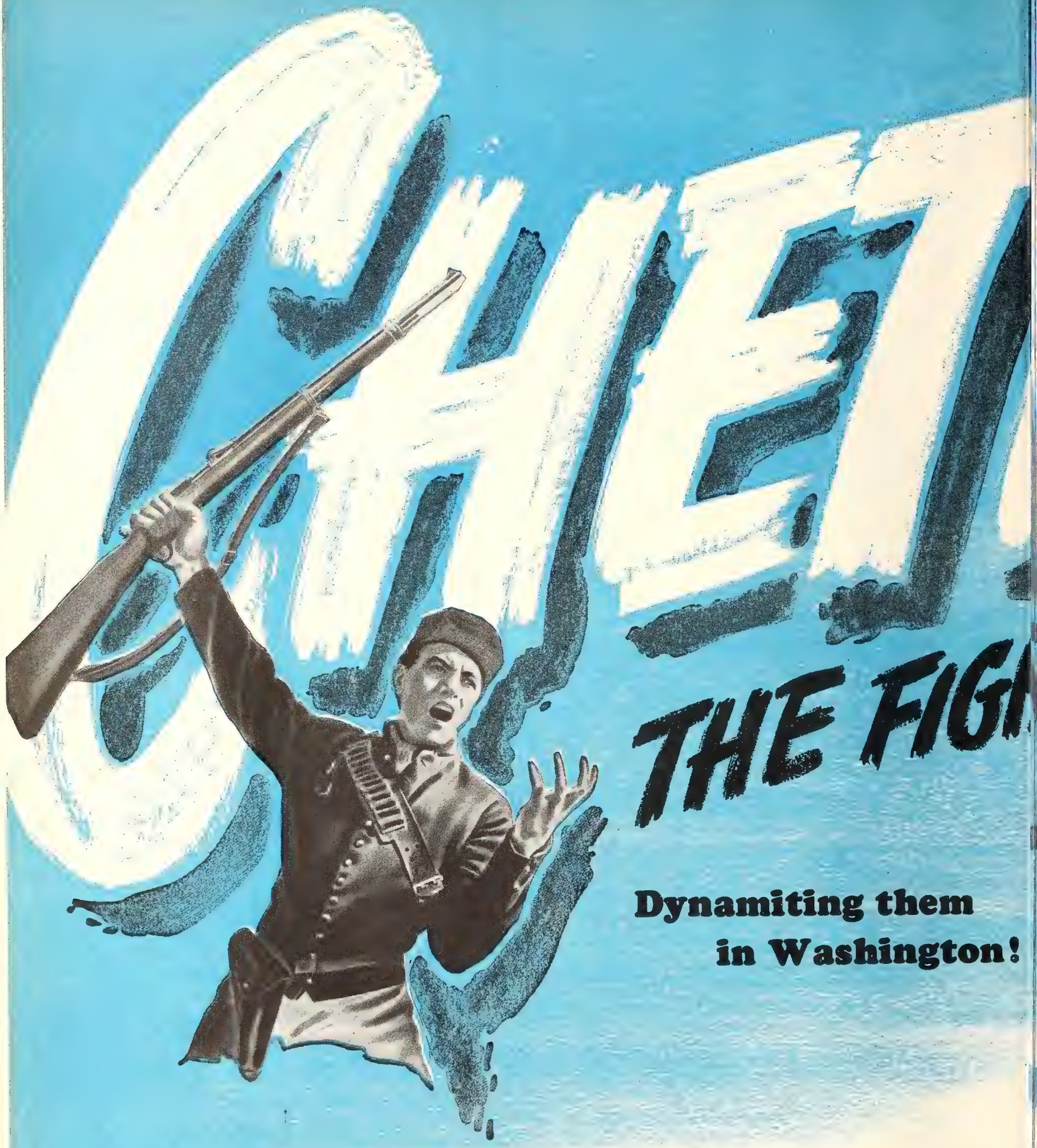
The film established new MGM records for gross or length of playing time, or both, in 43 index theatres, beat all MGM releases for the last five or more years in 49 theatres, outgrossed all previous MGM productions with one exception in 19 theatres and all except two in 11 theatres.

In Los Angeles, the picture opened at the State, Chinese, United Artists, Wilshire and Carthay Circle; remained at the UA, Wilshire and Circle for second weeks and continued for eight additional weeks at the Circle. In Chicago, it played the United Artists and Apollo for 19 days, then the United Artists alone for another 49 days and thereafter at the Apollo alone for 20 days.

"Mrs. Miniver" was the first picture ever to play seven days at the Smoot theatre, Parkersburg, W. Va.; Midland, Newark, Ohio, and Avon, Watertown, N. H. It was one of two productions ever to play a full week at the State, Manchester, N. H.; Indiana, Terre Haute; Flyn, Burlington, Vt.; Sunshine, Albuquerque; Riverside, Riverside, Calif., and the Paramount, Hamilton, Ohio.

In its nationwide record of performance, the picture provided "innumerable gags for newspaper columnists and radio commentators," MGM reported. For example, a draftee was reported by a Broadway columnist to have informed his draft board of change of address, explaining that he no longer was waiting in the Music Hall lobby to see "Miniver."

Another columnist commented that a girl in the line outside the theatre started knitting and when she reached the box office had completed two sweaters and a pair of socks for her soldier friend.



HIT HARD WITH THIS

Rush your Pledge for RED CROSS WEEK—Apr. 1-7


NG GUERILLAS
Mowing 'em down
in Elmira!
Smashing them
in Denver!
lasting them
in Pittsburgh!
20th
CENTURY-FOX HIT!

No Bills Yet Passed Affecting Trade

2 Divorcement Measures Postponed; Checking Bill Killed in Iowa

Since the convening of state legislatures this year, no bills affecting the motion picture industry have been passed, despite the large number introduced.

The theatre divorcement bills introduced in North Dakota and Kansas have been postponed, and the New Hampshire clearance measure had a hearing, but committee members reported it would not be advisable to take up the bill at this time, with the result that it also was postponed.

The anti-blind checking bill in Iowa was killed and similar bills introduced in Ohio, Pennsylvania and New Jersey are still pending with no hearings having been held thus far. The Tennessee measure prohibiting operation of theatres at a loss to prevent competition and limit contract bookings passed the House, which amended it to apply to theatres in cities with less than 15,000 population. The bill then went to the Senate, and was held in committee there. Since the legislature adjourned February 11th, no action on the measure was taken. There has been no action in the matter of Tennessee's proposed admission tax.

Several safety measures have been added to the growing list already introduced in the New York state legislature. Assemblyman Edith C. Cheney of Steuben County, called for a committee of seven, four Assemblymen and three Senators, to investigate revisions of the standard building code, local safety ordinances and fire hazards. The measure also aims to provie a minimum code of safety standards for all places of public accommodations.

Another bill was reported out of the Assembly Codes Committee and placed on this week's calendar. It also deals with the safeguarding of persons in public gathering places.

The status of other bills reported upon in last week's issue of MOTION PICTURE HERALD remains the same. The Manning bill on re-licensing motion picture operators now in service is still on Governor Dewey's desk; the Ehrlich-Halpren bill concerning revolving door regulations is under study by a committee and the Farrell bill on proposed broadcast admissions has not passed its initial stage.

Discrimination Measure Filed in Connecticut

Assemblyman Dan Burrows of the Bronx introduced a bill to provide for suspension or revocation of licenses for places of public amusement after it has been determined that admittance was refused any person because of race, color, creed or national origin.

In Connecticut, a similar measure was introduced in the legislature, calling for a fine of not less than $200 or more than $350. The bill has been unfavorably reported by the Judiciary Committee, however, and tabled for the calendar and rejection.

The Motion Picture Theatre Owners of Connecticut recently issued a bulletin listing all legislation affecting the industry, and has informed its members to contact the organization's headquarters for information or assistance.

Insurance Commissioner William J. Swain of Delaware has advocated that cities and other communities in the state set up safety standards against fire hazards in public places. He suggested that legislation currently planned should forbid overcrowding and require adequate exits. He said that advance planning would eliminate any ambiguity which might occur later.

In Massachusetts, Joseph Brennan, secretary of Allied Theatres of Massachusetts, has proposed a law for passage by the legislature to give State Commissioner of Labor James Moriarity power over war industries, essential and non-essential. It is expected that theatres will benefit from such a measure, since the present law forbids minors from being employed after 10 P. M., working a hardship on exhibitors.

Senator Samuel Greenberg this week introduced a bill in the New York legislature which would forbid owners of all amusement places to refuse admittance to ticket holders who are over 21. It was reportedly designed to prevent the barring of critics which happened in the case of a legitimate theatre.

Curfew Is Ordered In Indianapolis

Indianapolis city police have been ordered by Mayor Robert H. Tyndall to enforce the dormant state curfew regulations which prohibits boys under 16 and girls under 18 from being alone on the streets unless on business.

City legal authorities said that it may be necessary to introduce an ordinance in the City Council providing for specific curfew time after which minors would not be allowed on the street. But Mayor Tyndall said he believes the state code is sufficiently broad to cover the situation.

Handles Emergency Calls

Coincidental with the celebration of its third anniversary the Westwood, a Cincinnati suburban house, has installed a hostess whose duties will be to register doctors, nurses, firemen and others who may be subject to call while attending the theatre, it is announced by Louis Wiethe, operator of the house. The patrons of the theatre recently voted on what older pictures they preferred be re-run during the anniversary week.

Alexander Is Lieutenant

Frank Alexander, former assistant manager of the Penn theatre in Wilkes-Barre, has been commissioned a second lieutenant in the Army Air Force.

Coe to Address Executive Club

Continuing the mission of informing community groups on the motion picture industry's war effort, Charles Francis Coe, vice-president and general counsel of the Motion Picture Producers and Distributors of America, will be the guest speaker next Tuesday, March 9th, at a luncheon of the Sales Executives Club of New York at the Hotel Roosevelt.

Dr. Harry Woodburn Chase, Chancellor of New York University, will introduce Mr. Coe to more than 600 leaders of the film industry, business, civic and educational fields invited.

Among those expected to be present are all but two presidents of motion picture companies; home office sales and public relations officials; Harry Brandt, Max A. Cohen and Harry Lowenstein, exhibitor leaders; Jules Brulatour; Herman Robbins; War Activities Committee executives including George J. Schaefer, Francis S. Harmon, Si Fabian and Arthur S. Mayer; John Abbott, director, and Iris Barry, film library director, of the Museum of Modern Art; Henry Luce, president of Time, Inc.; representatives of the National Board of Review and other review groups; publishers of trade publications; educators, librarians and clergymen.

The appeal of public cooperation with the screen to make American pictures a constantly greater force in our expanding war efforts, prompted the Sales Executive Club to arrange the meeting, it was said.

At a luncheon of sales managers of the industry at the Hotel Astor on Monday, March 1st, Mr. Coe discussed the screen's public relation's program and announced the purpose of next week's meeting at the Roosevelt. Among the sales executives present at the Astor session were: W. J. Heineman, Universal; W. J. Kupper, Twentieth Century-Fox; Carl Leserman, United Artists; Abe Montague, Columbia; Robert Mochrie, RKO Radio; Charles Reagan, Paramount; Arthur Sachson, Warner Bros.; E. M. Saunders, Loew's, Inc., and Gradwell L. Sears, United Artists.

Music Hall Luncheon Marks "Random Harvest" Run

A luncheon commemorating the record-breaking 11-week run of MGM's "Random Harvest" at the Radio City Music Hall was given at the theatre on Monday by Gus Eyssell, managing director. Mervin LeRoy, director of the picture, was guest and he and Howard Dietz, MGM advertising and publicity head, received plaques on behalf of Ronald Colman and Greer Garson, stars, and Sidney Franklin, producer.

Among those present were Mr. Eyssell, R. V. Downing and Fred Lynch, Music Hall; William F. Rodgers, S. F. Seadler, E. K. O'Shea and Mr. Dietz, Metro-Goldwyn-Mayer; and the following members of the trade press; Martin Quigley, Terry Ramsaye, Colvin Brown, Chester Bahn, Abel Green, Sam Shain, Jack Harrison, Charles Lewis, George Morris, Ray Murray, William Formby and Jack Alicoate. Also present were the motion picture critics from the metropolitan press.

Theatres Aid Tobacco Fund

Theatres in Bethlehem, Pa., will cooperate with the newly-organized Bethlehem Tobacco Club to create a fund to provide cigarettes for all local men in the service. Collections will be held in all local theatres during the week of March 8th. Harry Gammett, manager of the Gobe theatre, is chairman of the cooperating industry committee.

Make Theatre Alterations

The Bexley theatre in suburban Columbus has been closed temporarily until alterations are made, J. Real Neth, owner, has announced.

THEY'RE OFF!



TO THEIR BIGGEST GROSS

ABBOTT COSTELLO

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YOUR AUDIENCES WILL BE GLAD TO HELP!
RUSH YOUR PLEDGE FOR RED CROSS WEEK—APRIL 1-7



with

Grace McDONALD • Cecil KELLAWAY • Eugene PALLETTE

Patsy O'CONNOR • Richard LANE

and Leighton NOBLE and His Orchestra

Screen Play, Allen Boretz, John Grant • Directed by ERLE C. KENTON • Produced by ALEX GOTTLIEB

UNIVERSAL PICTURES

in BRITISH STUDIOS

By AUBREY FLANAGAN, in London

Not least of the activities which will mark the forthcoming production year in Britain will be that of documenting the contemporary scene. Not least of the organizations associated with that activity is Paul Rotha Productions, whose record of achievement since the war is both numerically and qualitatively considerable.

Among the films currently taking shape upon the documentary stocks, being made ready, in fact, for its initial voyage, is "World of Plenty"—née "Strategy of Food"—a film already the subject of editorial report in the London pages of MOTION PICTURE HERALD. It is the most ambitious project yet undertaken by Mr. Rotha's organization, and one likely, even on present viewpoints, to net considerable attention on both sides of the Atlantic. It should be in the U. S. A., for distribution under official auspices, in February.

The film has many leading U. S. figures in it, and was made, in fact, with the collaboration of various American authorities and experts. Milo Perkins and Claude Wickard are among the leading U. S. figures who collaborated. Eric Knight wrote the script.

Rotha Films Attempt to Document War

The film is only one on an imposing list of Rotha films, aiming to document the war from the realist and creative angle, which are due for production or presentation—probably both—during 1943. "What Do We Want," for instance, will consider seriously, in terms of the motion picture, the subject of reconstruction in the post war world, and, it is intended, will get down to basic facts rather than academic theories.

Another picture, in color, will record the work of West Indians in wartime Britain. China, too, will be the subject of an ambitious documentary to be made with the official backing of the Chinese Government. "E. S. O." is the initial title of a realist production which will record the functions and operation of the Emergency Standby Organization such as operates, for instance, if a factory is bombed and damaged or destroyed.

"Worker and War Front" Made Bi-Monthly

Regularly, at two-month intervals, Mr. Rotha's company produces "Worker and War Front," sponsored by the Ministry of Information for distribution in factories and elsewhere. This, like most of the Rotha productions, is made for non-commercial release. Three of the most successful of the company's recent films have been "Night Shift," "Life Begins Again" and "Land Girl" which have been released, non-theatrically, in the U. S. A., to over 14,000 different exhibiting centres.

The production of such realist or documentary film, a process the importance of which is being increasingly realized here, is not necessarily an easy one. Conditions in this field are no less onerous and exacting than in that of features. Most of them are made when and where studio space is available.

A dominant feature in the mechanics of production in this field is teamwork, and the collaboration under the Rotha banner of Carl Meyer, script adviser, Donald Alexander, producer, and John Page, Jack Chambers and Budge Cooper, directors, has made the films possible.

The documentation of the war in the more fanciful guise of entertainment goes on apace in the larger, commercial British Studios. At Denham, with "The Gentle Sex" still being prepared for trade show, Two Cities remain the most active in this regard.

"Flemish Farm," the Goeffrey Dell subject—which the author is directing himself—is now in its final stages, and should have reached the cutting rooms by the time these pages are in print. Studio work concluded, various sequences will be shot on location with the Royal Air Force, with flying passages scheduled for much of the footage.

The superficial peace of pre-war days has also given place to war in the De Grunwald production, "The Demi Paradise," the story of a Russian in present-day Britain. Barchester, fictional town and backcloth of much of the story's developmnt, already has undergone a certain metamorphosis, with shelter signs, wartime shop windows, and air raid wardens introduced on the scene. Lawrence Olivier stars, with Penelope Ward as his leading lady. The cast of the film, which is being directed by Anthony Asquith, is a rich one.

"Escape to Danger" New RKO Feature

With a new title for his film, now "Escape to Danger," RKO Radio's British production chief, Victor Hanbury, with the same leading players, Eric Portman and Anne Vorak, as were in his previous success, "Squadron Leader X," also is documenting another and no less adventurous side of the war, and aims to finish shooting in the very near future. The film so far is up to schedule.

The background of wartime England, with particular reference to the lives of the ordinary people, is the background of a Gainsborough film, "Millions Like Us," in production at Shepherds Bush under the direction of the authors, Frank Launder and Sidney Gilliatt, one of the established dual writing teams in the British industry.

Many of the settings are in and around munitions factories, workers hostels, and the homes of the factory employees. Some of the scenes were shot in the Midlands on appropriate locations and workers from those districts have come to London to play in the studio scenes, thus adding a certain realism. The lighter vein is handed to Basil Radford and Naunton Wayne, the Charters and Caldecott of "The Lady Vanishes." Eric Portman stars.

Less directly contemporary is Paul Soskin's "Dear Octopus" which, as producer, he is making at the Gainsborough Studios at Islington for General Film Release. Margaret Lockwood and Michael Wilding are the most prominent names in the cast, which is, in other directions, too, a strong one, from a viewpoint of acting experience and prestige. Henrietta Watson, Roland Culver, Antoinette Cellier, Basil Radford, Muriel George, Graham Moffatt, Kathleen Harrison, Alistair Stewart and Ann Stephens have each a role in the film which Harold French is directing. It is a sophisticated domestic comedy and is based on Dodie Smith's successful stage play.

Balcon Working on Will Hay Comedy

Will Hay and Claude Hulbert are working on the new comedy, "My Learned Friend," which he and Basil Dearden again will direct collaboratively. It is the first Michael Balcon film not about the war for some time.

In it Hay, as a disbarred counsel, receives a threat of murder. A warped and embittered crook, whom he had failed to defend successfully, comes out of prison intent on murdering all the people, jury included, who had sent him up. Claude Hulbert plays Will Hay's lawyer friend, the criminal is played by Mervyn Johns, and other members of the cast to date include Charles Victor, Aubrey Mallalieu, Roy Emerton, Ernest Thesiger, Gibb McLaughlin and Derna Hazell. S. C. Balcon is associate producer.

Cleveland Canteen Serves 7,000 in First Month

Cleveland's Stage Door Canteen, located above the Loew's State theatre, has entertained more than 7,000 service men in its first month.

The RKO Palace stage show is given at the Canteen every Monday evening, and Guy Lombardo and his orchestra played a one-night stand last week. It was estimated that approximately $7,500 was turned over to the Canteen through "Stage Door Canteen Nights," in which downtown Cleveland theatres participated.

Sergeant Golden Awarded DFC

The Distinguished Flying Cross has been awarded Sergeant Owen Golden, formerly of the Palace theatre in Avoca, Pa., for "extraordinary achievements while participating in flights in the New Guinea area." General MacArthur decorated the young flier, who has reported to an Idaho air base after spending his furlough at home with his parents.

Hartford Men in Army

Joseph DiLorenzo, partner in the Daly Theatre Corporation of Hartford, Conn., and Russell Ordway, assistant manager of the Allyn theatre of the same city, recently were inducted into the Army.

BRITISH INDUSTRY GEARED FOR RAW STOCK CUT

Plans Formulated in Talks Between Film Men and Board of Trade

by AUBREY FLANAGAN
in London

In the same way that military and industrial developments on one side of the world nowadays have inevitable repercussion on the other, the raw stock situation in the United States has inevitably had repercussions on the British industry. Following the announced cut in the raw stock exported to Great Britain, a cut was inevitable in the consumption of film on this side, and it was logical that the Government should step in to take directional control of the situation.

Faced with the certainty of a cut in the amount of film available, set at 25 per cent, the Board of Trade, as readers of MOTION PICTURE HERALD by this time will be aware, has cracked its whip over the heads of the motion picture industry, and rationing, both of the use of film and of actual playing time, already is imposed.

The full plans and proposals of the Board of Trade are being formulated, their fiat being issued in the form of an Order in Council, and the trade's own scheme is being worked out and agreed upon. At this early stage, it is obvious that, as long foreshadowed in these pages, certain new shapes and forms in the immediate future will face the British wartime industry.

Certain it is that there will have to be, and will be, a cut in the actual playing time of films, that there will be a rationing system in regard to users of raw stock, that the newsreels will be vitally affected, and that, all around, the industry will have to exercise the most rigorous economy in the use of motion picture stock.

Such changes, inevitable in the face of the war situation, will be made, it is probable, with the good will and tolerance of the industry. They will not be made without full consultation with the trade, which is, in fact, being asked to help work out its own formula of destiny. Such changes, too, will have a marked effect on the cinema-going of the public.

Use 308,000,000 Feet Of Film Annually

British users of motion picture stock have been, it would seem, monopolizing some 308,000,000 feet annually. The effect of the discussions and plans now afoot would be to reduce that figure by, and effect a saving of, approximately 77,000,000 feet. The figure is not necessarily static. Its proportions can safely be assured for three months, but the war situation is such that it cannot be assured that further economies will not be called for.

Most emphatic of contentions, and one most certain to be materialized, is a cut, to an agreed percentage, in playing time of films. On this, discussions already have been launched, but whether the limitation is to the figure of two and one-half hours already foreshadowed in Cinematograph Exhibitors Association discussions it is as yet too early to prophecy. That playing time will be cut is clear, for it is no secret—however carefully they profess their fixture to no particular plan—that the Board of Trade already have made up their minds upon this vital point.

Obviously a cut of 25 per cent in stock consumption does not of necessity mean an exactly equivalent cut in playing time. Obviously, too, differing conditions obtaining in different districts suggest different formulae to solve the general problem. It would seem fairly certain that whatever cut there may be in program length, early matinees and morning shows may well be eliminated.

As regards the actual films themselves and the economies to be achieved, at present there does not seem to be any necessity for drastic adjustment. It is agreed that many credit titles are unnecessarily long, but it is agreed, too, that the removal or the drastic cutting of credit titles is not as easy as it looks, nor is it desirable.

Newsreel Reduction Likely Course

Most obvious of all targets would seem on the surface to be the newsreels, which, whilst responsible for at least 30 per cent of the footage consumed by users of raw stock, are responsible for less than five per cent of the playing time. Weekly instead of bi-weekly newsreels are being spoken of in discussions. The newsreel today, however, is admittedly something more than a mere newsreel, being also a vehicle for Government propaganda, which it is imperative in the war interest to get across.

All in all, that the exhibitor will have to limit his programs and reduce the playing time of his films, presumably by eliminating some shows and tightening up his programs, would seem more than likely.

The distributors of films will be subject to a rationing system and film will be allocated to them on an agreed basis. Such problems as whether the cut in the stock to be imposed on the renters should be on an all round and equal percentage basis, or adjusted according to the consumption of the various firms, the basic period on which any such cuts should be enforced, and limiting to the length of credit titles, are problems which have arisen and are being discussed.

Distributor Rush Is Countered

The Board of Trade officials are aware of the stocks of film held in the name of various interests—not all of them distributing houses. These will have to be disclosed and stocks held will be deducted from the ration decided upon.

Already they have countered a rush on the part of the renters to make use of what film stock was available by ordering an inordinate amount of prints, and have imposed a rationing system as from February 15th, less than a week after the first announcement of their proposals and within 24 hours of their warning the distributors about economies.

Economies in the production field are possible, of course, but are not so easy to direct save by rationing the amount of negative film issued. British studios consume but a very small proportion of the total footage used—less than five per cent probably, maybe only three per cent. Economies are possible if care is exercised by producers and directors, and rationing will sharpen up the situation.

Nor are the Service Departments—among the largest consumers both of negative and positive—being overlooked. It is perfectly clear that they will insist upon their rights, and that they have rights nobody in the industry here would deny.

Board of Trade official spokesmen have insisted upon the vital role the motion picture is fulfilling today in maintaining public morale and obviously regard screen entertainment as an essential part of the wartime scheme of things. They have consulted the industry before they have taken any precipitate decisions, they have taken the British and American trade press into their confidence, sought their guidance and collaboration, provoked public discussion, and all in all sought to solve a difficult problem in a way which will assist the war effort and cause industry and public the least possible dislocation and discomfort.

On the other hand the strength of purpose behind their plans is reflected in the forthright way, already referred to, in which they nipped in the bud the excessive ordering of prints by certain renters before actual rationing was imposed. The combination of strong-mindedness and tolerance would seem to betoken no ill for the industry.

BICYCLE NEWSREELS TO SAVE STOCK

The Cinematograph Exhibitors Association and the newsreels were reported late last week from London to have reached an agreement on the authorized bicycling of prints, which, it is hoped, will save 25,000,000 feet of raw stock annually. The CEA is said to be aiming at an additional reduction of 15,000,000 feet annually. Further joint meetings will be held by exhibitor and distributor representatives before meetings planned with the British Board of Trade to implement the general reduction of raw stock use by the British industry.


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Base Clearances on Admission Prices

Appeal Board Modification of California Award Is Fifty-fifth Ruling

Varying clearance, scaled according to differences in admission prices, was set by the Appeal Board of the Motion Picture Arbitration system last week between two theatres in a suburb of Los Angeles.

In their 55th ruling the board members modified the award of Andrew O. Porter, arbitrator, who granted the Tumbleweed theatre, in Five Points, Cal., a reduction from 63 to 42 days behind the El Monte theatre, in El Monte, 1.2 miles away. They found his reduction was insufficient.

Paramount, Warners and Twentieth Century-Fox were ordered to grant the El Monte a maximum of 28 days over the Tumbleweed so long as the present admission differential of six cents was not increased by action of the Tumbleweed. They charge 39 and 33 cents admission respectively. It provided further that the clearance be cut to 21 days if the price differential should be less than five cents. Costs were divided equally.

W. J. Edwards, operator of the Tumbleweed, appealed the case on the grounds that Mr. Porter's reduction was not sufficient, inasmuch as the theatres are not strongly competitive.

The board found that the Tumbleweed had patronage of its own, not within the El Monte area of competition. Also, the Appeal Board said that the arbitrator had paid too much attention to the Los Angeles "blue book" in setting the 42-day margin. The "blue book" is a 1938 agreement in which the NRA Motion Picture Code schedule of clearance and run for subsequent theatres in the area was revised by agreement.

Reject Pattern Guiding Los Angeles Clearance

"We do no think it necessary to determine this appeal on the bare question whether the city of El Monte and the Five Points district are to be considered a single community within the application of the "blue book" system. That system is neither obligatory nor contractual and the distributors have departed from it whenever they have felt there was good reason. Moreover the history of clearance is only one factor for consideration under Section VIII," the board wrote, in rejecting the pattern which has guided much Los Angeles subsequent run clearance.

Boston

Paramount was ordered to grant some run to the Welden theatre, St. Albans, Vt., last week in Boston's 15th case by Joseph B. Wolbarsht, arbitrator. He directed the distributor to make a new offer to the theatre, operated by Arthur K. Howard, in compliance with the terms and conditions of Section VI.

At the same time Mr. Wolbarsht dismissed a complaint filed for the Welden by its buying combine, Affiliated Theatres of New England. The arbitrator found that within the meaning of the consent decree the buying combine did not meet the definition of a proper complaint.

San Francisco

The first new arbitration complaint in the San Francisco area in 11 months was filed last week by Robert L. Lippert, operator of the Liberty theatre, in Sacramento.

His demand, the city's sixth case, named Warner Brothers, RKO and Paramount. He charged that the clearance granted to the Senator, Alhambra, Capitol, Fox Hippodrome and Rio theatres over the Liberty is unreasonable. Fox West Coast circuit was named as an interested party. Mr. Lippert asked for a reasonable maximum clearance behind first run Sacramento.

Dallas

W. V. Adwell, operator of the Roxy theatre, San Angelo, Tex., has appealed the dismissal of his combination some and specific run and clearance case. Fred F. Florence, arbitrator, dismissed the case on all counts. It is Dallas case No. 8.

Albany

Albany's 9th and 10th cases have been postponed until April 1st. Case No. 11 will be heard March 11th.

The Schine circuit's plea for elimination of clearance at Illion, N. Y., brought against MGM, Paramount, 20th Century-Fox and RKO, was put over until April 1. The Schine's Capitol, at Ilion, named the Warner circuit's Stanley and Avon theatres, Utica, and the independent Olympic, Utica. It is No. 9.

Case No. 10, also adjourned until April 1st, was brought by Valley Theatre Corporation, which operates the Liberty, at Herkimer. Filed against MGM, Paramount, 20th Century-Fox and RKO, this suit names the same Utica theatres.

Adjourned to March 11th was case No. 11 by Edsol Corporation, operating the Scotia theatre, Scotia, N. Y., against all five signatories to the consent decree. It named the Plaza, State and Proctor's, Schenectady, operated by the Fabian Circuit. The Scotia was the first theatre sold by the Schine Circuit in its recent divestiture proceedings. It is now operated by Sol Schafer, formerly a Schine manager.

Chicago

Benjamin Wham, arbitrator, on Monday dismissed the 18th Chicago case, a combined demand of the Gary Theatre Corporation, Gary, Ind., against the five consenting distributors. He found that the Gary had not sustained either its clearance or specific run complaints and upheld in principle the clearances established between cities on the borderline of the Chicago zone. Michigan City, Ind., Valparaiso, Chesterton and South Chicago theatres were involved. Arbitrator's fee was assessed against the complainant.

Zalamea Named Manager

Luis Zalamea has been named manager of MGM's San Jorge theatre in Bogota, Colombia. He is a graduate of Dartmouth University, and has had varied newspaper experience in the United States.

Jules Field Transferred

Jules Field, Twentieth Century-Fox exploitation man, has been transferred from St. Louis to Chicago, where he will take charge of publicity for the Detroit, Milwaukee and Chicago areas.

Philadelphia Unit Goes to Goldman

Within a month after he purchased Warners' Keith's theatre, continued run house in downtown Philadelphia, for $250,000, William Goldman, independent circuit head, purchased the circuit's only other continued run house in the downtown area, the Karlton theatre, 1,000-seat house. Purchase of the Karlton was confirmed by Frederic C. Wheeler, vice-president of the Fidelity-Philadelphia Trust Company.

Mr. Goldman outbid the Warner circuit for the house in a closed bid for $800,000, said to include a substantial amount of cash, between $100,000 and $200,000, and he will take possession of the house on June 1st. The Keith's, a 2,200-seat house, will be occupied by the Goldman circuit on April 1st. The Goldman circuit also has several other Philadelphia theatres as well as a number in up-state Pennsylvania. With the downtown News theatre and the Erlanger theatre, the latter dark, the Goldman organization has more than 6,500 seats in the downtown theatrical district. Last December, Mr. Goldman filed an anti-trust action against the Warner circuit and the major distributors as a result of his alleged inability to obtain product of a suitable nature for his Erlanger theatre, once a first run house.

With Mr. Goldman's acquisition of the Keith's and Karlton theatres, it will mean a revamping of runs for Warners' downtown houses. While primarily a continued run house, the Karlton frequently was used for first run product by the Warner circuit. Acquisition of the latest Warner house came as even greater surprise to the trade than Mr. Goldman's purchase of the Keith's theatre. It was reported that no representative of the Goldman organization was present when the sealed bids were opened on February 24th, and that Robert Dechert, prominent Philadelphia attorney, represented Mr. Goldman in the negotiations.

RCA Year Profit Is $9,002,437

The Radio Corporation of America, in its annual report for 1942, released last week by David Sarnoff, president, showed a net profit of $9,002,437. Earnings in 1941 amounted to $10,192,716.

After payment of preferred dividends, earnings per share of common stock in 1942 were 41.7 cents as compared with 50.2 cents per share for 1941. Total gross income from all sources was $197,024,056, more than $38,000,000 over the previous year's figure. Operations for 1942 compared with 1941 revealed an increase in gross income of 24.2 per cent, while net profit decreased 11.7 per cent.

Approximately a 16.5 per cent increase in federal income taxes was shown, with RCA remitting $19,074,850 in 1942. The Federal taxes were equivalent to $1.37 per share on the outstanding common stock, compared with $1.18 in 1941. State, local, social security and other taxes amounted to an additional $3,787,763.

The total number of employees at the year-end was 35,587, an increase of 5,126 over the preceding year. Of this number, 18,746 were men, and 16,841 were women. With 3,730 RCA employees in the armed forces, 16 have given their lives. The company spent $6,897,072 for capital additions or improvements, compared with $8,138,627 in 1941.

Sgt. Terry Gets Air Medal

Technical Sergeant Charles R. Terry, former Eastman Kodak employee in Rochester, has been awarded the Air Medal for "exceptionally meritorious service on bombing planes," it was disclosed recently. Sergeant Terry is stationed in England.

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Bottom Reached In Stock Cuts, Says Hopper

Bottom has been reached in the wartime reductions of the amount of motion picture raw stock allocated to the industry by the War Production Board, according to Harold Hopper, chief of the WPB motion picture section.

The existing reduction, approximating 25 per cent of 1941 consumption, would remain in effect unless there was an unforeseen change in demands for film and raw materials, he said in New York last Thursday. Mr. Hopper spoke to the annual meeting of the board of directors of National Allied at the Hotel Warwick.

New production facilties would increase the output of two manufacturers of film by at least 100,000,000 feet, he said. This will fill a large portion of the increasing demand for film by the armed services and cushion the entertainment industry against further slashes in its quota of negative or print stock.

Du Pont and Agfa have received priorities for additional machinery, Mr. Hopper disclosed. Also, facilities formerly used for the production of amateur films, or other eliminated types, have been converted to 35mm. manufacture. The expansion should be completed within two or three months, he told the Allied leaders.

Exhibitors should not become alarmed over the raw stock situation, Mr. Hopper said. He foresaw no decrease of the present film supply for theatres.

"I do not see any reason now for further cuts. This is in spite of the figures from estimates by bureaus. I never have believed in the figures," he said.

The reference was understood by Allied directors to be to reports from the Bureau of Motion Pictures of the Office of War Information. Drastic new cuts in film supplies, and warnings that the double feature must be eliminated have come from several officials of that agency.

Double bills, Mr. Hopper said, are a problem for the industry to deal with. He reiterated previous declartions that the film industry could allocate its quota as it pleased, "in single bills, double features, or one long picture." Mr. Hopper said the WPB had no intention "to legislate" the use of film quotas.

Demands of the armed services for film continue heavy, and are increasing, Mr. Hopper reported. He pointed out also that the United States is supplying film to Britain, Russia, Latin America and many neutral countries including Switzerland and Turkey. This, he indicated, is an integral part of economic warfare against the Axis.

Studio economies were praised by the WPB official. He said that a saving of at least 38 per cent had been effected in studio production and asked for efforts to prolong the life of film in exhibition and distribution.

Conferences between the WPB and the film manufacturers' committee and the industry advisory committee, scheduled for March 8th and 9th, have been postponed a week until March 15th and 16th. They will be held in Washington. Definite assurance that there will be no further cuts in raw stock quotas probably will be forthcoming at the meetings.

Millar Joins Red Cross

Harry S. Millar, formerly regional sales manager for the Ampro Corporation in the east, has been appointed director of the Hospital Motion Picture Service of the American Red Cross in the North Atlantic area.



By Staff Photographer

HAROLD HOPPER

Allied Reelects Rosenberg as President

Directors of national Allied States Association at their annual meeting in New York last week reelected M. A. Rosenberg of Pittsburgh as president and Abram F. Myers as chairman of the board and general counsel.

The board also directed that an Allied program on trade practices be prepared in anticipation of the end of the Consent Decree's three-year trial period next November 20th. Exhibitors were urged to take concerted action now to assure the inclusion of theatre operation in the same essential classification as the rest of the industry.

Addition of a Pacific Coast member to the Allied Caravan, appointment of a delegate to monthly industry meetings on raw stock with the WPB, and tentative plans to hold the first Allied quarterly meeting in Detroit in late April or early May were approved.

The directors instructed Mr. Myers to draft a post-decree policy. He will base a program on Allied experience under the decree, proposals advanced last year at the United Motion Picture Industry conferences, and arguments submitted to Judge Goddard by Allied three years ago, in advance of approval of the decree.

Support of all independent exhibitor groups will be sought for the proposal. The board also took under advisement suggestions by William F. Rodgers, vice-president and sales manager of MGM, that exhibitors form a unified wartime organization. It was reported that Mr. Myers would reply to the proposals soon.

Proposals to carry film rental protests to Congress or Federal agencies were tabled. However, the appointment of a member of the Pacific Coast Conference of Independent Theatre Owners to the Allied Caravan was voted. The Caravan pleas to exhibitors will supplant public protest of rentals.

Other officers named included Martin G. Smith, of Toledo, reelected treasurer; Meyer Leventhal, Baltimore, secretary, replacing Charles H. Olive, and P. J. Wood of Ohio, succeeding Don Rossiter as recording secretary.

William L. Ainsworth of Wisconsin filled the executive committee vacancy left by the resignation of Nathan Yamins. Reelected to the executive board were Mr. Rosenberg, H. A. Cole, Sidney E. Samuelson, Jack Kirsch, Roy E. Harrold and Martin G. Smith.

Mr. Myers, acting on instructions to designate a representative to attend the WPB raw stock sessions, indicated that he would ask Mr. Rosenberg to serve at the next meeting, March 16th.

Discussing the status of the industry in the manpower situation, Mr. Myers indicated his belief that exhibition had a "good case" before the WMC. He cited classification of motion pictures as an essential communications industry and asserted theatres held equal importance with production and distribution in carrying war information to the public.

Among others at the meetings were Herman Blum, Joseph Reed, Joseph Shulman, Ray Branch, Harry Lowenstein, Jacob Unger, David Mate, Helen Hildinger, Pearl Sprott, Joseph Conway and Don Rossiter.

MPTOA to Set Board Meeting

A meeting of the executive committee of the Motion Picture Theatre Owners of America will be called at New York soon to set a date and place for the national board meeting, Ed Kuykendall, president, indicated this week.

A study of production and exhibition conditions on the West Coast and an examination of forthcoming product is being made in behalf of the MPTOA by Max A. Cohen, president of Allied Theatres of New York, Mr. Kuykendall announced. He will make a complete report to the board meeting, which is tentatively planned for April.

Mr. Cohen, who planned to remain in Hollywood from February 28th to March 6th was to be assisted in his product survey by H. V. Harvey, president of the Theatre Owners of Northern California.

Christopher J. Dunphy, chief of the amusement section, service equipment division of the War Production Board, took issue this week with Mr. Kuykendall's plea recently for a "unified exhibitor front" and a charge that "theatres have not been properly represented in many war councils," including the WPB.

In a letter to Mr. Kuykendall, issued to the press, Mr. Dunphy challenged allegations that "only representatives of organized groups carry any weight."

"You, personally, are a member of the Motion Picture and Speaking Stage Advisory Committee that was formed April 9, 1942," Mr. Dunphy wrote, "for the express purpose of giving the motion picture theatre industry complete representation in the War Production Board. The members of this committee were carefully picked to represent all phases of the industry. The reason for this was that all exhibitors, large, small and medium, would have equal representation."

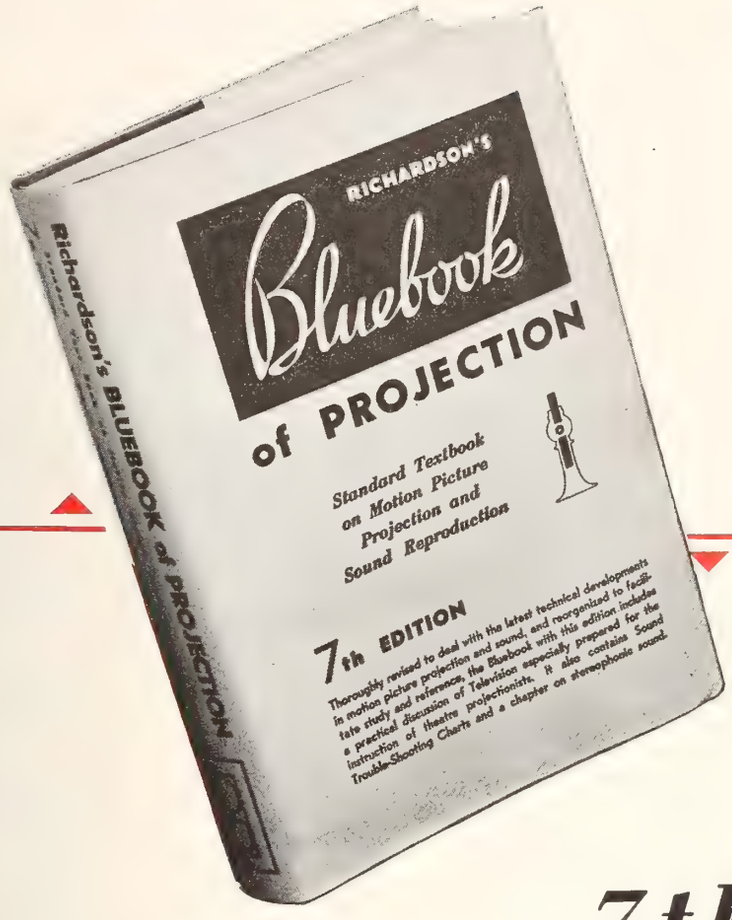
The WPB official cited minutes of this committee promising that the theatre group and the WPB would solve problems affecting exhibition in order to maintain theatre operation.

The amusements section, service equipment division of the War Production Board, is open at all times, he said. Exhibitors can call in person or by telephone for help with any problems.

On Wednesday, Mr. Kuykendall expressed regret at "the misconstruction placed upon my bulletin" by Mr. Dunphy. "I was not referring to priority directives in any sense," he said, praising cooperation of Mr. Dunphy's office with exhibitors.

Columbus Theatre Reopens

The Thurmania theatre, Columbus, O., neighborhood house, has been reopened following extensive alterations. The house is operated by Harry J. Knight, also owner of the Royal and New theatres in Columbus.



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Censor in Manitoba Cites Better Films

Report to Legislature Now Studying Plea to Class Films, Ban Children

by ED BAKER
in Winnipeg

Cecil Rice-Jones, chief censor of the Manitoba censor board, and Mrs. Gertrude Lennox, a member of the board for 16 years, told members of the select standing committee of the Manitoba legislature in Winnipeg that producers have so improved the tone and standard of pictures since 1936 that rejections by the censor board are much fewer than they were in the five years from 1931 to 1936.

The censor board still finds it necessary to ban certain feature pictures, some of which later have been passed by the board of appeal, but this percentage is small and altogether the tone of motion picture has been elevated considerably, the chief censor said.

The committee, after hearing members of the censor board, continued in closed session to prepare a report on its findings with respect to a petition presented a year ago. The petition asks legislation "to provide methods for classification of pictures which may be exhibited to adults only and to prohibit children under 14 years from attending."

For the year ending April 30, 1942, nine pictures had been rejected by the censor board. Four of these cases were appealed by the distributors, and two of the appeals were allowed. The two pictures passed by the appeal board after having been banned by the censor board were "Ghost of Frankenstein" and "Before I Hang."

Pictures are now classified by the board as "adult" and "general."

The appeal board is made up of a panel of 20 persons representing various organizations. They include the Men's and Women's Canadian Clubs, National Council of Women, Manitoba Teachers' Federation, Manitoba Trustees' Association, Central Council of Social Agencies, Women's Institute of Manitoba, Manitoba Federation of Agriculture, Young Men's Section of the Board of Trade, Winnipeg Women's Club, Local Council of Women and three independent persons.

Five Members Make Up Film Appeal Board

Five members of this panel constitute the appeal board, and they are picked in rotation by William Morton, Municipal Commissioner, and R. Murray Fisher, Deputy Minister. The censor board and theatre interests each submit written briefs, the appeal board views the picture and a decision is made.

Mrs. Lennox said that since the start of the war there had been a tendency toward production of pictures with horror scenes which the censor board had to scrutinize carefully. She added that the exhibitors never protest classification of pictures, but they sometimes protest excessive cutting.

While the censor board exists to interpret the act, censorship for children is not laid down specifically, said Mr. Rice-Jones, but members of the board always give consideration to the possible effect pictures will have on the adolescent mind.

The special legislative committee investigating the suitability of motion pictures for children under 14 years, besides hearing members of the Manitoba censor board, also heard from E. K. Williams, representing the film interests; Judge F. A. E. Hamilton of the Juvenile court of Winnipeg; A. V. Pigott, member of the Better Movies Committee, and other prominent members of the committee.

Mr. Williams argued the suggested restriction would be difficult to enforce and cited the experience of other provinces. It would prevent parents taking their children to films. He cited the excellent work carried on by the motion picture industry in support of the war effort.

He said that a majority of parents, or even a substantial number, could be counted on to use discrimination in allowing their children to attend pictures.

Mr. Williams told the special committee that the theatres he represented did not permit children under 14 to attend theatres during school hours, after hearing Judge Hamilton say that children having played truant, might go to a movie for want of something better to do.

Mr. Piggott spoke in rebuttal of the arguments presented by Mr. Williams. He said the 3,000 parents who had signed cards indicating their willingness to permit children to attend film houses without regulation represented but a fraction of the 20,000 persons who had signed the petition asking for legislation to deal with the matter.

Mary McCall, Jr., Heads Reorganized Coast WAC

For efficiency, the Hollywood War Activities Committee has been reorganized it was announced in Hollywood this week. An executive committee headed by Mary McCall, Jr., president of the Screen Writers Guild, will supervise the unit. Others on the committee are E. J. Mannix, vice-president of the Association of Motion Picture Producers, vice-chairman; John C. Flinn, secretary of the Society of Independent Motion Picture Producers, recording secretary; Fred Beetson, AMPP, division coordinator; Bert Allenberg, president of the Artists Managers Guild; James Cagney, president of the Screen Actors Guild; Trem Carr, Independent Motion Picture Producers Association; Y. Frank Freeman, president of the AMPP; George Brown, chairman of the Industry Service Bureau; Mark Sandrich, president of the Screen Directors Guild; Kenneth Thomson, chairman of the Hollywood Victory Committee; Walter Wanger, producer and president of the Academy of Motion Picture Arts and Sciences.

Alter Raid Precaution Method in Canada

Due to the use of explosive bombs by Nazi air and sea raiders, there has been a change in air raid precautions at Canadian theatres. All the theatres had been supplied with pails, sand, shovels and stirrup pumps, and the staffs had been trained to rush to the bombs with the pails of sand, to extinguish the incendiaries before they ignited what they hit. The pumps were also to be brought into action quickly.

Now, with the bombs exploding within 10 minutes, the exhibitors have been forced to change tactics in meeting the bomb emergencies. Through personal contacts, drilling and screen slides, staffs and audiences are warned not to approach a fallen bomb, but to wait until it explodes. The introduction of the explosive bombs by the Germans, Italians and Japs, has made useless the work of the past three years, in endeavoring to train theatre staffs and audiences in how to cope with the attacks from aloft. Canadian civilian defense heads are convinced that bombs will be dropped into communities along the Atlantic and Pacific coasts, and are urging complete preparedness. Many of the theatres are air raid precautions bases for districts, and have been distribution depots for A. R. P. materials and equipment.

Lieberman Heads Maritime Film Board of Trade

The Maritime Film Board of Trade, met last week in annual session at St. John, N. B., and elected J. A. Lieberman, president; L. M. MacKenzie, vice-president; P. J. Hogan, secretary. Chairmen of commitees will be chosen at another meeting soon. A. E. Smith, retiring president, was chairman for the 1943 annual meeting. The new president is manager of the Columbia branch in St. John; vice-president is manager of the Warner branch; the secretary is manager for Paramount. The board covers the provinces of New Brunswick, Nova Scotia and Prince Edward Island, and Newfoundland.

Bronx House Asks $10,000 For Holiday Walkout

Suit for $10,000 damages was filed last week in New York Supreme court by the Sharbu Operating Corporation against Local 306, the city's projectionists' union. It is a sequel to the strike by projectionists of the Windsor Theatre, the Bronx, at 7:30 P.M. Washington's Birthday. It charges 600 admissions had to be refunded.

The union asserts the operators were refused overtime pay for a holiday, and that the contract provided such pay. The reply of the corporation, president of which is William Brandt of the Brandt circuit, is that the contract does not mention "desertion" in the middle of the show without advance warning.

Halifax Theatres Aid Russian Fund

Placing collection boxes at theatre box offices and urging patrons to deposit some of their silver change for the Russian aid fund has proven a successful idea in Halifax, N. S. In that zone, R. S. Roddick, manager of the Capitol, is fund chairman, and the collection box plan was originated by P. J. Dwyer, manager of the Family.

Every theatre participated in the plan and the best showing proportionately to seating capacity was at the Gaiety, of which M. E. Walker is owner-manager.

Manages Cleveland House

William Blair has been named manager of the recently opened Memphis theatre in Cleveland, operated by the Associated Theatres. Mr. Blair's record in the entertainment field covers a period of more than 25 years.

MEXICO CITY ASKS PRICES BASED ON FILM WORTH

Municipality Seeks Scale in Return for Modified Tax on Grosses

by LUIS BECERRA CELIS
in Mexico City

Admission prices by theatres here, particularly the first run and better class subsequents, again are being given attention by the municipal government which, it is learned, intends to order the scaling of these prices on the basis of the quality of pictures they exhibit. This matter has come up from time to time—Congress some time ago looked into the question—but nothing has been done about it.

The local government now, it seems, intends to enact a law fixing prices of the theatres in view of the concession it has just granted them in the form of a radical change in its system of applying taxes on these establishments, on the basis of the actual number of tickets they sell instead of on their seating capacity, and the supposition that they have a full house at every show.

The opinion among exhibitors is that their present charges, ranging from 45 to 55 cents, on the average, for the first run theatres, and 22 to 35 cents for the better class subsequents, are reasonable in view of high costs, rentals and labor.

Exhibitors here at last have been able to induce the municipal government to modify what they call an inequitable method of applying civic taxes, that of the theory that each theatre sells out at every performance, a levy based upon the number of seats the theatres have and which, on this basis, ran as high as 35 per cent of the gross.

Manuel Yañez, the municipal treasurer, in ordering the discarding of this system and the substitution of one that calls for the payment of the tax only on the number of tickets actually sold, has hired 60 more inspectors and six more supervisors to ward over the box offices of all cinemas here. These officials are required to remain in the theatres daily from 4 to 11 P. M., time of the usual daily shows, and in addition, from 10 A. M. until 2 P. M., Sundays, the duration of the matinees (always morning shows in Mexico).

Cinematographic Institute Names Year's "Bests"

Mr. Yañez remarked that he hoped that this new tax plan, with its obvious benefits for exhibitors, will induce them to lower their admission prices in accordance with the nature of their programs, and by so doing be able to enjoy a full, or almost full, house at every performance.

Along with this tax system change goes a warning that exhibitors will be severely penalized if they sell more tickets than they have seats and permit standees.

Another set of "bests" of 1942 in the Mexican picture industry, different from the selections made recently by the Cinematographic Journalists Union is announced by the recently organized Institute of Cinematographic Sciences and Arts, founded by the National Atheum of Sciences and Arts of Mexico.

The Institute made its selections at the request of the Association of Producers and Distributors of Mexican Pictures. The selection was made by a committee composed of Julio Jimenez Rueda and Nemesio Garcia Naranjo, lawyers; Prof. Jose F. Basquez, Ricardo Lopez Mendez and Arturo Ortiz Mugica, the latter the official representative of the Federal Film Censoring and Supervision Department, which functions under the jurisdiction of the Ministry of the Interior.

Julian Soler Named Best Actor

The Institute announced the following awards and gave reasons in each case for the selection:

Best picture: "Jesus of Nazareth"—"because of the decorum with which there was realized for the first time in Spanish spoken pictures a theme so delicate and of such universal importance."

Direction: Julio Bracho (winner of the Journalists' 1941 and 1942 awards) for his work on "Historia de un Gran Amor" ("Story of a Great Love"), which the Journalists chose as the best 1942 picture.

Actor: Julian Soler (runner up in the Journalists' selection) for his work in "Simon Bolivar," biography of the Venezuelan patriot—"because he had a complete grasp of the plot of the work and made a perfect interpretation of the personage of his role."

Actress: Susana Guizar (winner of the Journalists' award) for her work in "Alexandra"—"which, she played with feminine delicacy, tenderness and dramatic expression."

Cameraman: Jack Draper (the American who has worked in Mexico for some years) for his handling of "El Angel Negro" ("The Black Angel").

Music: Miguel Bernal Jimenez for the score of the religious picture, "La Virgen que Forjo una Patria" ("The Virgin Who Welded a Country")—"because he interpreted the spirit of the work."

"Three Musketeers" Best at Box Office

Best box office attraction: "Los Tres Mosqueteros" ("The Three Musketeers"), satire on the Dumas classic, produced by Posa Films, S.A. To the producer of this picture went the award of the local municipal government, the first prize of the kind to be bestowed in Mexico, for the best money-making film of the year.

The Banco Cinematografica, S.A., the bank the picture industry and the Federal Government opened here recently, is doing well by the industry, for its latest balance sheet, that for January 31st, reports the making of loans and the granting of credits, of $615,000. This bank is particularly assisting producers, studios and laboratories. It owns the controlling interest in Jesus Grovas & Co., the largest Mexican producer.

Granting of a 10 per cent wage increase averted a strike threatened against seven of the leading theatres of Guadalajara, Mexico's second largest city and capital of the far western state of Jalisco.

Seeks Costumes for "Iron Mask"

Gonzalo Elvira, manager of the Cinematografica Mexicana (Cimesa), producers organized here recently by a group of Spanish businessmen, has gone to Hollywood to endeavor to purchase costumes used in "The Man with the Iron Mask" for the cast of the version of this picture his company is to make. Marco Aurelio Galindo, noted scenarist, will make his debut as director with this picture.

Three prominent figures in the Mexican picture industry, Mauricio de la Serna, former manager of the de luxe first run theatre Cine Alameda here and now production supervisor of Grovas & Co., the leading producer; Agustin J. Fink, president of Films Mundiales, and Antonio Carriedo Galvan, president of the Banco Cinematografica, the industry's own bank, have been awarded the Mexican Merit Trophy for their film work by the National Organizing Council of Industrial and Agricultural Fomentation.

Ramon Navarro, just returned from Hollywood after a visit here, during which he acted in a Mexican picture, has become co-producer of Films Mundiales, of which Agustin J. Fink is president. Mr. Navarro is writing the script of the first film he will produce under this association.

▽

A novelty historic picture, dealing with the "Pastry War," an episode of Mexico's armed civil struggle that raged just before the American Civil War, is to be produced by Alberto Santander. He has engaged Celestino Corostiza, former manager of the government-owned Palace of Fine Arts and National Theatre here and a noted dramatist, to write the script and direct the production.

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The 21-day strike that closed all of the five theatres in Tampico and the two in neighboring Ciudad Madero was settled following the intervention of the new section of the Federal Board of Conciliation and Arbitration, which handles picture industry labor conflicts. The board induced the employees to accept a compromise in their wage increase demands and accept a 10 per cent increase instead of 15 per cent. The exhibitors had contended, in opposing the demand, that they could not afford to pay the 15 per cent increase.

Balaban Asks United Red Cross Effort

Stresses Importance of Campaign This Year; No Quota Is Set

The War Activities Committee this week called upon the nation's exhibitors to give their undivided attention to the forthcoming American Red Cross drive, April 1-7, now that the March of Dimes campaign is over.

Characterizing the drive as the "most important fund-raising effort ever undertaken by the industry," Barney Balaban, president of Paramount and industry national chairman of the Red Cross campaign, said, "Never before have we had a cause that is so universally understood, so vital to our nation in wartime and so close to the hearts of the public. We have not set a quota—but if this drive does not result in a fund three to five times that ever before piled up by our industry, we'll be disappointed."

The largest total reached previously by the industry was $2,120,000 raised last year for the Army and Navy Emergency Relief Fund. It is indicated that the Red Cross committee aims to collect from $6,000,000 to $10,000,000 through the motion picture industry this year.

Headquarters in New York announced Wednesday that to date 2,000 theatres had reported collection of $500,000 on the March of Dimes drive. Eleven thousand theatres participated.

On Monday, pledges for taking part in the Red Cross drive were sent to district chairmen in every exchange area throughout the country. A new phase of the campaign is the fact that all money collected by exhibitors is to be turned over to local Red Cross officials. Theatre men, however, will send reports of collections to national headquarters for tabulation of totals.

A 14-page campaign book was mailed this week to every theatre in the country, with additional copies to district chairmen, distributor chairmen and to chairmen of the public relations division. In addition, a special bulletin service, to keep the latter division and district chairmen informed on all developments of the drive, has been started by Oscar A. Doob, publicity chairman of the campaign.

With the cooperation of the Hollywood Victory Committee, the industry is further assisting the drive by arranging for screen stars to tour the country to appear at Red Cross dinners and rallies. The first tour got under way last Friday to four midwestern cities.

Theatres Showing Drive Subject

Theatres now are showing the seven-minute short subject, "Since Pearl Harbor," produced by the March of Time to help the American Red Cross get over its message this month. The organization's goal is $125,000,000. It is believed that the four-week drive in March will fall short of this total and that the April 1-7 collection week in theatres will send the total "over the top."

The Chicago quota has been set at $8,750,000, of which it is expected $100,000 will be raised by the amusement industry. The following have been named to assist John Balaban, chairman of the amusement section for Chicago; Dave O'Malley, agents; Jack Irving and Virginia Peine, actors' unions; Erwin Peine, music publishers; Barney Hochstader, bowling and billiards; Charles Bidwell, race tracks; Phil Hays, roller rinks; J. C. McCaffrey, carnivals; Clyde Eckhardt, film exchanges; Abe Cohen and Frank Dare, legitimate theatres; Jack Kirsch, Edwin Silverman and James E. Coston, motion picture theatres; and Oscar Lundy, trade publications.

Scrap Collection Forges Ahead

Despite the recently completed March of Dimes campaign and preparations for the Red Cross drive, exhibitors throughout the nation continue unabated their efforts to collect copper, brass and other salvage materials for war production.

The Variety Club of Omaha launched a campaign to intensify this drive. It urged every exhibitor in the Omaha exchange area to hold scrap copper morning shows for school children, and has made arrangements with Omaha exchanges to supply two hours of film gratis for every such show. At no cost to the exhibitor, the club also has arranged for the Union Transfer Company of Omaha or an associated line to call for and haul the scrap to the club's warehouse in that city. The scrap copper and brass is then shipped to the mills no later than 60 hours after it arrives.

A special bulletin, detailing the plan and urging exhibitor support, has been circularized throughout the Omaha-Nebraska territory, together with pledge blanks for participation in the campaign. The drive is under the direction of Joseph Kinsky, chief barker of the tent and co-chairman of the Nebraska War Activities Committee.

Cincinnati Houses Get 200,000 Pounds

Approximately 200,000 pounds of scrap iron, copper, brass and bronze, including two scrapped autos, was collected by 70 Cincinnati suburban theatres last week through special matinees held on Washington's Birthday. The Mt. Lookout theatre was credited with the largest collection, a total of 10,000 pounds.

In St. Louis, 62 neighborhood theatres in the area also participated in a scrap drive last week. Morning matinees were given at each theatre on Washington's Birthday and the admission price consisted of items of copper, bronze or brass.

A copper matinee held in connection with the Red Cross drive was given in Florida State theatres last week. The metal collected was sold to dealers and the proceeds received were turned over to the Red Cross.

Predict New High At Box Office

In an article in the current issue of the *Domestic Commerce Weekly* by Nathan D. Golden, motion picture specialist for the Department of Commerce, he said that film theatre receipts "will run far in excess of any year's ticket sales ever recorded in the amusement field."

Mr. Golden pointed out that many theatres are doing at least 50 per cent better than a year ago and, despite decreased attendance in those theatres which have lost business because of population shifts to war centers, comebacks were being staged with more favorable results expected.

The article also said that a 50 per cent box office increase has been noted in England's theatres, and a 10 to 15 per cent rise in the Latin-American countries. It has resulted in a greater demand for U. S., pictures, creating a boom condition in foreign markets. Transportation and shipping facilities are at a premium, however, and this phase presents major problems rather than any lack of buyers for the films.

Mr. Golden also predicted that curtailments in raw stock would be offset by the backlog of completed pictures on hand, and while indicating that transportation, manpower, and other wartime problems were causes for concern, he saw a possible solution in extended bookings, pooling of transportation by salesmen and selling by mail.

Zanuck Confers in Canada On Training Films

Colonel Darryl F. Zanuck conferred in Ottawa last weekend with John Grierson, head of the National Film Board of Canada and of the Wartime Information Board, on what was said to be a new cooperative development between the United States and Canada on the use of Army training films.

The appointment last week of Paul Nathanson, president of the Odeon Circuit, as a lieutenant in the visual instruction branch of the Canadian Army is said to be a part of the new cooperative training films program between the two countries.

National Decency Legion Classifies Five Films

The National Legion of Decency reviewed five films during the current week, classifying three as unobjectionable for general patronage, and two as unobjectionable for adults. The listing follows:

Class A-1, Unobjectionable for General Patronage: "It Ain't Hay," "Let's Have Fun" and "Trail Riders." Class A-2, Unobjectionable for Adults: "The Ape Man" and "I Walked with a Zombie."

Set PRC Seattle First Run

Lloyd V. Lamb, manager of the new Producers Releasing Corporation exchange in Seattle has completed negotiations with the Metropolitan theatre there for first run showings of PRC pictures. The showings will be held on weeks when the Metropolitan is not used for stage or concert attractions. This first run policy will replace the present Metropolitan policy of showing return engagements.

Manager Joins RCAF

Edward Newman, manager of the Metropolitan theatre in Winnipeg, has resigned to join the Royal Canadian Air Force. Donald Gauld, well-known in the film industry in Winnipeg, has returned to the city to succeed Mr. Newman.

THE HOLLYWOOD SCENE

From HOLLYWOOD BUREAU

That production figure over there on your right, which has stood unchanged for a fortnight, is due for uppage an increase forthwith if anouncements of intention indicate futures.

Universal, which has nine pictures in its cutting rooms, nine awaiting shipment and five in production, asserts it is "pushing ahead to build its ready-for-release list to still greater proportions" and that "studio executives are plotting a shooting schedule that will maintain sound stage activity at peak pitch throughout the spring and summer.

Republic is to start eight pictures in March.

Columbia, it is announced, "will launch seven films during the month of March."

Monogram, "inaugurating a period of intense production activity, will place six pictures before the cameras during the month of March."

Producers Releasing Corporation, "launching the biggest three-month production drive in its history, will produce 16 features during March, April and May, and, in addition, nine Westerns."

After some rumorings of indecision as to whether they would execute the remainder of their Metro-Goldwyn-Mayer contract, which calls for two features, Bud Abbott and Lou Costello, established as Number One box office attraction in the MOTION PICTURE HERALD-*Fame* poll of exhibitors, have accepted "Harem Scarem" as an MGM vehicle and are to start making it in March under the direction of Charles Riesner and production of George Haight. The comedians have two completed features, "It Ain't Hay" and "Pardon My Ski," in the Universal backlog of product.

Production Index Unchanged

Nine pictures were started and nine were finished to ho'd the Hollywood production index figure steady at 35 in a week which witnessed, however, some improvement in the quality of the work in progress as concerns marquee and budget.

Warner Brothers started "Saratoga Trunk", the Edna Ferber novel which Sam Wood is directing, with Gary Cooper, Ingrid Bergman, Flora Robson and others in a cast selected with care by Hal B. Wallis, producer. The same studio started "This Is the Army", the Irving Berlin stage show, with the original cast plus Joan Leslie, Charles Butterworth and, reportedly, others.

Twentieth Century-Fox started shooting "Sweet Rosie O'Grady", a musical in which Betty Grable, Robert Young, Adolphe Menjou, Virginia Grey, Sig Rumann, Reginald Gardiner and others are to make merry, and Metro-Goldwyn-Mayer started "The Man from Down Under", a story of present-day Australia, presenting Charles Laughton, Binnie Barnes, Richard Carlson and Donna Reed, under the direction of Robert Z. Leonard, co-producing with Orville O. Dull.

Universal launched "You Go to My Heart", offering Patric Knowles, Evelyn Ankers, Rosemary Lane and Neil Hamilton, and "Never a Dull Moment", a Ritz Brothers number in which Frances Langford and Mary Beth Hughes appear.

Republic started three. They are "Prodigal's Mother", with Mabel Paige, John Craven and Dorothy Morris; "Swing Your Partner", with Lulu Belle and Scotty, Esther Dale, Vera Vague and Dale Evans, and "Riders of the Rio Grande", presenting Bob Steele, Tom Tyler and Jimmy Dodd.

The status of production, by studio and title:

COMPLETED

Columbia
Blondie Buys a Horse

MGM
Faculty Row
I Dood It

Monogram
Ghost Rider
Ghosts in the Night

RKO Radio
Falcon Strikes Back

Republic
Days of Old Cheyenne
Calling Wild
Bill Elliott

Universal
Trombone from
Heaven

STARTED

MGM
Man from
Down Under

Republic
Prodigal's Mother
Swing Your Partner
Riders of the
Rio Grande

20th Century-Fox
Sweet Rosie O'Grady

Universal
You Go to My Heart
Never a Dull Moment

Warner Brothers
Saratoga Trunk
This Is the Army

SHOOTING

Columbia
Somewhere in Sahara
Attack by Night

MGM
Right About Face
Best Foot Forward
Girl Crazy
Guy Named Joe

Monogram
Sarong Girl

Paramount
Hostages
Let's Face It
Riding High
Five Graves to Cairo
So Proudly We Hail
Lady in the Dark

RKO Radio
Leopard Man
Gildersleeve's
Bad Day
Lady Takes a Chance
Fallen Sparrow
Sky's the Limit

20th Century-Fox
Heaven Can Wait
Jane Eyre
Bomber's Moon
Jitterbugs

Universal
Phantom of
the Opera
Corvettes in Action
Oh Say Can
You Swing?

Metro Completes Plans for "Quo Vadis" Remake

MGM has progressed on plans for "Quo Vadis," long its property and discussed for remake many times, with Arthur Hornblow, Jr., named as producer, Mervyn LeRoy as director, and Technicolor as the medium. It's to get started in about 90 days, by which time extensive preparations required, including the casting of 176 speaking parts, are expected to have been completed. . . . Samuel Goldwyn has borrowed Anne Baxter from Twentieth Century-Fox for the role in "North Star," which was to have been played by Teresa Wright, who withdrew from the film due to illness. . . . Stanley Ridges is to play the role in Paramount's "Story of Dr. Wassell," left vacant by the death of Lynne Overman.

Distributor Interest in "Outlaw" Fades

Speculation on the future of Howard Hughes' "The Outlaw," placed in exhibition by the producer in San Francisco following breakdown of distribution negotiations with Twentieth Century-Fox and other companies, continues to engage interest here. For a time after the San Francisco premiere it was regarded as an even-money bet that one distributor or another would accept the property on the premise that "gold is where you find it," a native California concept to which Hollywood has subscribed on occasion. The odds changed sharply for the worse, from the Hughes viewpoint, when the Legion of Decency placed the film in its Condemned classification. Although the film does bear the Production Code Authority's symbol of conformance, students of box office *per se* count the Legion's action a factor tipping the balance beyond recovery.

Columbia is rushing preparation of "Constantinople," a tale of modern Turkey, in anticipation of a swing of war interest to that place. . . . Lewis Allen, stage director of "Ladies and Gentlemen" and "Ladies in Retirement" on Broadway, and here a year studying the screen technique at Paramount, is to have his first try at the films in directing "The Uninvited," starring Ray Milland, which Charles Brackett is to produce. That studio has named "All Around the Town" as the next Bing Crosby vehicle, to precede the previously announced "Stallion Road," with Fred Kohlmar to produce from a script by Karl Tunberg and Darrell Ware.

Dennis Morgan has been named to co-star with Alexis Smith in the Warner production of "The Animal Kingdom," which Benjamin Glaser is to produce with Irving Kapper directing. . . . Charles R. Rogers has acquired screen rights to "The Gaunt Woman," John Gilligan's novel which ran serially in the *Saturday Evening Post*, which now goes into preparation along with "Navy Hotel" and "One Man's Family," for United Artist release

Herman Millakowsky, European producer who filmed "Siberia," "Catherine the Great," "The Volga Boatman," "Dark Eyes" and 38 other features in Germany and Austria prior to the outbreak of the war, is to make "Hitler's Women" for Monogram as his first American undertaking. . . . Raoul Walsh is to direct Errol Flynn in "To the Last Man," his next Warner film, which will be the director's fourth association with the star. RKO Radio has substituted "The Marine Raiders" for "The Iron Major," as Pat O'Brien's next starring vehicle, postponing the latter on the ground that the first is more timely. The studio has his "Bombardier" in its backlog of completed films.

Kelly Columbia Producer

Burt Kelly, former producer for Paramount and Universal, has been given a producer contract with Columbia Pictures, the company announced this week. His last two films were "Priorities of 1942" and "Street of Chance."

'Human Comedy', Hope Film Open On Broadway

Two premieres of new product were held on Broadway this week. MGM's "The Human Comedy," film version of William Saroyan's novel, opened Tuesday at the Astor theatre, on a continuous run policy. "They Got Me Covered," the Samuel Goldwyn-RKO comedy starring Bob Hope and Dorothy Lamour, started at Radio City Music Hall Thursday, where it followed the 11-week run of MGM's record-breaker, "Random Harvest."

On Monday night, a press preview of the Saroyan film was given at the Astor. Among those present were Clarence Brown, director and producer of the picture; Mervyn Le Roy, Roy Gillespie of Meddybemps, Me., the first town to subscribe 100 per cent for War Bonds, and Paul A. Anderson, editor of the International Falls, Minn., *Daily Journal,* selected as the country's outstanding small town daily.

Twentieth Century-Fox announced this week that the Fox theatre in San Francisco will have the premiere of "Hello, Frisco, Hello," starring Alice Faye, John Payne, Jack Oakie and Lynn Bari, next Thursday, March 11th. The Governor of California and the Mayor of San Francisco head the list of notables expected to attend.

Gradwell L. Sears, vice-president in charge of distribution of United Artists, announced in New York Monday that through arrangement with Loew's State theatre, "The Powers Girl" will have its New York premiere at that house on March 25th. The picture, a Charles R. Rogers production, has been booked into the theatre for a minimum engagement of two weeks—a run that never before has been guaranteed by Loew's State, it was said. Based on the much-publicized Powers' models of New York, the musical film stars George Murphy, Carole Landis and Anne Shirley, and features Benny Goodman and his band and Dennis Day, singing star of radio, who makes his first screen appearance in the film.

RKO announced this week that "Forever and a Day," the all-star drama of English life from 1804 to the present day, will have its New York premiere at the Rivoli theatre following the run there of Universal's "The Amazing Mrs. Holliday."

Following a two-week promotion campaign under the direction of Joseph Goltz, United Artists manager in Mexico, the Alexander Korda film, "One of Our Aircraft Is Missing," opened February 17th at the Magerit theatre, Mexico City, with diplomatic and Government officials in attendance. According to United Artists, officials of the British embassy and the Dutch legation in that city lent assistance in making the premiere "a financial and social success."

Hollywood Sound Union Asks Four-Man Crews

Four men on studio sound crews, instead of three, were demanded of the independent producers in Hollywood, by Sound Technicians Local 695.

Federal Labor Conciliator Lewis Livingston this week was to decide the issue. The union says the fourth man can handle cables.

USO Troupe in Australia

USO-Camp Shows announced in New York Monday that 15 variety performers recently routed into the South Pacific war zone had arrived in Australia and now are entertaining troops at various U. S. Army bases in that area. The Army is supplying auto trailers and portable stages for the troupes, which have been divided into two units in order that a maximum number of service men may be entertained.

Cincinnati Variety Club Names Committees

F. W. Huss, Jr., recently reelected chief barker of the Cincinnati Variety Club, has named the following committees to serve for 1943: house—Allan S. Moritz, chairman; Mike Greenberg, Nat Kaplan, L. J. Bugie, A. Manheimer, William Onie and Maurice Chase; law—Saul M. Greenberg, chairman; Mayor James G. Stewart, Charles Weigel, William Handley, Edward H. Dixon, John H. Druffel, A. L. Weinstein; publicity—Noah Schecter, chairman; Joseph Kolling, Harry Hartman, James D. Shouse; membership—Ralph Kinsler, chairman; Harris Dudelson, William McCluskey, Maurice White; finance—William Onie, chairman; Peter Niland, Robert Clark, Willis Vance, Maurice White; welfare—Harry J. Wessel, chairman; Jake Gelman, Charles Weigel, William Hastings; entertainment—Arthur Frudenfeld, chairman; William McCluskey, Noah Schecter; activities—Pep Golden, chairman; William Onie, William Bein, William McCluskey and Noah Schecter.

Haines Is Honored at Detroit Luncheon

In honor of his promotion to western and southern division sales manager for Warners, Roy Haines last week was tendered a luncheon at the Book-Cadillac Hotel, Detroit, by a group of leading theatre men in the territory, which has been shifted to Mr. Haines' jurisdiction under the new setup.

Among those who attended were: E. C. Beatty and O. W. Brooks of Butterfield Theatres; Sam Barrett and James Sharkey, Cooperative Theatres; Frank Wetsman and Lou Wisper of Wisper and Wetsman Circuit; Jack R. Keegan and Earl J. Hudson of United Detroit Theatres; A. A. Maxwell, vice-president, Union Guardian Trust Company; Carl Buermele, General Theatres Service; W. B. Collings, W. W. Brumberg of Warners, Robert H. Dunbar, Warner branch manager, and William S. Shartin, Warner midwest district manager, who went from Chicago for the party.

RKO Depinet Sales Drive Sets Billings Record

The Ned Depinet Drive of 1943 has set a new billing record for the first two weeks, RKO Radio announced after tabulating sales figures. The drive started on February 5th, and is scheduled to end May 20th. The western division, headed by Walter E. Branson, is leading the other two divisions.

The district leader is the Rocky Mountain group, managed by L. S. Gruenberg. Branch office leaders for the National Prize class are St. Louis, Minneapolis, Seattle and Buffalo. In the Canadian division, the two leaders are St. John and Montreal. Robert Wolff, drive captain, has started his second swing around the company's branches, and will be joined at Dallas by Frank Drumm, assistant to Nat Levy, eastern division sales manager.

Shapiro Heads Publicists

At the annual meeting of the Independent Publicists in Hollywood last week, Victor Shapiro was reelected president of the group, Margaret Ettinger, vice-president, and Jack Proctor, secretary. The code of ethics and standards of practice which were adopted in the organization's first year, were approved once again.

"Air Force" Posters to Schools

Almost 7,000 high schools and libraries have been forwarded an exhibit consisting of sepia cards on the Warner film, "Air Force," by the Motion Picture Producers and Distributors of America in a move designed to create interest among potential recruits for the country's aviation service.

20th-Fox Holds Sales Meeting In Chicago

T. J. Connors, vice-president in charge of distribution for Twentieth Century-Fox, was the chief speaker at the opening session of the company's three-day district managers' meeting held at the Blackstone Hotel, Chicago, February 25th-27th. John Woods, district manager, and Phillip Williams, publicity director of March of Time, also addressed the managers.

The 33 sales representatives present saw two films, "Tonight We Raid Calais" and "At the Front." Announcement of changes and transfers in the publicity department was made by Hal Horne, director of advertising and publicity. He named Max Youngstein as liaison between the new exploitational units on the coast and New York.

Those transferred from the home office to the coast are Jessica Landau, Marjorie Chapman, Marie Van Slyke, James Dunn and Kerk Burbank. Jack Slocum, Gladys Mensh, Jeannette Sawyer and Ned Norworth have been added to the home office staff. In exploitation, Richard Owen has been transferred from the studio to the Dallas and Oklahoma area, and Thomas Thompson will cover Kansas City, St. Louis and Indianapolis.

After the meeting, Mr. Connors returned to New York with a group of home office executives, among whom were William J. Kupper, A. W. Smith, Jr., W. C. Gehring, Francis Harley, Otto Bolle and Mr. Horne.

"At the Front" Set for 15 Broadway Theatres

Fifteen Broadway houses have scheduled the War Department's picture, "At the Front," filmed in Technicolor under the supervision of Darryl Zanuck, for showings the week of March 18th. The theatres are the Paramount, Hollywood, Strand, Capitol, Rivoli, Criterion, Roxy, Rialto, Palace, Astor, Mayfair, Central, New York, Embassy Newsreel and Trans-Lux Newsreel.

Three Brooklyn first run houses, the Paramount, Strand and Fox, also will exhibit the film the same week, with the entire RKO and Loew's circuits set for later showings. The newsreel theatres are exhibiting black and white clips from the film this week.

R. J. Morfa Elected to Board of PRC

O. Henry Briggs, president of Producers Releasing Corporation, announced this week the election of R. J. Morfa to the company's board of directors at a meeting held February 20th. Mr. Morfa is assistant to the chairman of the board of Chesapeake and Ohio Railroad.

Mr. Briggs also disclosed that the 1943-44 budget was approved at the meeting and that it constituted an increase of approximately 70 per cent over any previous year.

Thomson with WE 40 Years

Philip L. Thomson, director of public relations of the Western Electric Company, observed his 40th anniversary with that company on February 23rd. Mr. Thomson is president of the Audit Bureau of Circulation, having held that post for the last 16 years.

Cleveland Woman Promoted

Viola Kacsindy has been promoted to assistant publicist for Loew's State theatre in Cleveland, succeeding Vincent Lipusz, who was inducted into the Army.

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York, N. Y.

Atlantic

SCARFACE: Paul Muni—This old timer on a dual bill (with "Sky Devils") sold as old timers in spite of a stupid trailer misrepresenting these pictures as apparently new releases. These are 1931 productions (Ed. note—released 1932) but still good, darn good, entertainment, interesting, too, and what's more, brought in exceptionally good business. Sell it for what it is, don't try to fool 'em and you'll do business, no complaints. Played Wednesday, Thursday, February 3, 4.—Frank Vesley, State Theatre, Hollister, Cal.

Columbia

ALIAS BOSTON BLACKIE: Chester Morris, Adele Mara—Very pleasing program picture, that has a nice following.—Harland Rankin, Centre Theatre, Chatham, Ont.

COMMANDOS STRIKE AT DAWN: Paul Muni, Lillian Gish—Wonderful production. Everybody pleased. Tense, timely and thrilling. You can't go wrong.—L. G. Tewksbury, Harbor Theatre, Deer Isle, Me.

LAUGH YOUR BLUES AWAY: Jinx Falkenburg—For the dualers.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

MY SISTER EILEEN: Rosalind Russell, Brian Aherne, Janet Blair—Socko—enjoyed by all. Played Sunday, Monday, February 21, 22.—H. Goldson, Plaza Theatre, Chicago, Ill.

NIGHT TO REMEMBER, A: Loretta Young, Brian Aherne—Aherne and Young do very good work in this pleasing comedy.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

STAND BY, ALL NETWORKS: John Beal, Florence Rice—For the dualers.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

Metro-Goldwyn-Mayer

CROSSROADS: William Powell, Hedy Lamarr—No go here. Just not the type. An actor certainly must feel peculiar when given such an obviously disadvantageous part as was assigned to Powell in this picture. Played Sunday, Monday, February 7, 8.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

EYES IN THE NIGHT: Edward Arnold, Ann Harding—Good mystery story. Kept interest throughout. Arnold very good as blind detective.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

FOR ME AND MY GAL: Judy Garland, George Murphy—Good. Ideal entertainment, the kind that makes people stop and express their pleasure. Excellent business for three days. Played Sunday-Tuesday, January 17-19.—Frank Vesley, State Theatre, Hollister, Cal.

MAISIE GETS HER MAN: Red Skelton, Ann Sothern—Red Skelton very popular here. Ann Sothern well liked also. So we did all right with this. What public sees in Skelton I don't know but they pay to see him. Played Friday, Saturday, January 8, 9.—J. K. Burgess, Iris Theatre, Velva, N. D. General patronage.

MRS. MINIVER: Greer Garson, Walter Pidgeon—A great picture and good business. If you have not played it, do so, as you can buy it separately. Played Sunday, Monday, February 14, 15.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MRS. MINIVER: Greer Garson, Walter Pidgeon—One of Metro's "supers." Due to big advertising and subject matter will do business. Teresa Wright really steals the show. Wonderful little actress. Watch this gal. I picked her last year as No. 1 starlet. That's one I picked right for sure.—J. K. Burgess, Iris Theatre, Velva, N. D.

SEVEN SWEETHEARTS: Van Heflin—Pleasing little picture.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

SHIP AHOY: Red Skelton, Eleanor Powell—Red draws them in. Show not too hot, I figured, but the box office said different. I am talking comparatively, as business is never good here anymore. It's just not as bad as on some other pictures, I mean. Played Sunday, Monday, January 31, February 1.—J. K. Burgess, Iris Theatre, Velva, N. D. General patronage.

SOMEWHERE I'LL FIND YOU: Clark Gable, Lana Turner—A good picture that was well suited for our locality and just right for Sunday business. Business fair. Played Sunday, Monday, February 14, 15.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

WAR AGAINST MRS. HADLEY, THE: Fay Bainter—Well produced and well acted by all the cast. Pleased.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

WHITE CARGO: Hedy Lamarr, Walter Pidgeon—Adult entertainment. Pidgeon is always good. Our audience likes him.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

Paramount

FLEET'S IN, THE: Dorothy Lamour, William Holden—Here's a picture that will do business anywhere. Seems to have what the public wants. Just what I don't know. But anyway, they like it.—J. K. Burgess, Iris Theatre, Velva, N. D.

HENRY ALDRICH, EDITOR: Jimmy Lydon—Light weight—just something for a second feature. Played Tuesday-Thursday, February 16-18.—H. Goldson, Plaza Theatre, Chicago, Ill.

HENRY AND DIZZY: Jimmy Lydon—These Henry Aldrich pictures always do well for us. I mean well considering the business we are doing now. "Henry and Dizzy" is as good as any Aldrich picture.—J. K. Burgess, Iris Theatre, Velva, N. D.

MAJOR AND THE MINOR, THE: Ginger Rogers, Ray Milland—A comedy that had mass appeal and was the talk of the town. This was the first Rogers picture to hit the spot in over two years. Ray Milland popular here. Played Monday-Wednesday, February 1-3.—C. A. Smith, Regent Theatre, Chapleau, Ont. Small town patronage.

MRS. WIGGS OF THE CABBAGE PATCH: Fay Bainter, Hugh Herbert—Double-billed with 20th Century-Fox's "Berlin Correspondent." "Mrs. Wiggs" brought them in and both pictures pleased in a big way. Best business ever done on a double bill. Got good word of mouth advertising. Played Thursday-Saturday, February 18-20.—C. A. Smith, Regent Theatre, Chapleau, Ont.

MY FAVORITE BLONDE: Bob Hope, Madeleine Carroll—We played this late on Friday and Saturday and it proved satisfactory as strong half of double bill. Even had we used it earlier it would not have been strong enough to use on Sunday. Played February 12, 13.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

PALM BEACH STORY, THE: Claudette Colbert, Joel McCrea—Fair comedy.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

REAP THE WILD WIND: Raymond Massey, John Wayne, Paulette Goddard, Susan Hayward—Dark house opening night, but did big business the next two. Pleased all. Susan Hayward seems to have made a place for herself in our patrons' affections. Played Monday-Wednesday, January 25-27.—C. A. Smith, Regent Theatre, Chapleau, Ont. Small town patronage.

STREET OF CHANCE: Burgess Meredith, Claire Trevor—This should get top honors as the poorest picture of the year. More waste of valuable film.—E. C. Arehart, Strand Theatre, Milford, Ia.

WAKE ISLAND: Brian Donlevy, Robert Preston—Average business for one of the finest pictures ever made, in my opinion. Anyone who saw it agreed everyone should see it, but my patrons seem to want pictures that take them away from war jitters. Played Thursday-Saturday, February 11-13.—C. A. Smith, Regent Theatre, Chapleau, Ont.

WAKE ISLAND: Brian Donlevy—One of the best war pictures. Men liked it, but women do not want to see war pictures.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

Producers Releasing Corp.

MEN OF SAN QUENTIN: Barney Gurnette—This is an example of how pictures should not be made. If your patrons do not stop to talk to you, they will after they see this one. They'll ask you for their money back, they'll call you names and they'll write you letters. Play this for contrast purposes. Played Wednesday-Thursday, January 13-14.—Frank Vesley, State Theatre, Hollister, Cal.

RKO

BAMBI: Very good. Closest thing to "Snow White" yet made. Business good and had a break in the weather, too. Went all out on advertising it and got a good break.—A. E. Eliasen, Koronis Theatre, Paynesville, Minn.

PRIDE OF THE YANKEES: Teresa Wright, Gary Cooper—A really wonderful show. One of the big shows that really has it. Teresa Wright again walks away with a show. Of course, Gary Cooper does a swell job, too. We played at advanced admissions. No complaints, but of course, our attendance was hurt by advanced prices. But we did well at that. Played Sunday-Tuesday, January 3-5.—J. K. Burgess, Iris Theatre, Velva, N. D. General patronage.

SCATTERGOOD RIDES HIGH: Guy Kibbee—Had a nice draw for a small picture. A feature like this one that has a horse or two in it always has a good draw here. Picture pleased although it isn't much of a production.—A. E. Eliasen, Koronis Theatre, Paynesville, Minn.

Republic

DEAD MAN'S GULCH: Don Barry—Average Western drama which pleased on Friday, Saturday. Played February 19, 20.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

FIGHTING DEVIL DOGS: Lee Powell—Too bad to waste a swell box office title on such a poor production. Little wonder film is getting short when they waste it on such as this.—E. C. Arehart, Strand Theatre, Milford, Ia.

HEART OF THE GOLDEN WEST: Roy Rogers—Fair Western. Roy Rogers is very likeable.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

JOHNNY DOUGHBOY: Jane Withers—If some bright producer would have the brains to give this little girl a real story and suitable supporting cast she would be box office. This is another swell title wasted. We doubled this with Republic's "Fighting Devil Dogs" and did swell business but what an after taste!—E. C. Arehart, Strand Theatre, Milford, Ia.

MOSCOW STRIKES BACK: Documentary—A melange of apparent maneuver shots as well as some actual, authentic war action shots made in Russia. Don't over-advertise the war scenes; outside of several scenes of Nazi corpses heaped in a pile, several casualties of Russian women and dead children, guerrillas, nothing to brag about. Second day attendance died down to less than half. Disappointing. Wednesday, Thursday, February 10, 11.—Frank Vesley, State Theatre, Hollister, Cal. Small town patronage.

PHANTOM PLAINSMAN, THE: Three Mesquiteers—Double billed it with "About Face" to SRO

(Continued on following page)

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business, in spite of bad weather. That's what we like.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

RAGS TO RICHES: Allen Baxter, Mary Carlisle—A fair program picture that pleased.—Harland Rankin, Centre Theatre, Chatham, Ont.

Twentieth Century-Fox

BLACK SWAN, THE: Tyrone Power, Maureen O'Hara—Pirates in costumes with brilliant Technicolor. Business was good. Wednesday, Thursday, February 17, 18.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

CHARLEY'S AUNT: Jack Benny—Played to nice business, pulled in all the oldsters who had seen the play. Patrons really seemed to enjoy it so what's my opinion as long as business is good. Played Monday-Wednesday, February 8-10.—C. A. Smith, Regent Theatre, Chapleau, Ont.

GIRL TROUBLE: Don Ameche, Joan Bennett—Fair.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

JUST OFF BROADWAY: Lloyd Nolan—Pleased and it's a good one. Business good.—A. E. Eliasen, Koronis Theatre, Paynesville, Minn.

MAGNIFICENT DOPE, THE: Henry Fonda, Lynn Bari—Too dopey. Some laughs but very little business.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

MAN AT LARGE: Marjorie Weaver, George Reeves—A fair picture, did only average business. Many better pictures than this.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

PIED PIPER, THE: Monty Woolley, Roddy MacDowell—Not so good for a small town. Failed to do business anticipated, although well made.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

SPRINGTIME IN THE ROCKIES: Betty Grable—Good musical comedy. Color pretty.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

TALES OF MANHATTAN: Ginger Rogers, Charles Boyer, Rita Hayworth—Blocked roads kept this one from doing any business. Many of those who could see it thought it very good film entertainment.—A. E. Eliasen, Koronis Theatre, Paynesville, Minn.

THUNDERBIRDS: Gene Tierney, John Sutton—A small town natural, good midweek business. Give us more of these.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

TO THE SHORES OF TRIPOLI: John Payne, Maureen O'Hara—The type the public wants. Good business. A Technicolor picture, not much of a story or anything but has the box office vitamin, so who cares. Played Thursday-Saturday, January 28-30.—C. A. Smith, Regent Theatre, Chapleau, Ont. Small town patronage.

United Artists

ABOUT FACE: William Tracy, James Gleason—Real nice programmer, that our farm boys liked a lot; plenty of laughs. Play it.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

CALABOOSE: Jimmy Rogers—Had nice comments on this one. Doubled with a Michael Shayne from Twentieth Century-Fox and had very good business. This one is all comedy and they ate it up.—A. E. Eliasen, Koronis Theatre, Paynesville, Minn.

CRYSTAL BALL, THE: Paulette Goddard, Ray Milland—Best one we've had from United Artists this year. This one will surprise you and your patrons so sell it. Many of my patrons said it was the best thing they had seen in months and I didn't have to ask them, either. Why don't you help us exhibitors, United Artists, and get a little publicity going on this one and others like it.—A. E. Eliasen, Koronis Theatre, Paynesville, Minn.

I MARRIED A WITCH: Veronica Lake, Fredric March—A very poor picture to do business with. Shame to spoil good stars.—Harland Rankin, Centre Theatre, Chatham, Ont.

KUKAN (Reissue as BATTLE CRY OF CHINA): Ray Scott—When you buy something like this, brother, you're stuck.—Two versions—60 minutes and 40 minutes. A 10-minute version would be sufficient. Played Friday, Saturday, February 19, 20.—H. Goldson, Plaza Theatre, Chicago, Ill.

LOST CANYON: Bill Boyd—Very good western. Pleased all and fair business. Would say that the houses which never show Western features could play this one and do business on it. Good photography and good action with a very good cast. Let's see some of you city boys try it for a starter.—A. E. Eliasen, Koronis Theatre, Paynesville, Minn.

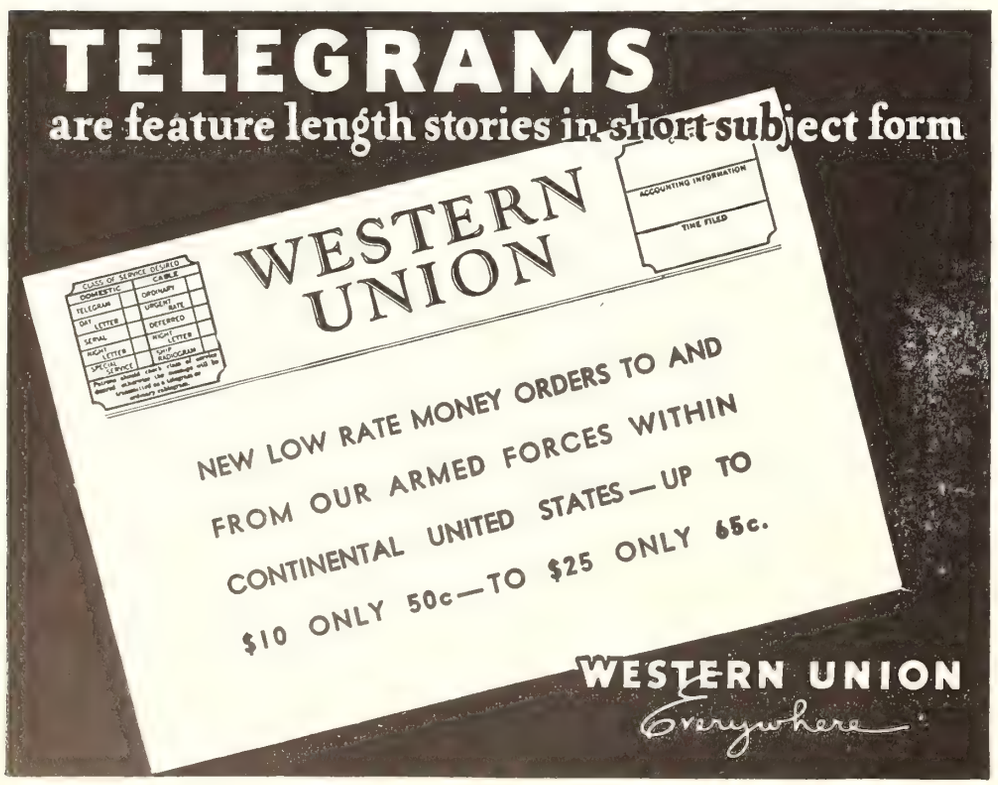
MOON AND SIXPENCE, THE: George Sanders, Herbert Marshall—Missed out on first night due to blizzard but second night was fine. Some liked it and many didn't. I couldn't decide.—A. E. Eliasen, Koronis Theatre, Paynesville, Minn.

SILVER QUEEN, THE: Priscilla Lane, George Brent—Business below average. No draw and no comments from those that did come in. But my patrons shop so in their movies, and want so much before they part with their money. Not enough regulars. Played Thursday-Saturday, February 4-6.—C. A. Smith, Regent Theatre, Chapleau, Ont. Small town patronage.

Universal

ARABIAN NIGHTS: Jon Hall, Maria Montez, Sabu—Plenty of action and good picture, but as with all these period pictures they don't do the business that they should. It is creditable production for all that.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

GET HEP TO LOVE: Donald O'Connor, Gloria Jean, Peggy Ryan—Make room, boys, for the greatest business getting combination for family trade that has hit the theatres since Shirley Temple. Donald O'Connor is definitely going to be an even greater bet than Mickey Rooney, if he is handled right. This boy merely has to wiggle his Adam's apple and keep fixing his bow tie and the audience howls. The high school girls stay in for two shows and rave about him. Peggy Ryan is a natural and Gloria Jean feels more at home with this combination and does a great job. Universal has a combination built for a high school series of pictures and I do hope they give them the breaks they are entitled to.—Donald D. Mungello, Mary Ann Theatre, Burgettstown, Pa.



MEN OF TEXAS: Robert Stack, Brod Crawford—Nice program picture, pleased on weekend, but not the draw that Cassidy, Autry or Rogers are.—Harland Rankin, Centre Theatre, Chatham, Ont.

NIGHTMARE: Brian Donlevy, Diana Barrymore—Fair picture and average business. Not a Sunday show. Played Tuesday, February 16.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

WHO DONE IT? Abbott & Costello—A favorite team with our juveniles. Matinee great, evenings slow. Plenty of hokum in this, and it is just what the kids want. Played Sunday, Monday, February 21, 22.—H. Goldson, Plaza Theatre, Chicago, Ill.

Warner Bros.

ACROSS THE PACIFIC: Humphrey Bogart, Mary Astor—Excellent, the best from every angle. People eat it up and come out limp. Lots of timely action, suspense, surprise. Good drawing card. Can't miss. Played Friday, Saturday, February 5, 6.—Frank Vesley, State Theatre, Hollister, Cal.

CAPTAINS OF THE CLOUDS: Jimmy Cagney, Brenda Marshall—Good business. Everyone came out to see it. Only drawback was playing it late, so many had seen it in bigger centers. However, a lot came for the second time. A grand picture. Played Monday-Wednesday, February 15-17.—C. A. Smith, Regent Theatre, Chapleau, Ont.

DESPERATE JOURNEY: Errol Flynn, Ronald Reagan—Sure fire, and enough action and excitement to satisfy anyone. Opened to good business, second day packed in the aisles. This is definitely a winner, particularly at this time. Played Friday, Saturday, February 12, 13.—Frank Vesley, State Theatre, Hollister, Cal. Small town patronage.

GEORGE WASHINGTON SLEPT HERE: Jack Benny, Ann Sheridan—Excellent entertainment. Lots of laughs, business not as good as picture deserves. Played Sunday-Tuesday, February 14-16.—Frank Vesley, State Theatre, Hollister, Cal. Small town patronage.

NOW, VOYAGER: Bette Davis—Bette Davis' best. Played three days, in town of 4,000. Opened big. Noticed many came back on second and third day to see it again and picture deserves it. Played Sunday-Tuesday, February 7-9.—Frank Vesley, State Theatre, Hollister, Cal. Small town patronage.

NOW, VOYAGER: Bette Davis, Paul Henreid—Bette Davis is liked here evidently, as this show did better than ordinary business. Really quite a show. If your public goes for Bette, it can't miss. She is really good in this picture. Played Sunday, Monday, February 7, 8.—J. K. Burgess, Iris Theatre, Velva, N. D. General patronage.

SPY SHIP: Richard Craig, Irene Manning—Good for its kind.—L. G. Tewksbury, Harbor Theatre, Deer Isle, Me. Small town patronage.

YANKEE DOODLE DANDY: James Cagney, Joan Leslie, Frances Langford, Walter Huston, Irene Manning—Good, and a lot of Cagney. This is as it should be, due to the type of story, but the cast was right on top of him, to give support to the picture. They deserve a lot of credit for their work, especially Frances Langford, Joan Leslie, and Irene Manning. The public is unpredictable, for we had some walk out on it.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

Short Features

Columbia

ALL WORK AND NO PAY: All Star Comedies—It got a lot of laughs.—C. A. Smith, Regent Theatre, Chapleau, Ont.

SOME MORE OF SAMOA: All Star Comedies—The Stooges have a big following here, always bring the house down.—C. A. Smith, Regent Theatre, Chapleau, Ont.

Metro-Goldwyn-Mayer

FINE FEATHERED FRIEND: Technicolor Cartoon—Very good.—H. Goldson, Plaza Theatre, Chicago, Ill.

WILD HONEY: Technicolor Cartoons—Very good color cartoon about a bear, the bees and the stolen honey.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Paramount

HULL OF A MESS: Popeye the Sailor—Average Popeye.—C. A. Smith, Regent Theatre, Chapleau, Ont.

TRADING BLOWS: Sportlights—Entertaining sport reel.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

UNUSUAL OCCUPATIONS, NO. 1: Color—This series is very popular here. This one has Rochester

(*Continued on following page*)

(Continued from opposite page)
and his "railroad," which aroused interest.—C. A. Smith, Regent Theatre, Chapleau, Ont.

RKO

DONALD'S SNOW FIGHT: Walt Disney Cartoons—Not up to Disney par.—H. Goldson, Plaza Theatre, Chicago, Ill.

Twentieth Century-Fox

ONE DAY OF WAR—RUSSIA 1943: March of Time—They don't care for March of Time here and walk out but this issue is the best. Actual closeup fighting scenes are the best, clearest war scenes we have seen, ever. Don't fail to capitalize on this issue. It's a real special.—Frank Vesley, State Theatre, Hollister, Cal.

MOUSE OF TOMORROW, THE: Terry Toon—Amused all.—C. A. Smith, Regent Theatre, Chapleau, Ont.

NIGHT LIFE IN THE ARMY: Terrytoons—Color cartoon which got many laughs.—C. A. Smith, Regent Theatre, Chapleau, Ont.

NAVY AND THE NATION, THE: March of Time—Entertaining two-reel subject.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Universal

ANDY PANDA'S VICTORY GARDEN: Color Cartune—Entertaining cartoon in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

JAIL HOSTESS: Person—Oddities—Entertaining reel.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

JUKE BOX JAMBOREE: Color Cartune—Fairly good color cartune.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

PIGEON PATROL: Color Cartune—Good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Vitaphone

ARMY AIR FORCE BAND: Melody Masters Bands—Very good.—C. A. Smith, Regent Theatre, Chapleau, Ont.

HUNTING DOGS AT WORK: Sports Parade—A Technicolor short that seemed to hold interest for all.—C. A. Smith, Regent Theatre, Chapleau, Ont.

WABBIT TWOUBLE: Merrie Melodies Cartoons—Pleased.—C. A. Smith, Regent Theatre, Chapleau, Ont.

Serial

Republic

JUNGLE GIRL: Frances Gifford, Tom Neal—Has created a following among adults as well as youngsters. One of the best serials we ever played. Would like to see more reports from exhibitors on serials.—L. G. Tewksbury, Harbor Theatre, Deer Isle, Me.

Shift Loew-Poli Personnel

Harry F. Shaw, Loew-Poli division manager, has reported the following changes in the circuit: Joyce Foster, former student at the Bijou, New Haven, is now assistant at the College, replacing Sherman Germaine, who moves to the Majestic, Bridgeport, as assistant. Arthur Martikke, assistant at the Majestic, has gone to the Globe, relieving Arthur Pierce, resigned. Mary Foley, temporary assistant at the Poli, Worcester, is now assistant. Nat Renard is relief assistant at the Majestic, Bridgeport. Alice Peterson is succeeded at the Poli, Waterbury, by Milton Baker, formerly of Loew's, Columbus.

Buys Massachusetts Theatre

The 800-seat Strand theatre in Lawrence, Mass., was purchased by William Lavery, Massachusetts operator, last week. It previously was operated by the Morse and Rothenberg circuit.

Joins Warner Studio Staff

Al Vaughan, formerly assistant to Lester Cowan, producer, and before that publicity director for Edward Small, has joined the studio staff of Warner Brothers.

SHORT PRODUCT PLAYING BROADWAY

Week of March 1st

ASTOR
Sufferin' Cats ..... MGM
Feature: The Human Comedy. MGM

CAPITOL
Point Rationing of Foods... Victory Film
Bah Wilderness..... MGM
Glimpses of Ontario..... MGM
Feature: The Crystal Ball.... United Artists

CRITERION
Roar, Navy, Roar..... Universal
Point Rationing of Foods ... Victory Film
Feature: Pittsburgh..... Universal

GLOBE
Invasion of North Africa.... United Artists
Borrah Minnevitch and His Harmonica School..... Vitaphone
Basketeers ..... RKO
Feature: Saludos Amigos..... RKO

HOLLYWOOD
Tortoise Wins by a Hare... Vitaphone
Women in Sports..... Vitaphone
Feature: Air Force ..... Warner Bros.

MUSIC HALL
Point Rationing of Foods ... Victory Film
Feature: Random Harvest... MGM

PARAMOUNT
Point Rationing of Foods ... Victory Film
Unusual Occupations, No. 1. Paramount
Speaking of Animals and Their Families..... Paramount
Me Musical Nephews..... Paramount
Feature: Hitler's Children... RKO

RIALTO
Point Rationing of Foods ... Victory Film
Superman and the Volcano.. Paramount
Feature: Lucky Jordan..... Paramount

RIVOLI
Donald's Garden ..... RKO-Disney
Feature: The Amazing Mrs. Holliday..... Universal

ROXY
Community Sing, No. 6..... Columbia
Somewhere in the Pacific... 20th Cent.-Fox
Land Where Time Stood Still. 20th Cent.-Fox
Point Rationing of Foods ... Victory Film
Feature: Meanest Man in the World ..... 20th Cent.-Fox

STRAND
Point Rationing of Foods ... Victory Film
Feature: Casablanca..... Warner Bros.

Use Radio News Service

Philadelphia film houses, faced by increasing inroads in attendance because of important radio news announcements and speeches, are beginning to turn to the radio stations to provide them with a news service. Already, the Warners' Fox theatre and the Trans-Lux theatre have made a working agreement with KYW, providing for the station to deliver complete press service reports for daily display in the theatre lobbies. Credits are given to KYW in the form of courtesy announcements from the screen and prepared cards on the lobby bulletin boards.

Raise Prices Earlier

Increased admission prices for Saturday evening shows are now effective at 5 P. M. instead of 6 P. M. in the Chicago B & K theatres. The change was made last week. Warner theatres in Chicago recently followed suit by establishing 6 P. M. instead of 6:30 P. M. as the time limit on the lower admission scale.

Parents Blamed For Vandalism

Juvenile hoodlumism in theatres and negligent parents who are too occupied with defense work to enforce family discipline are being blamed by Cleveland theatre managers for a recent increase in vandalism.

The danger of footloose, tough youngsters was forcibly brought to public attention last week when Felix West, 8, was stabbed during a matinee fracas at the Savoy theatre. His 13-year-old assailant, who cut him in the leg with a long pocketknife, is being held by juvenile authorities who are investigating conditions in film houses.

The Savoy is now owned by Warner Bros. but Nathan Wolf, zone manager for the circuit's local houses, defended theatres when they were attacked by newspapers for allowing such incidents to happen.

"The source of the whole trouble is the lack of paternal discipline at home and the war influence," said Mr. Wolf in an interview. "Cleveland's airplane-parts factories and defense plants need more manpower, of course, but when both the mother and father are kept too busy by war jobs to control their children, that is when trouble begins."

Neighborhood theaters in northern Ohio drawing from 700 to 1,000 youngsters on weekend matinees are being hardest hit by these "irresponsible brats," the zone manager revealed. There have been lately dozens of cases of slashed seats, cut tapestries, smashed light bulbs, sand urns upset and toilets filled with sand. Culprits when caught usually range from 12 to 18 in age.

Warner managers have cut down their depredations considerably since special policemen were installed to patrol the houses during matinees. They also are now showing special trailers in the neighborhood theatres, appealing to the patriotism of the children and pointing out that materials and equipment they are destroying are often irreplaceable in war times.

Whether such trailers are useful or not is debatable, according to some local managers.

Paramount Sets Screenings On Fifth Block-of-Five

Paramount's fifth block-of-five pictures will be trade shown in key centers throughout the country on March 19th, 22nd and 23rd, and on May 3rd, it was announced on Monday by Neil Agnew, the company's vice-president in charge of sales.

The pictures and their trade screening dates are: March 19th, "China"; March 22nd, "Aerial Gunner," "Salute for Three"; March 23rd, "High Explosive"; May 3rd, "Five Graves to Cairo."

Plan Two New Stations

The Crosley Corporation has filed applications with the Federal Communications Commission for authority to construct two 200,000-watt broadcasting stations. At present, the company operates WLW and WSAI in Cincinnati besides an international short-wave station which uses a signal strength of 750,000 watts confined to the United States only.

Become Warrant Officers

L. Ward Farrar, former manager, and Orville Crouch, former assistant manager of Loew's Indianapolis theatre, have been promoted to warrant officers at Patterson Field, Ohio.

Leases Iowa Theatre

Wayne Parrott has leased the Casey theatre in Casey, Ia., which has been closed for the past few months, and will reopen it as soon as renovations are completed.

Ask Continued Flow of Films to Australia

Vital to War Effort, Trade Observers Point Out; Attendance Good

by CLIFF HOLT
in Melbourne

American film companies must regard the continued flow of dramatic films to Australia and New Zealand as a factor vitally linked with the efficient prosecution of both dominions' war programmes, in the view of informed Australian observers.

If ever necessary, production and distribution executives can, and should, convince Washington by an abundance of evidence from their Australian and New Zealand offices that every foot of entertainment they deliver to these shores is making a definite contribution to the nation's capacity to work and fight, it is said.

When American forces first landed in Australia and the vast administrative machinery for waging war was established in important centres, cinemas experienced an unprecedented boom period. This phase to some extent has passed; but theatre attendances are still in excess of pre-war levels.

The answer is not merely because wages are higher—for that matter living costs are proportionately higher still—so much as that people working long hours under the emotional strain of war must have relaxation sometime—and films provide it best.

John Dedman, Australia's Minister for War Organization, had something like this in mind when he recently said of picture theatres: "I know of no industry which is doing so much for the war effort with such an insignificant drain on manpower."

Shipping Big Problem in Supplying Theatres

The supply question was referred to by Cliff Minter, Hoyts' chairman, at the company's annual meeting of shareholders. Hoyts' problem, he said, was to service all its theatres with satisfactory programmes in view of the difficulties imposed by the war. The board anticipated it could maintain supplies at present, but after that, much depended on shipping facilities.

After providing approximately $100,000 more for depreciation than in the previous year and paying $260,000 more taxation, Hoyts showed a profit for 1941-42 of $539,600. This was a record high. Regular dividends were maintained.

Price Increases Hit City Box Offices

The general price increase of roughly 20 per cent throughout the Commonwealth reacted noticeably against box offices. The drop in attendance was marked in the cities. Suburban and country theatres, working on a lower price scale, were affected, but to a lesser extent. In a short time the customers grew accustomed to the rise, just as consumers are paying 20 pence for a package of cigarettes which sold at 12 pence before the war, and they are paying it cheerfully.

The rise was the outcome of the new entertainment tax levied by the Federal Government. The tax applies on all tickets and grows correspondingly higher with the admission price.

Theatre operation has undergone many changes since the war and it is a tribute to managements that the standard of service to patrons has not deteriorated. To replace men now in the service, Hoyts long ago embarked on a policy of training girls to manage suburban houses. The wisdom of that policy is now plain. In Melbourne suburbs alone, Hoyts employs 20 female managers in a circuit of 40 theatres. Hoyts' executives say the substitution is satisfactory, but only as such.

Rationed newsprint has caused a wholesale cut in theatre advertising spaces, and embargoes on the use of couriers and posters have compelled advertising men to use radio on a bigger scale. Actually, theatre operators are kept so busily engaged these days on the organization and promotion of measures that put their theatre directly behind the war effort, that the advertising activity common to all first runs in normal times has practically disappeared—along with most of the advertising men.

Hoyts gala previews for the Government's Austerity Loan, which raised $15,000,000, and similar efforts of a less ambitous nature, are cases in point.

The Australia which U. S. forces saw when they landed was something different from the Australia that would have greeted them before hostilities. But not even World War II has been able to change the official attitude toward the Sunday opening of theatres.

Sunday Ban Upheld Despite Protests

There was a great deal of agitation over this issue some time back. By everything that was logical, U. S. Army leaders, supported by prominent Australian servicemen, civilians and the press, presented a conclusive case for Sunday opening; but the convention-choked authorities, who were not even unanimously supported by the clergy, refused to budge. Consequently, to men in uniform, Sunday in the city is a day oppressive with gloom.

Realizing that nothing could be done, U. S. welfare officers since have dropped their agitation for brighter Sundays; they've been kept too busy on more pressing matters.

▽

Ernest Turnbull, managing director, and Cliff Minter and Dr. Waddell, both directors of Hoyts, recently were nursing slight injuries received when their car collided with a missionary wagon and somersaulted three times. The party was traveling to Melbourne to attend Hoyts' annual meeting and were all well enough to continue their journey—with the exception of the car.

▽

An interesting innovation, and one close enough to the field of entertainment to bear reference in these pages, is the decision by the Amenities Branch of the Army to school U. S. troops at cricket. Most Australians are fond of horse-racing, but all Australians love cricket. Hence, it is felt that since American and Australians have so much in common, the former's well known prejudice against cricket may be reduced if their troops become proficient and play it at home after the war.

Shift Warner Theatre Policy in Troy

C. J. Latta, zone manager, announced changes in the Warner theatre policy in Troy, N. Y., coincident with the opening of the Griswold theatre there last week. The Griswold had been dark for about 10 years until its renovation recently.

With the Griswold in operation as a second run house, the Lincoln, previously first run, was put into a move-over policy, to take pictures directly from first run Proctor's and Warner's on completion of run in those houses. The Griswold's prices represent an increase over those of the American, previously second run. The American moved up from second to first run with an increase in prices of 10 cents both matinees and evenings. The Lincoln's price increase amounts to 15 cents for matinees and 20 cents at night.

The Griswold, like the Troy, Lincoln and American, will be operated in a pool with Fabian's Proctor theatre. Named as manager for the Griswold was Jack Swartout, who moves over from the American. Al Newhall, of the Regent, Elmira, is the new manager of the American.

Bookers Club in Chicago Aids Blood Bank

The Film Bookers Club of Chicago has encouraged its members to become blood donors. President Irving Pearlman has made four contributions and will soon make his fifth, the maximum number permitted in one year. George Topper has already donated five times and when March comes around will start on the second year. Another four-timer, who will soon make it five is Victor Bernstein, and a number of other members have contributed several times.

Fewer meetings are being held for the duration. It was thought, however, that an exchange of ideas and a chance to meet some of the new men in the trade would be valuable at this time and a dinner and meeting were held February 11th at Gino's Restaurant

Canteen Has Birthday

First anniversary of the American Theatre War Wing Service's Stage Door Canteen in New York was celebrated Tuesday night. Under the chairmanship of Jane Cowl and Selena Royle, the canteen has provided entertainment to 935,000 men during its first year. Stars, executives and personnel from the legitimate stage, screen, radio and home offices of major film companies comprise the 2,500 volunteer workers of the canteen. Rachel Crothers is president and Antoinette Perry director of the service.

Promoted to Manager

L. E. Whitecome, former assistant manager of the New Northwood theatre in Northwood, Iowa, has been named manager by the owner, Nate Sandler. He succeeds Rex Cool.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

BOB WILE, Editor GERTRUDE MERRIAM, Associate Editor

The Quigley Awards

Elsewhere in this issue appear the results of the contest for the 1942 Quigley Awards and the 1942 War Showmanship Awards. The Round Table congratulates the victors and offers a "well done" to the runners-up.

The contest is now open for the 1943 Awards. Several newcomers are strong contenders in the First Quarter which is only two-thirds past, and it is likely that the First Quarter Judging will turn up some new contenders for the 1943 Awards. Those who were in the 1942 contest but did not win may well be among the leaders for 1943; the winners had unsuccessfully tried for the Grand Awards before. Their success now is a reward of their persistence.

If the Awards accomplished nothing else than to provide an incentive for the showman, they would have fulfilled their purpose. But, as many have testified, they have achieved far greater results.

This year offers greater opportunity than ever for the resourceful showman to demonstrate his skill at his art. With restrictions on many of the ideas dependable in former years, ingenuity will be called for in greater measure.

This year the showman must meet the challenge of wartime exigencies. Motor ballyhoos are now in poor taste. Men for street ballyhoo are hard to find. For the same reason, distribution of heralds is more and more difficult. The field of tieups has been cut as more and more goods are rationed or unobtainable. Shellac for recordings is increasingly difficult to obtain. Civic cooperation cannot be obtained today except for war-connected events.

The 1942 Award winners faced some of these difficulties; 1943's will meet many more. It will be interesting to see how showmanship will overcome these obstacles.

You and Your Newspaper

The showman's attention has been focused more sharply than ever on newspapers recently by the ever-narrowing field available for show selling. The advertising columns of the press are more than ever the showman's principal medium for informing his public. Despite an increasing and widespread use of radio, it is still no more of a competitor for newspaper space from the theatre than the billboard in its halcyon day.

In line with the ever-increasing attention being paid to newspaper advertising, Managers' Round Table has been running more newspaper ads and will continue to bring to the attention of its showmen readers outstanding examples of the art.

An outstanding showman recently pointed out to us that street ballyhoos, contests and stunts were spectacular, but that the one thing that brought more people into the theatre than anything else was the newspaper advertising campaign. A good advertising campaign is more often than not the factor that attracts the public to the theatre, in his opinion.

One more reason why advertising should deserve the utmost consideration on the part of the showman is because it is one of the few means of promotion for which he pays. The newspaper furnishes only the white space; what it is used for is the responsibility of the showman.

No matter how difficult it appears to be, the theatre manager must maintain friendly relations with his local newspapers. Perhaps, to the showman the newspaper appears uncooperative and unwilling to print what he thinks is perfectly legitimate news. Let the showman remember that the newspapers have been forced to cut down on newsprint.

If the local critic appears to be cynical and his opinion of pictures appears to be at variance with yours, you are at liberty to take paid advertising space to tell the public what you think of the picture. If you think that the critic's opinion outweighs yours—as well it may—you can get quotes from prominent local people or from national magazines and syndicated writers; print them in your paid advertising space. It has been demonstrated that the public is influenced more by what the advertisements say than by the editorial columns.

New Friends

New friends for the theatre, as well as for the entire industry, are being made by showmen through some of their recent activities. Among the outstanding groups befriended by showmen are all those men who are serving in the armed forces, who have benefited from the reduced or free admissions to theatres during the war. In many cases this has sharply cut the theatres' revenue, and the men know it and are therefore the more appreciative.

Another friend the industry has made is the public transportation business; buses and cars weren't considered too much in our automobile economy but they will play an important role for some time to come. The theatres' cooperative attitude toward them has made these companies friends of the whole industry.

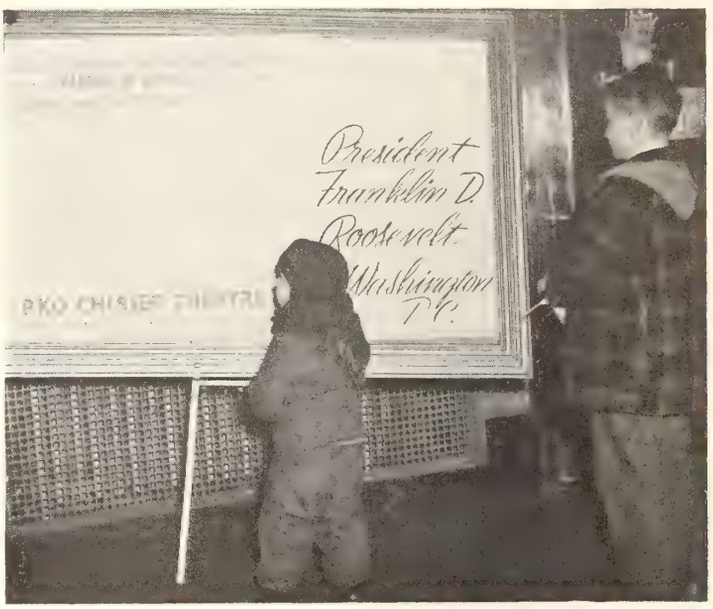
—BOB WILE

FOR STAGE, STREET, LOBBY



In observance of Boy Scout Week, a Court of Honor was held on the stage of the Manos theatre, Newton Falls, O., by Frank Langley, manager. Prominent local people were among those who filled the house.

Principals in schools near the RKO Chester theatre received a letter from Irving Gold, manager, asking them to tell pupils about this post card which they could sign if they contributed to the March of Dimes.





The merchants whose ads appeared on this old fashioned street drop took cooperative ads in the newspaper in Mt. Vernon, N. Y., in a tieup arranged by George Miner, manager of Loew's theatre. The display was a complete vaudeville stage.



Charley Meeker, Interstate's Dallas publicity chief, and Al Reynolds, manager of the Majestic, Dallas, flank their "Casablanca" lobby display.



This 8 feet high blended coloring facsimile of "Random Harvest" was taken throughout the downtown area five days prior to the opening of the picture at Loew's, Rochester, N. Y. Lester Pollock was responsible for this promotion.

Render Service, Goldenson Tells Awards Judges

(*Continued from page 17*)

than ever he should watch his cooling plant and the temperature of his theatre. Perhaps he should give more time and effort today if earnings permit to institutional advertising and building for the future.

"This is not only limited to the exhibitor but applies to the producer and distributor as well. They, too, have a grand and new opportunity and responsibility with millions of strangers, almost overnight, becoming patrons of the theatres everywhere. The producers must remember that every good picture—every great picture will make new and permanent friends and customers for our industry and every bad picture will tend to turn them away from us. The producers, distributors and exhibitors are all on trial before millions of new customers.

Must Work to Improve Theatre Operation

"Now, it behooves us to take stock of ourselves—to diligently go to work to improve as much as we can the operation of our business; to take these new recruits, train them and above all, instill in them the knowledge that they owe and we owe a definite obligation to the public.

"Since the public is particularly critical because we are doing a lot of business they are inclined if they do not receive the proper consideration to feel we are making money so fast we don't care what happens to them, and another thing—as the receipts build up and as the money flows into the box office, there is a tendency to become more liberal in the expenditure of money. We must remember that a great number of people have been forced out of business because of the war so certainly we in our business, should not throw money wildly and foolishly away so as to insure the disrespect or lack of respect of the public.

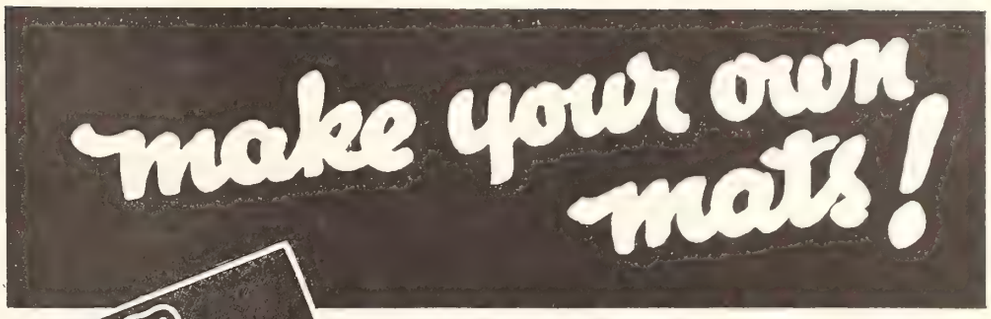
First Responsibility Is Entertainment

"Now I come to the second point I would like to develop—our theatres must earn the right to stay open during this period. Our first and greatest responsibility, of course, is entertainment. Then, of course, we must sell bonds and stamps, conduct scrap and copper drives and various other drives for charitable war purposes but there is one purpose which is very important, in my opinion, namely, the showing of factual Government films on our screens.

"We know how valuable the screens are in the education of the public. In the Army where formerly it took 12 months to train an officer, today it only takes three months by the use of the screen. I have heard a great number of people complaining as to the great number of war subjects and Government propaganda shorts that appear on our screens. It is the Government's function to study and determine what they want the public to know.

"In other words, we must guard ourselves against being disgusted with the various war services we must render for with that attitude how can we properly sell the public. A lot of you may say, "that is like the tail wagging the dog around," but even though entertainment is our primary responsibility, we also have the obligation of educating and informing the public for our Government, and in this let us not forget to be showmen.

"In closing, gentlemen, let me repeat, this industry is one of the greatest businesses in the world, and the future of that industry is in our own hands during this boom period—let's not muff our opportunity."





PROCESS INK

WILL INDIVIDUALIZE YOUR SERVICE MATS —*automatically*

IT'S SOMETHING NEW!

ALL CUTS IN THIS AD MADE WITH PROCESS INK. After many years of development, something really NEW has come out of the laboratory to supplement your *General Service Mats.* **PROCESS INK** enables you to *localize* your advertisements and eliminate engravings which are now vital to our War Effort. Not only can you make *Reverse Cuts* with the **PROCESS INK**, but you can also add your *playdates, prices, names, signatures, borders, balloons, mortises,* and many other high spots that give your theatre ads that individual look. Apply your own showmanship and be your own artist if you want to.

QUICK, EASY, ECONOMICAL method of ad production: **PROCESS INK** can be applied to a dry mat or four-ply cardboard by *anyone.* There is no secret method. Simply handle it like India drawing ink. It can be stippled, spattered, written or printed, with brush, straight pen or ruling pen. It can also be used against a ruler for straight lines or with a compass for circles. A one-quarter pint container will last for at least a year and cost less than 5¢ per cut. Our Service and Idea Department will always be glad to cooperate with suggestions on the many uses for **PROCESS INK.**

WRITE TODAY FOR
★ **INTRODUCTORY OFFER — MONEY BACK GUARANTEE**
A one-quarter pint can of **PROCESS INK** with complete outfit containing pens, board, special sample mat and instruction sheet will be shipped for Trial Offer — All for the price of $10 with money back guarantee if it fails to satisfy you.

The REDIMAT Co.
St. Petersburg, Florida











Breyer Persuades Star To Make Appearance

Copper Campaign Also Gets Local Newspaper and Radio Publicity

Lew Breyer reports that his endeavors at Strand theatre, Holyoke, Mass., have won the first prize in the Western Massachusetts Theatre 7th Anniversary Drive. That Lew is not content to rest on his laurels is apparent from the first campaigns staged since he won the award.

Among his recent activities is an active part in the copper drive in Holyoke. This was a cooperative campaign with Ed Dowling of the Victory, chairman, and Rene Joyal of the Suffolk assisting Lew as publicity chairman. Francis X. Beaupre of the Bijou and Albert Desautels of the Majestic also cooperated. Nathan E. Goldstein of the Western Massachusetts Theatres donated the Strand, Victory and Bijou, while Herman Rifkin donated the Suffolk and Majestic for the purposes of this drive.

More than 500 pounds of copper was collected in this drive, according to the *Daily Transcript and Telegram,* which printed a picture of the managers and their scrap pile. The caption, by the way, related that Lew was so impressed by one lad who brought 50 pennies for admission that he gave the boy two 25-cent War Stamps and the best seat in the house. The *Holyoke Democrat* and *La Justice,* local French language newspaper, gave generous front page space to the copper drive.

There were several radio broadcasts and the Springfield papers, which also circulate in Holyoke, gave some space to the copper drive.

Recently, Lew was able to pull off another coup. His screen attraction was "Berlin Correspondent." Virginia Gilmore, star of the picture, happened to be playing at the Holyoke theatre, Holyoke, in "Stage Door" and Lew went over to see her and by dint of much persuasion, arranged with her to make a personal appearance at the Strand on the opening night of "Berlin Correspondent." But that only left him one day to advertise the big event. He rushed to the newspaper office and got the consent of the paper to change his ad just two hours before press time. During the theatre's regular afternoon radio hour, over Station WHYN, Lew gave it another plug. He had a still of the star, which the paper printed on the day of the appearance.

Lew interviewed her on the stage for about eight minutes. A sell-out audience was generous in its applause, he reports. She proved to be a stellar attraction for the Strand on stage and screen.

Armstrong Gives "Timber"

As a teaser slant ahead of "Timber" at the Empress theatre, in Chicago, Ralph Armstrong distributed pay envelopes with copy reading as follows: "Inside is a free sample of 'Timber' from C. V. N., Empress Theatre." Inside the envelope was an ordinary toothpick.



By Ernest J. Paczka

Virginia Gilmore, star of "Berlin Correspondent", made a personal appearance at the Strand, Holyoke, Mass., when the picture played there. She was appearing on the stage at the Holyoke theatre. Lewis Breyer, manager of the Strand, posed with her in front of a lithograph of her.

Klotz Holds Special Screening Of "Journey for Margaret"

In advance of "Journey for Margaret" at Loew's Esquire theatre, in Toledo, Harry Klotz arranged a screening for newspaper critics, religious and defense groups and other civic organizations ten days in advance of the opening. Library tieup brought the distribution of bookmarks, which mentioned the fact that W. L. White was the author of "They Were Expendable." Special displays were landed in all leading department store book departments where bookmarks were also handed out.

Newspaper coverage brought cooperative ads from local jeweler and beauty salon, while story and art was landed in twenty weekly papers covering towns within a radius of 25 miles of the city one week in advance and current.

Canning Lists Names Of War Bond Buyers

Substantial War Bond and Stamp purchasers at the Empire have a place of honor in the lobby of that theater. The plan, originated by William S. Canning, manager, has proved an incentive to many.

Located in the lobby and in plain view as patrons leave the premises are a sequence of honor rolls patriotically designed and arranged. Names of men and women prominent in the civil and professional life of the community are contained therein.

Good Neighbor Week Helps "Hi Neighbor"

Before his playdates on "Hi, Neighbor," Boyd Scott, manager of the Grand, Holdenville, Okla., went to his newspaper with an idea for a campaign which the newspaper backed wholeheartedly. He staged a "Good Neighbor Week," using the newspaper's mat service, which included a "Howdy Neighbor" campaign.

The first break was a good sized ad run by the paper in which a cheerfully smiling young fellow said, "Howdy, neighbor; the good neighbor policy begins at home—don't fail to see Sunday's issue of the *Holdenville Daily News.*

Sunday's paper broke the announcement on the front page with the Mayor's proclamation. In the story it was pointed out that "Hi, Neighbor," was coming to the Grand on Wednesday and Thursday and that certain merchants, whose names would be announced on Tuesday, would give free tickets with purchases of certain amounts to see the picture. (Scotty sold the tickets to the merchants at slightly reduced rates.) In addition, Scotty offered a free ticket to neighbors—two couples—who came to see "The Major and the Minor," the previous show at the Grand. The newspaper devoted its "ear" to Good Neighbor Week every day.

The theatre ads carried a "Know Your Neighbor" coupon which had space for the names of the two couples, so that three people were admitted for the price of four and Scotty built up his mailing list. The stores also plugged Good Neighbor Week and those that were in the tieup mentioned the picture in their advertising every day. There were huge ads scattered throughout the paper every day, each plugging the picture and offering a free ticket for "Hi, Neighbor," with each $5.00 purchase.

Newspaper Breaks Landed

Employees of the Grand and Dixie theatres and those in the cooperating stores all wore "Howdy Neighbor" tags during the entire week. A special scene mat with Lulubellle and Scotty, stars of the picture, holding a big sign that read, "Hi Neighbor! What do you know? What do you say?" broke in the newspaper in advance of the picture. It tied in perfectly with Good Neighbor Week.

The Rotary Club of Holdenville carried out the theme of Good Neighbor Week by joining in the observance and having a special speaker on the subject at its weekly meeting.

Lands "FBI Front" Break

Since a new group of Auxiliary police were leaving Jackson, Ohio, for F.B.I. training a few days after his showing of MOI's "F.B.I. Front," William L. Heiss, manager of the Markay theatre, landed six columns of art and stories on the subject in the local daily. The tieup was very effective in view of the fact that the auxiliary police is a regular unit of the Jackson Police Force and used to guard the war plants.

Flex Ties "Hitler's Children" To Victory Book Campaign

For lobby attention, Jack Flex at the Keith theatre, in Syracuse, in connection with his date on "Hitler's Children" planted a book bin in which patrons were invited to deposit books for our men in service. A tie-in card alongside called attention to the fact that Americans can read what they like, when they like and books were wanted for the men in armed forces. Mention of the picture and playdates were included in the copy. The public library also installed a glass enclosed display of books which have been banned by Germany, with copy on cards calling attention to the picturization of the Ziemer best seller at the Keith.

Superintendent of Schools sent a bulletin to all instructors of upper grade classes and the high schoool teachers, endorsing the picture from an educational standpoint. Contests included one calling for a list of books of noted authors which have been put on the banned list by Hitler and one along the lines of a quiz, asking readers to complete information pertaining to world-famous leaders and the ideals they represented.

Frank Buck Jungle Club Started By Mayer for "Jacare"

A connection originating in the projection booth of the Temple theatre, in Rochester, was strung to a loud speaker underneath the marquee by Lou Mayer, to enable the dialogue and music of "Jacare" to be heard in front of the theatre. A ballyhoo record was also played and announcements made over the system: "Ladies and gentlemen, step right up and get your tickets now for the amazingly thrilling jungle film, Frank (Bring 'em Back Alive) Buck's 'Jacare'. First feature picture filmed in the wilds of the Amazon jungle. Jacare, killer of the Amazon." For his atmospheric front, Mayer used cutout head of Frank Buck, alligator and snake cutouts with plenty of action stills.

A "Frank Buck Jungle Club" was organized. Membership cards were distributed to children a week in advance and explanatory display featured in the lobby for two weeks in addition to trailer plug. Buck helmets were worn by the staff in advance and also by the street ballyhoo man, while heralds were also distributed ahead of the opening.

Tickell Stages Benefit

Reporting on a recent concert held at the Orpheum, in Ft. William, Ontario, Fred Tickell says over $1,200 was collected for the Canadian Aid-to-Russia Fund. The concert featured a string orchestra and choir of more than 30 persons rendering selections of Russian folk songs. Mayor Garfield Anderson was the guest speaker and the local paper came through with a full column account of the activity.

Helm's Newsboy Show

The Toronto Star carriers in Stratford, Ontario, were invited to a free show at the Avon theatre by Walter Helm, manager. The kids were so honcred because of their efforts in selling one thousand dollars worth of War Stamps in forty-four days. The cooperating newspaper covered the event with two columns of art and appropriate theatre credits.

Selling Points

ON THE NEW PRODUCT

[*The material below reflects press books now in preparation and represents the point of view of the distributors' exploiteers about the selling points and special merit of these pictures.*]

AIR FORCE (Warner Bros.): An Air Force Week to honor the Air Force seems to be an appropriate piece of promotion. A committee consisting of the Mayor, the newspaper editor, American Legion Commander and other local bigwigs should be organized for this promotion. The Mayor can issue a proclamation and the whole affair, backed by newspaper and radio publicity, can be a big factor in making the public Air Force minded. For general promotion, the epic journey of the Mary-Ann, the bomber of the picture, can be made the subject of school discussion. A map of the Pacific Ocean can be displayed in the lobby, with stills tacked on to it illustrating the adventures that befall the crew at various points en route. There is a specially made map available for newspaper use which can be blown up for lobby display purposes or schoolroom use. Several teaser ads are available plugging the romance angle which is somewhat subordinated in the picture but which some showmen might feel it necessary to play up. In cities which have war plants devoted to airplane or airplane parts manufacture, a tieup can be made to push the picture from the war workers' point of view. A production chart with "Help put the 'Air Force' over the top in production" as its keynote would be an effective selling point on the bulletin boards in war plants. A Bond Drive among war plant workers to raise $350,000 to build a Flying Fortress would be a method for publicizing the picture. A campaign to urge the folks back home to write to the boys can be effectively tied to the picture. A display can be placed in the lobby or outdoors in the local square honoring the local boys who are in the Air Force. A search for a local "Miss Air Force" to be chosen from photographs presented and entered in the contest by service men would garner plenty of publicity—it did in New York. If there is an Air Force detachment in your city, so much the better. After the winner has been chosen by a committee of local judges, she is to be escorted to the opening of the picture by the man who entered her in the contest. The same sort of thing can be done with an Air Force baby, the winner to be selected from photographs submitted by service men and to receive War Bonds as the prize. If no service men are stationed near your theatre, both of these promotions can be carried out by having local people submit pictures of local service men's girls or babies. There is available a novelty called a plane detector which gives details of the characteristics of most planes used by the Air Force. These can be used for contest prizes, as giveaways or for displays in stores where they are sold—all with proper imprinting, of course. The kids who build model planes should be informed of the picture and, if there are many of them, prizes can be given to the best model of a Flying Fortress. Plenty of advertising should be placed at the local commercial airport, since men who are interested in flying will be interested in the picture. There is an illustrated feature showing the members of the crew of the Mary-Ann and their various duties. Planting this in a newspaper or circularizing it yourself in a herald would engender interest which would be whetted by displaying the still of each member of the crew in the lobby with a caption explaining his duties.

Laby Distributes Cards On Gas Rationing

To sell the idea of getting to the theatre without gas, George Laby at the Palace, in Pittsfield, Mass., has been distributing small cards, with copy reading: "Mother Goose, 1943. Jack Spratt, his gas book flat, is far from melancholy. Said he, I'll see a picture show, by foot, or bus or trolley."

In addition Laby has been using tinted telephone card hangers with copy: "Hike to the Show. For some of us it's going to be kinda tough cause we haven't had to do it. Into a car and away we'd go. But today it is a different story and now we've all got to depend on the Shoe Leather Express. Why not take a little hike tonight and toughen the tender tootsies a bit. A nice hike, a swell show and a refreshing hike home, and you'll sleep like a top. Best of all, you'll see," etc., etc.; this was followed by picture copy.

Graefe Issues Comment Cards On "War Against Mrs. Hadley"

To usher in his date on "Mrs. Hadley" at the Wisconsin, in Grand Rapids, Wis., Herb Grafe distributed tinted heralds to various organizations with his personal recommendation of the picture and a request that holders see the film when it opened at his theatre. In addition, Herb included comment cards, which he asked the heads of the various organizations to fill out and return to him.

Kalberer's "Mrs. Hadley" Teaser

For his date on "The War Against Mrs. Hadley," A. J. Kalberer at Switow's Indiana theatre, in Washington, Ind., used a series of teaser ads in the local newspaper which helped the date. In addition, the Round Tabler also included a personal endorsement slant, which also aided.

SHOWMEN'S NEWSPAPER ADS

NEW PARK THEATRE

New England's Most Beautiful Theatre

Woonsocket, Rhode Island TELEPHONE 650

GEORGE DEBER
Managing Director

February Eleventh
Nineteen Forty-Three

Dear Theatre-Goers,

We apologize. On Sundays, our 1300 seats simply are not enough for all of you to enjoy the show in comfort. Last Sunday, we had to disappoint hundreds of you, and we can only say "We're sorry"

This week-end, we have another great show, featuring EMILE BOREO, star of the Follies Bergere of Paris, and creator of the "March of the Wooden Soldiers" in person.

Naturally you don't want to miss this, and we don't want to have to disappoint you. May we therefore suggest that you guarantee yourself a good seat for a grand show by making either Friday or Saturday your Showday at the Park.

We'll be looking for you on Friday, at the matinee or evening performance, or Saturday, when the show is continuous, starting at one o'clock.

Yours for the best in Theatre Entertainment,

George Deber
MANAGING DIRECTOR

GD/r

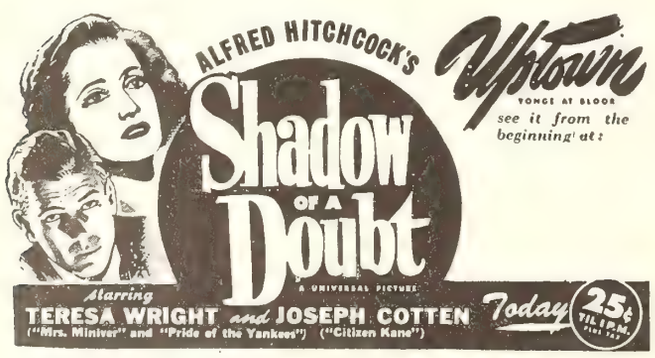
P.S. See our ad in tomorrow's paper for the complete Friday, Saturday and Sunday Shows.

G.D.

An open letter to the theatregoers of Woonsocket was written by George Deber, manager of the Park theatre, and reproduced in a four-column newspaper ad.



Len Herbert, of the Centre, London, Ont., listed the stars of "Seven Days Leave" like a vaudeville bill.



Here's one of the smaller ads in a striking campaign used by Clare Appel, advertising chief for Odeon Theatres of Canada, at the Uptown, Toronto.

WATCH
for THE CRYSTAL BALL.
It's coming your way!

IS HITLER A SUICIDE?

Perhaps Not, but See—

IT STARTS THURS.
LAST TIMES TODAY
"The Common Touch"



FALL IN FOR LAUGHS IN HAL ROACH'S STREAMLINER
"FALL IN"

ELGIN

CANADA IN ACTION
'Wings on Her Shoulders'
A Salute to the Girls in R.C.A.F. Blues

Headlines in the newspaper were tied in with his current attraction by Stewart Gillespie of the Elgin theatre, Ottawa, Canada. The teaser at the top appeared in advance also.

YUCCA • TODAY • • WEDNESDAY •

• STIRRING ADVENTURE. . . . FIERY ROMANCE •

Tyrone POWER · Maureen O'HARA

in Rafael Sabatini's

THE BLACK SWAN

20th CENTURY-FOX PICTURE

in TECHNICOLOR!

• BUGS BUNNY 'CASE OF THE MISSING HARE' •

• LATEST WORLD NEWS •

• FOR FREEDOM'S SAKE BUY WAR BONDS •

They're still boosting War Bonds down in Midland, Texas, this ad by Elmer Adams, Jr., assistant manager of the Yucca theatre there, reveals. Also, Elmer makes it a point to advertise his short subjects and newsreel, since many patrons are attracted by these items of the program.

Numerous Merchant Tieups Aid "Once Upon a Honeymoon"

Through the efforts of Rita Morton at the RKO Albee, in Providence, a tieup was arranged for "Once Upon a Honeymoon" with a popular priced furniture store on a main downtown street for an attractive window display with the following copy: "Attention, prospective honeymooners. Choose your furniture here and receive passes to see," etc., etc. Picture credits, playdates and scene stills were also used. A luggage shop devoted a window to women's dressing cases, hat boxes, etc., with appropriate tiein copy and still of Ginger Rogers. A dress shop, florist, department store, jeweler and others also came through with effective displays. Tieins were made with five leading downtown restaurants, whereby their menus carried picture copy and theatre credit.

For the two-reeler "Invasion of North Africa," Rita immediately arranged to run line box over the regular theatre ad with copy surrounded by a star border reading: "Extra. Now. Exclusive. Authentic pictures just released by the U. S. Government." On followup ads copy was added: "See if you can identify Rhode Island boys, your brothers, husbands, relatives, servicing with the Army in North America."

Leading civic organizations were contacted by phone and asked to notify their membership, information about the picture was sent to the Coast Guard Barracks and Advance Base Depot for use on bulletin boards and the cashiers answering the phones said: "Good evening. RKO Albee Theatre. Sensational pictures of the Invasion of North Africa by the American Army now showing."

Effective Lobby Display Sells "Journey for Margaret"

Since Margaret O'Brien elicited so much praise for her work in "You John Jones" and the United Nations Appeal trailer, Joe Boyle, when playing "Journey for Margaret" at the Poli-Broadway, in Norwich, N. Y., laid extra stress on her appearance in this attraction. The Air Raid Wardens society, USO, Service Men's Club and women's auxiliaries were contacted for their support. A 40 by 60 lobby display featuring the covers of Reader's Digest and Life was used and these issues were also promoted with snipes for advance distribution. School support was also enlisted in an effort to allow the higher grade students to appreciate conditions outside of the United States.

President's Contest Launches "Tennessee Johnson" Date

A four-day contest in the Houston Press was the opening gun of Francis Deering's date on "Tennessee Johnson" at Loew's State, in Houston. Each day six cuts of past presidents were run in the paper with War Bonds, Stamps and guest tickets awarded to the winners.

The alumni of the University of Tennessee was invited to attend a preview screening of the picture. The papers came through with a story in which they included the invitation. An additional newspaper break included a four-column photo of members of the historical society of the University of Houston, who were also invited to attend.

Mead Gets Reverse Effect By New Ink

Casting Fluid Applied to Mats Can Be Used for White on Black Ads

Reverse cuts for newspaper ads are not used as often as they might be because of the time and expense involved. Therefore, Kenneth Mead's recent letter telling us of a quick and easy way to obtain the reverse effect will be of interest to the Round Table membership. Ken has been using it for some time at the Main theatre, Pueblo, Colo., which he managed for the J. H. Cooper Enterprises.

"Some time ago," writes Ken, "I ran across a new way of making cuts. It is called Glenn Process Ink and both the ink and the method of using for reverse cuts are so unusual that I believe it should be called to the attention of every ad writer in the theatre business.

"The application of this new casting ink is so simple that I do all of my work in the office—right on my ad layout board. It works very much like the common drawing ink, applied with pen or brush. The work is done on a hard four-ply cardboard, or may also be worked on dried mats and halftone mats of many various illustrations. When I have finished a job with the ink, I take it to the newspaper right along with my regular press mats to be used in the ads. Unlike a great many other materials of this nature there is no added work for the stereotypers.

"A Definite Help"

"Knowing as we all do, what a problem it is to get something just a little different to snap up an otherwise dull ad—something that will 'steal the page' without having to buy it—I have found that this new ink is a definite help towards that goal. With zinc so scarce, and engraving expenses prohibitive in my situation, I would through necessity be limited to just the use of regular exchange or service mats had not this ink been brought to my attention.

"The uses of it are practically unlimited. It is simple now to make unusual borders, panels, cartoon balloons, putting special messages on regular service mats, outlining various parts of the mats to give a highlighted snap in the cuts or slugs for price, playdate, extra attraction or feature times. One of the most outstanding uses is in outlining, directly on the mat, heads or other ad elements that I want to cut out to join a portion of another cut. Not only is the fitting perfect, but the stereotyper will thank you for making it easier to rout out that particular illustration as the ink builds a dam around the desired portion of the mat. These are but a few of the uses I have found for this ink in a very short time.

"The application of the ink is surprisingly easy. It is handled exactly like India drawing ink. It can be stippled, spattered, written or printed with brush, straight pen or ruling pen. It may be used against a ruler for straight lines or in a compass for circles."



Left, above, a portion of an ad used by Kenneth Mead at the Main theatre, Pueblo, Colo. The reverse effect, which he needed at the last minute when the preview was sprung on him, was obtained by using the ink described at left. Above, right, some slugs which Mead has used, employing the same process.

Income Tax Blank Heralds Printed by Dillinbeck

Timely and effective were the income tax blanks distributed by D. M. Dillenbeck at the Rialto, in Bushnell, Ill., in advance of "Arabian Nights." The lower part of the blank carried copy: "It's alright to joke about them, but our taxes are absolutely necessary if we are to win this war. So don't worry about taxes, come on down to our theatre, see a good pictureshow and relax in comfort while watching," etc. This was followed by title, cast and playdates.

Another teaser heralds distributed by "Dill" was Hitler's last will and testament, signed by "Adolph, Der Fewer, Der Better." This too carried the theatreman's plug for his forthcoming show "Shadow of a Doubt."

Contests Highlight "Jacre" Opening

To usher in his date of "Jacre" at the Poli Bijou, in New Haven, Sid Kleper contacted the Art Institute for a contest to be conducted among students for the best charcoal sketch of animal life. Prizes in this connection were War Stamps. An essay contest was also held with schools on cementing public relations between the two Americas, while a "jungle cry" contest was held on the stage.

For his street ballyhoo, Kleper staged a safari consisting of colored porters who carried a stuffed tiger lashed by the feet to a pole resting on their shoulders. A teaser angle featured a giveaway at the theatre of animal crackers in glassine bags with copy reading: "You'll be seeing me in person."

Grace Has Been an Actor As Well as Manager

Appearances as the juvenile lead in a stock company and as the Christus with Morris Gest's Freiburg Passion Players have marked the career of Charles E. Grace, now manager of the Embassy theatre, Brooklyn, N. Y. Charles was born in Marion, Ohio, March 9, 1907, and as a youngster in high school went to work in the local theatres as an usher. He worked his way up to doorman and assistant manager and finally manager of the Marion theatre. When Publix took over the theatres, he was made resident manager of all three, the Palace, Marion and Ohio. While working as manager of these three theatres, Charles was offered a role with the opposition stock company as juvenile lead. He doubled in this manner for two years.



Toured with Passion Players

He left the motion picture theatre for three years to tour with the Freiburg Passion Players brought to America by Morris Gest. He has the distinction of being the only American actor ever to play the role of the Christus after the company became an English-speaking group. He toured through the United States, Canada, and the West Indies. During the World's Fair of 1933 and 1934 in Chicago he was personnel manager for the Wings of a Century. He came to New York in 1935 and joined Consolidated Amusement Enterprises. Later he went with the Randforce Circuit, first at the Roosevelt in Woodhaven and later to his present post at the Embassy, Brooklyn. He expects to leave the Embassy soon for the United States Army.

Former Budget Man, Lt. Myers Now Runs Two Army Theatres

The Round Table until now had few Government men outside of the military services among its members and so we are glad to welcome into our ranks Lieutenant Miles Elias Myers, U. S. Army, who is now Base Theatre Officer at Harding Field, Baton Rouge, La. Lieut. Myers, who is a native of Barkeyville, Penna., was Engineer Budget Examiner (Senior) for the Budget Bureau, War Projects Unit, Executive Office of the President, when on Sept. 18, 1942, the War Department called up his Reserve Commission as first lieutenant and placed him in the Army Air Corps. He was assigned to Harding Field immediately where he has charge of the two theatres operated there by the United States Army Motion Picture Service.



HAPPY BIRTHDAY

March 7th
Emanuel Friedman
Bob Murray
Charles B. Hand, Jr.
Jack C. Clelland
Arnold Nathanson
Robert Berezin

8th
Jack T. Beachler
John K. Menzies
Ralph J. Batschelet
Anselmo Preciado

9th
R. T. Kemper
Fahnley Bridges
N. H. Salyer
Orville Lockrem
George W. Lake
Charles E. Grace

10th
Fred Perry
Antonio Balducci
David Dallas
Sam Mandelbaum
Sidney L. Bowden
Nathan Cohen
Cecil A. Smith
Edwin Enke
James Grizzanto

March 10th
William J. Aveln

11th
N. L. Tower
J. Howell Luter
C. Clifford Reed
A. Birk Binnard
Leonard Workman
George Fishman
Robert L. Lippert
George Sofia
Henry G. Dannenberg

12th
Pierre Boulogne
Glen Downing
George A. Miller
H. Cavanagh
Art K. Farrell
L. Novy
J. D. Courtney
Jim W. Stokes

13th
E. Samphya
E. P. Nelson
Fred Montgomery
Hoyt A. Howard
Danny Dandrea
Edward J. Friedwald

Wake Island Photos Help Exploit That Picture

Promoted from the local Marine office in Syracuse were thirty groups of Wake Island pictures which were planted by Dick Feldman at the Paramount theatre, in various windows, on counters in leading stores in town, in the Officer's Club, etc. as advance for that engagement. Also promoted from the local Marine office and used a week in advance of playdates was a Marine short.

The opening night was attended by the entire local Marine Corps in full dress with the 48 piece House of Providence Band giving a half hour concert in front of the theatre. 10,000 postcards carrying the Marine Hymn were distributed at all breaks the first week and stuffers about the Marines were also passed out.

Davies a Madison Man, So Conner Publicizes His Film

Learning that Joseph E. Davies, former Ambassador to Russia, whose book "Mission to Moscow" is being made into a film by Warner Bros., was a former resident of Madison, Wis., Marlowe Conner, manager of the theatre arranged with the publicity department on the Coast for a story and a series of pictures, which he was able to plant with *The Capitol Times*.

A two column story and two good sized photographs were the result of this enterprise on Conner's part. He will play the picture upon its release.

Displays Servicemen's Photo

Fred Morrow, manager of the Embassy theatre, Lewiston, Pa., in connection with the showing of "Private Smith of the U. S. A.," erected a giant display board on the mezzanine floor to hold the pictures of some 300 men and women of the area now in the armed services of Uncle Sam. In addition, a WAAC recruiting station was set up alongside of the display.

IN NEW POSTS—

BEN GREBER is now managing the Bristol theatre, in Bristol, Pa.

MILTON GRAY, former manager of the Terminal, in Philadelphia, has been named manager of the Rialto there.

RICHARD PEFFLEY, formerly in charge of the Kentucky and State theatres, at Danville, Ky., has succeeded William Yaekel, resigned, as manager of the Paramount, in Fremont, Ohio.

DWIGHT KIRK, who has managed the Sorg theatre, in Middletown, Ohio, has been transferred to Sanville.

CHARLES H. COLLINS is now managing the Gateway theatre, Kenosha, Wis., succeeding John Ferger.

LOUIS MECHABER, assistant manager of the Capital theatre, in Fall River, Mass., has been promoted to manager and assigned to the Park theatre, replacing Ernest Hickey, resigned.

HARRY LONG has succeeded Bud Silverman, resigned, as city manager for Schine's, in Rochester, N. Y., headquartering at the Riviera theatre.

JOHN McLAUGHLIN has been appointed manager of the Grand theatre, Seattle. Albert Ward, former manager of the house, has been transferred to the Winter Garden as assistant manager.

CHARLES CURRAN, former publicity director for Herbert Wilcox, has been commissioned Lieutenant Senior Grade, U.S.N. Curran was also a Quigley Awards winner.

JACK TOUCHETT, manager of the Roxy theatre, in Logansport, Ind., has enlisted in the Army Air Corps.

DON GAULD, former district manager and manager of the Capitol theatre, in Fort William, Ontario, has taken over the management of the Metropolitan, in Winnipeg.

FRED TICKELL, former manager of the Orpheum, in Fort William, Ont., has taken over the management of the Capitol of the same city. Harold Grey, of the Tivoli, in Winnipeg, succeeds Tickell.

History Quiz Contest Exploits "Geo. Washington Slept Here"

A history quiz contest with public schools for an essay on famous places visited by General Washington at the time he was in command of the Continental Army was landed by Jack Flex at the Keith theatre, in Syracuse for his advance on "George Washington Slept Here." Bulletins were sent out by Superintendent of Schools on this and placed in all schools of the city. Another contest with the history classes required children to write essays on Washington as a leader of men. Furniture store windows featuring modern and antique furniture were promoted, and for his street bally, Flex used a bannered broken down roadster type car, drawn by a mule, to tour the downtown streets during rush hours.

CLASSIFIED ADVERTISING

the great national medium for showmen

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer service advertising not accepted. Classified advertising not subject to agency commission. Address correspondence, copy and checks MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York City

HELP WANTED

WANTED SEVERAL PROJECTIONISTS. WRITE President of THEATRE OWNERS ASSOCIATION, c/o Elks Club, Louisville, Ky.

ASSISTANT MANAGERS: CAN USE SEVERAL men for assistant managers in New Mexico and West Texas theatre circuit. Should be men above draft age that are intelligent, capable and know something about theatre operation. Also be able to do relief in the booth or paint signs if needed. Those accepted may report any time within the next sixty days. Reasonable opportunities for right persons. State age, complete experience, qualifications and salary expected. Write BOX 786, Roswell, New Mexico.

WANTED: GENERAL MANAGER. MUST BE experienced, absolutely reliable and of good character. Knowledge of booking, buying and theatre routine. Draft exempt. A1 references. BOX 1608, MOTION PICTURE HERALD.

THEATRES

WANT THEATRE. WILL INVEST $10,000, ALL or part. BOX 1610, MOTION PICTURE HERALD.

NEW GENERAL EQUIPMENT

STILL SOME NEW EQUIPMENT—1942 PROjector mechanisms, Kaplan-Century Simplex type $650; Superior Atlas, $595; thousand watt baby spotlamps, $9.75; acoustical felt, 47½c square yard; Crystal beaded sound screens, 39½c square foot; Robin Imperial 40/80 ampere motor-generators, complete, $900; extension bulb extractors, $1.95; one quart Underwriters approved extinguishers, $11.25; two quart, $13.50. Send for bargain bulletin. S. O. S. CINEMA SUPPLY CORP., New York.

WANTED TO BUY

HIGHEST SPOT CASH FOR ANY MAKE 16MM. or 35mm. sound projector, rectifiers, generators, sound equipment. BOX 1607, MOTION PICTURE HERALD.

PRINTING

THEATRE PROGRAMS, HERALD GIVEAWAYS and other show printing, at special rate. Supply copy and layout for estimate. BOX 1207A, MOTION PICTURE HERALD.

USED GENERAL EQUIPMENT

NEED ROOM—MUST SACRIFICE—570 REBUILT American Seating ball bearing chairs, newly upholstered royal purple DuPont Fabrikoid, heavy inserted panels; box spring cushions, black trim. 18" widths, level to 1" pitch, new hardwood ends. Packed complete with hardware for concrete floor, $3.80. S. O. S. CINEMA SUPPLY CORP., New York.

THEATRE CHAIRS — 10,000 USED UPHOLstered. Parts for all makes and types. CHICAGO USED CHAIR MART, 844 So. Wabash Ave., Chicago, Ill.

SOME THEATRE CAN USE YOUR OLD EQUIPment. A little ad here will reach thousands of potential customers. Only ten cents a word to tell the world what you have to sell. Try it today. MOTION PICTURE HERALD, Rockefeller Center, New York.

POSITIONS WANTED

MOTION PICTURE OPERATOR, GOOD ELECtrician, 12 years' experience, excellent references, prefer Middle West. HINES, c/o A. Nelson, 4113 Melvina Street, Chicago, Ill.

THEATRE MANAGER. EXPERIENCED, AVAILable. $80 per week. Draft exempt. GERALD MAUS, 863 E. Center, Marion, O.

THEATRE MANAGER, 42, DRAFT EXEMPT, available March 15th. Thoroughly versed all phases operation. Excellent references. BOX 1609, MOTION PICTURE HERALD.

BUSINESS BOOSTERS

BINGO CARDS, DIE CUT, 1 TO 100 OR 1 TO 75, $2.00 per thousand. $17.50 for 10,000. S. Klous, care of MOTION PICTURE HERALD.

ORIGINAL DIE CUT BINGO CARDS, 1 TO 100 or 1 to 75 with the most combinations. Remember price does not make the best combinations. Our price $1.75 per thousand in lots of 5,000. Original theatre bingo company. BOX 1606, MOTION PICTURE HERALD.

OPPORTUNITY

WANTED: FORMER FILM AND PREMIUM salesmen in key film centers to sell direct to theatres new unusual patriotic item for salvage and promotion drives. Commission only. Will allot territory to qualified men. Supply complete details in first letter. BOX 1584A, MOTION PICTURE HERALD.

BOOKS

NOW READY, COMPLETELY REVISED 7TH Edition of Richardson's Bluebook of Projection with treatise on Television and complete Sound Trouble-Shooting Charts, as well as a host of additional up-to-the-minute text on sound and projection equipment. Order Now! $7.25 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York City.

MOTION PICTURE SOUND ENGINEERING—547 pages; illustrated; covers every practical method and process in present-day sound engineering. Leading engineers explain every detail of apparatus and its arrangement, with diagrams, tables, charts and graphs. This manual comes straight from the workshops of the studios in Hollywood. It is indispensable to everyone working with sound equipment. Price $6.50 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

NEW 567 PAGE BOOK ON AIR CONDITIONING, by Charles A. Fuller, authority on the subject. Available for theatre owners contemplating engineering changes. Book is cloth bound with index and charts and covers every branch of the industry as well as codes and ordinances regulating installation. Order now at $4.00 a copy postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

SOUND TROUBLE SHOOTING CHARTS. A handy tool in the booth. Gives the answers to all questions regarding trouble shooting on every type of sound equipment. $1.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

TRAINING SCHOOLS

THEATRE EMPLOYEES: TRAIN FOR BETTER positions. Learn modern theatre management and advertising. Big opportunities for trained men. Established since 1927. Write now for free catalog. THEATRE MANAGERS SCHOOL, Elmira, N. Y.

BOOKKEEPING SYSTEM

THEATRE MANAGEMENT RECORD AND TAX Register. This new accounting system is the finest book of its kind ever made available to an exhibitor. In addition to being complete in every respect, it is simple—so much so that it is not necessary to have had bookkeeping experience in order to keep an accurate, complete and up-to-minute record of the business of your theatre. The introductory price is only $2.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

PRESS OF C. J. O'BRIEN, INC. NEW YORK, U. S. A.

OBITUARIES

H. M. Thomas, San Diego Exhibitor, Dies

H. M. ("Tommy") Thomas, 58, owner, and until recently manager, of the Ramona theatre, San Diego, Cal., died in that city February 27th after a long illness. Born in 1885 in Bluffton, Ind., of old New England stock, his boyhood was passed in Kansas and Missouri.

He learned motion picture exhibition as a pioneer in Springfield, Mo., theatres. Later, in Omaha houses, of which he was manager, he introduced, in the silent reel days, what came to be known as the "atmospheric prelude." Mr. Thomas became western Canadian manager for the Fox Film Corporation and spent many years in the Dominion.

Leaving Canada in 1931, Mr. Thomas went to California, where he eventually bought the Ramona theatre in San Diego. Mr. Thomas is survived by his widow, who recently succeeded him as manager of the Ramona. There are no children. He was a cousin of Roy W. Winton, of New York, managing director of the Amateur Cinema League.

Sgt. Arthur T. Goldsmith

Sergeant Arthur T. Goldsmith, 27, was killed in action while on combat duty with the U. S. Army in the Southwest Pacific. He was employed at the coast studio of Metro-Goldwyn-Mayer before his enlistment. His brother, Charles Goldsmith, is in the foreign department of MGM in New York. Surviving besides his brother is his mother, Mrs. Jennie Goldsmith of Freeport, L. I.

William A. Woolfall

William A. Woolfall, 84, operator of the Park and Montana theatres in Butte, Mont., died on February 6th in that city after an extended illness. In 1932, after having managed various theatres in the state, Mr. Woolfall formed the Park-Butte Theatre with E. E. Harris.

Charles B. Loughrey

Charles B. Loughrey, 78, pioneer exhibitor in Philadelphia, was burned to death on February 26th, when fire destroyed his home in Sea Isle City, N. J. In the early days of motion pictures, he operated a theatre in the Manyunk section in Philadelphia, and later became the owner of the first string of nickelodeon houses in that city.

N. J. Shea

N. J. Shea, father of Joseph Shea, member of the Twentieth Century-Fox home office publicity staff, died on Friday, February 26th, in New York. He was 81. Before his retirement, he was traffic manager for several engineering firms. Burial was at Gate of Heaven Cemetery, Mt. Pleasant, N. Y.

Essie Gerson

Essie Gerson, 54, wife of William Gerson, manager of Universal's studio commissary, died in Hollywood on February 25th. Burial services were held the following day at the Little Church of the Flowers at Forest Lawn. She is survived by her husband, a daughter, Muriel, and a son, Harold.

Henry E. Dixey

Henry E. Dixey, 67, stage actor, died in Atlantic City on February 25th, succumbing to injuries suffered when he was struck by a bus four days before. He started his long stage career at the age of nine.

Louis Wolfson

Louis Wolfson, 87, father of Mitchell Wolfson and Mrs. Sidney Meyer, co-owners of the Wometco Theatres, Inc., died in Miami on February 22nd.

Five New Companies Are Chartered in Albany

Papers of incorporation were issued in Albany by Thomas J. Curran, Secretary of State, to five motion picture companies authorized to conduct business in New York state. They included:

Maya Films Distributing Corporation, Manhattan, directors, Gilbert Josephson, Jesse Gross and Egon Klein, with subscribers Abraham Wynehouse, Herbert M. Markham and Benjamin Ross; Lawbin Theatre Company, Inc., by Pauline Altman, Norma Jean Sohn and Alice Lewine; Robert Goelet, Jr. & Company, Inc., New York, 250 shares, by Robert Goelet, Jr., Ralph Serram and Robert Gallub; G & H Productions, Inc.; Manhattan, 200 shares, no stated par value, by E. R. Pickard, Gertrude Rosenberg and Dorothy Greenberg; Chico Realty Co., Inc., Syracuse, theatre business, by William M. Gardner, Saul Novitch and Sydney M. Gerber, Syracuse.

Scouras Theatre Holding Corporation has changed its corporate name to Marine Theatre Holding Corporation, according to papers filed with the Secretary of State by Charles Caches, 36 West 44th Street, New York.

Two theatre companies have been dissolved, Wilmax Amusement Corporation, Rochester, originally filed by Lewis Rosenzweig, and Bishop Outdoor Advertising Company, Inc., Utica, originally filed by Hart, Senior and Nichols, Utica.

Asks $500,000 in Suit Against Warner Bros.

Charging that Warner Brothers had portrayed incidents from her life in its film, "Yankee Doodle Dandy," without her permission, Ethel Levey, actress and wife of the late George M. Cohan from 1899 to 1907, filed suit for $500,000 damages in the New York Federal court on Tuesday.

Miss Levey claimed that she had appeared on the stage with the Cohan family, and that Mr. Cohan had written songs especially for her as was depicted in the film. She charged that her rights of privacy were violated. The action was transferred from the New York supreme court on application of the producers, who claimed that the suit involved litigants from different states.

Song Decision Reserved

New York Supreme Court Justice Aaron Steuer, after hearing arguments last week in an accounting and cancellation of license action brought by Edgar Leslie and Archie Gottler, composers of "America, I Love You," against Twentieth Century-Fox, which used the song in the film, "Tin Pan Alley," reserved decision, after attorneys for Twentieth Century argued that the suit involves copyright infringement and should be tried in the Federal court.

Murphy Left $170,596

The inventory and appraisement filed in the Wilmington, Ohio, Probate Court has listed the estate of Frank Murphy at $170,596. Mr. Murphy, who died recently, owned the Murphy theatre in Wilmington, and was a brother of the late Charles Murphy, former owner of the Chicago Cubs baseball team.

Peggy Calvert Sues Loew's

Peggy Calvert, actress and radio singer, seeks damages of $50,000 from Loew's, Inc., charging she was libeled in the film, "Keeping Company," which Loew's distributed in 1940, according to an action filed in New York Supreme court last week.

Cornwall to Marines

Richard Cornwall, publicity director of Loew's theatre in Louisville, has resigned and expects to join the Marines in the near future. His position has been taken by James Gilligan.

IN NEWSREELS

MOVIETONE NEWS—Vol. 25, No. 51.—Captured films show U-boat menace. . . . Churchill tours Near East. . . . Mme. Chiang interviewed. . . . Admiral Halsey in Southwest Pacific. . . . Fortress crew rescued. . . . French sailors in New York. . . . Gliders for the Army. . . . Airmen's mass calisthenics.

MOVIETONE NEWS—Vol. 25, No. 52.—Volcano erupts in Mexico. . . . War News of North Africa, India, Egypt. . . . Rubber for U. S. from Brazil. . . . A.A.U. track meet in New York. . . . Sailors taught swimming at Great Lakes. . . . Barney Ross home from Solomons. . . . Lew Lehr newsettes.

NEWS OF THE DAY—Vol. 14, No. 249.—Churchill tours Turkey. . . . Captured Nazi films show U-boat menace. . . . Fortress crew rescued. . . . Admiral Halsey in Pacific battle area. . . . Mme. Chiang interviewed. . . . Gliders for the Army. . . . New York cheers French sailors.

NEWS OF THE DAY—Vol. 14, No. 250.—Allied airmen strafe Nazis. . . . Mme. Chiang in New York. . . . Marines in trim in Pacific area. . . . Skies clear over Malta. . . . Yanks parade in Australia. . . . Sailors learn to swim. . . . Barney Ross home from Solomons.

PARAMOUNT NEWS — No. 54.—Mr. Churchill in Turkey. . . . Admiral Halsey in Pacific area. . . . Army's flying nurses. . . . Gliders for transport. . . . Captured films show U-boat menace. . . . Mme. Chiang interviewed. . . . French fleet on parade. . . . Huge U. S. Navy building program.

PARAMOUNT NEWS—No. 55.—A.A.U. track meet in New York. . . . Barney Ross home a hero from Solomons. . . . Conservation of foods in cold storage. . . . Mme. Chiang visits New York. . . . American Indians help production. . . . Tunisia air struggle.

RKO PATHE NEWS—Vol. 14, No. 54.—Churchill tours Turkey and Tripoli. . . . F.D.R. on Washington's Birthday. . . . Cargo gliders for Air force. . . . War factory beauty shoppe. . . . Fliers rescued in mid-Pacific. . . . French sailors on Broadway.

RKO PATHE NEWS—Vol. 14, No. 55.—U. S.-British mission to New Delhi. . . . Brazil tires for U. S. Army. . . . New York welcomes Mme. Chiang. . . . Eight Army fliers strafe Nazis. . . . Barney Ross home from Solomons. . . . Boys' clubs commando training. . . . U. S. forces parade in Australia. . . . Students try work-study plan.

UNIVERSAL NEWSREEL—Vol. 16, No. 167.—Fortress crew rescued. . . . Mme. Chiang visits Washington's tomb. . . . Gliders from Ford plant. . . . Churchill tours Turkey. . . . Cruiser launched. . . . French sailors in New York. . . . Bay Meadows race track opens.

UNIVERSAL NEWSREEL—Vol. 16, No. 168.—Sailors taught to swim at Great Lakes. . . . Tank outfit displays might. . . . Barney Ross home from Solomons. . . . Mme. Chiang visits New York. . . . Will Rogers Army base dedicated. . . . Brazil speeds tire output. . . . Allied planes strafe Nazis.

Kentucky Theatre Property Purchased by Hoffman

The National theatre property in Louisville has been purchased by A. J. Hoffman for approximately $100,000, from the Louisville Title & Insurance Company, it was reported by L. M. Lusky, real estate broker. The property is a three-story building which houses offices and seven stores on the ground floor.

Mr. Hoffman has leased the theatre to Harry Schwartz, Kentucky operator, who plans to offer stage attractions in addition to films. The building was originally constructed by B. F. Keith-Orpheum with a seating capacity of approximately 3,000.

Warners Ask Dismissal

Papers filed in New York Federal court last week disclosed that Warner Brothers petitioned the court for dismissal of an injunction and accounting action brought by Lamar Stringfield, composer of "Sourwood Mountain," "Wild Horses" and "John Henry," which Warners used in the film, "Sergeant York." In an alternative motion Warners also asked that the infringement proceedings be adjourned until March 19th.

Small Denies Charges

Edward Small Productions, Inc., last week in New York Federal court, denied that the late Sam Bernard had any interest in the play, "Friendly Enemies," which it produced in 1942, when they filed their answer to Betty Crosney's action against them for an accounting and to declare her rights. Miss Crosney is suing as administratrix of the estate of the late Sam Bernard.

MOTION PICTURE HERALD

Better Theatres

EQUIPMENT • FURNISHINGS • DESIGN • PHYSICAL OPERATION

Theatres in the War

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IN ENGLAND — Page 65

Floor Repair as an Aid to Conservation

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Selecting Floor Slopes

— Page 70



MARCH 6, 1943



THE 3 C'S DEFEND THE 4 FREEDOMS!

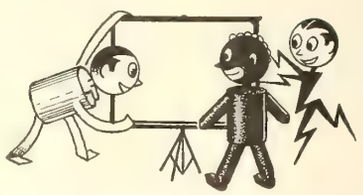
The Copper, Carbon, and Current You Save —Help Save Our System of Democracy!

In this war to keep men free, every contribution to Victory is important. If *you* use less of the 3 C's — Copper, Carbon, and Current — our armed forces will have *more* with which to fight. Here's how you can cut down their consumption in your theatre . . . yet keep up your standards of service:



MAKE SURE YOUR PROJECTOR PASSES INSPECTION

Only when your projector is in perfect condition can you be sure of saving current and preventing breakdowns. Your nearest RCA Theatre Supply Dealer knows how to give it a thorough test—and how to keep it at its best!



MAKE YOUR SCREEN RCA SNOWHITE TO SAVE ON LIGHT

The whiter the screen — the less light you need. RCA Snowhite is a really *white* screen that uses the maximum amount of projected light — and gives you the finest projection results you've ever had!

• • •

Do your share to save Copper, Carbon, and Current so they can fight for freedom. See your RCA Theatre Supply Dealer. Or write RCA Photophone Division, Radio Corporation of America, Camden, N. J.



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RCA Photophone • RCA Magicote Lens Service • RCA Screens • RCA Theatre Service
RCA Hearing Aids • Westinghouse Lamps • Brenkert Projectors and Accessories • Benwood Linze Rectifiers

Photophone Division, **RADIO CORPORATION OF AMERICA,** Camden, N. J.



(Official U. S. Navy Photograph)



SINCE PEARL HARBOR...

These 6 drops, contributed by Bigelow, to the flood of national war effort have in part required the elimination of weaving special carpet for hotels, restaurants, theatres and institutions.

LOOMS MAKE DUCK

Bigelow not only weaves large quantities of heavy duck but is also engaged in converting this material for gun covers and other uses.

LOOMS MAKE BLANKETS

Axminster looms that once made floral patterned rugs are turning out large quantities of blankets for the armed forces. And Bigelow is now ready to double that output in 1943.

CAMOUFLAGE CLOTH AND TIRE SANDALS

Bigelow's War Products division is producing many diversified items such as Camouflage Cloth, Tank Crash Pads, Fabrication of many ordnance parts and a Tire Sandal that will add 3000 miles to old worn out tires.

MACHINE SHOPS MAKE TOOLS AND ORDNANCE

The Machine Shops that once built and repaired Bigelow looms are now producing machine tools, machine tool parts, and ordnance for the armed services.

879 MEN ENTER THE ARMED SERVICE

There are Bigelow men from the Mills and the Offices in every branch of service. Some are in England; some are on the decks of destroyers; while others are dishing it out from the working end of a Nordin bombsight.

10% OF EARNINGS FOR WAR BONDS

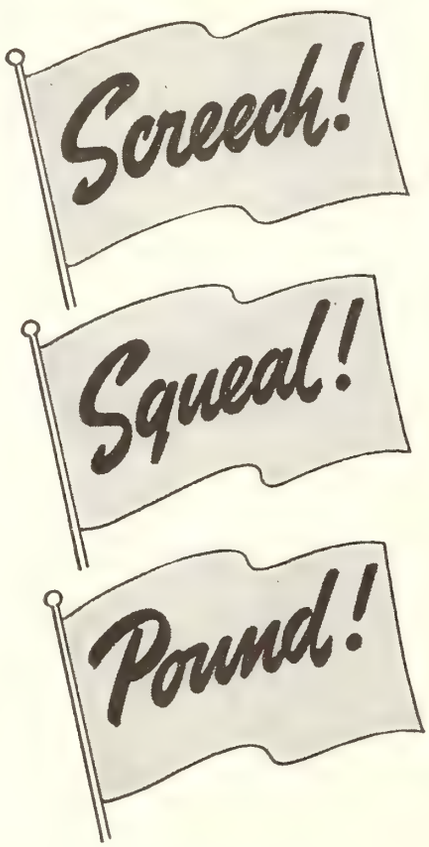
Bigelow employees developed a War Bond drive that has been a complete success. 94% of our people have subscribed. Secretary Morganthau wired, "I congratulate the employees of your organization."

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To owners of G-E Air Conditioning, G-E Commercial Refrigeration

DON'T WAIT FOR THESE DANGER SIGNALS!



It's the way a condensing unit demands attention when lubrication has been neglected!

It's the way a condensing unit tries to inform you that its belt needs to be tightened.

It's the way a condensing unit warns you that it needs to be inspected by a competent service man.

Proper maintenance pays big dividends!

Today, your G-E equipment is irreplaceable. And parts are not always easy to get. So it's tremendously important to treat your equipment right. *Keep it clean—Keep motors oiled—Keep belts adjusted.* Such simple jobs—easily done by your own maintenance man—may save you a barrel of trouble and a big bill! But if expert service is indicated, don't delay—call your G-E service man right away! *General Electric Company, Air Conditioning and Commercial Refrigeration Dept., Division 3573, Bloomfield, N.J.*

GENERAL ELECTRIC

Better Theatres

Published in every fourth issue of Motion Picture Herald
GEORGE SCHUTZ, Editor RAY GALLO, Advertising Manager

The SMPE Looks into Ways of Protecting Patrons in Air Raids

HOW MUCH CAN theater management do to protect life in an air raid? Relatively little, physically. The law of averages gives more assurance than anything else. But even were the measure of protection even less than it is, and the possibility of an air raid still more remote than it is, every practicable device should be employed, promptly, for the purpose of making theatre patrons at least as safe as they would be in their own homes during an attack by the enemy from the sky.

Elsewhere in this issue the manager of a theatre in Britain tells us what can happen to a theatre when the bombs begin to fall. When they are big 'uns the safeguards appear pitiable indeed. Yet every one of them is necessary—and in England each is enforced to the letter, for even in British cities there is a tendency to take an attitude of "it can't happen to me."

What the management of a theatre in the United States can do was quite ambitiously explored at the February meeting in New York of the Atlantic Section of the Society of Motion Picture Engineers. This session was devoted to preliminary reports on the work of the committee recently formed by Dr. Alfred N. Goldsmith, section chairman, for the purpose of developing authentic data on products and methods really practicable as aids in the reduction of hazards to patrons during practice blackouts or actual air raids. While a good deal of the work done so far by the committee, which is under the chairmanship of Henry Anderson, manager of the insurance department of Paramount Pictures, offers only a basis for further investigation, the February meeting proved a source of considerable definite information.

It is almost as helpful to know what not to do as what can be effective, and in his report, Gilbert F. Tyler, safety engineer for Pan-American Airways and formerly with Pittsburgh Plate Glass, indicated that measures that have been adopted to prevent glass from breaking are largely a waste of time and money. He said flatly that there is no way to prevent the fracture of window or plate glass under pressure from a bomb explosion; nor can one tell in which direction the broken particles will fly, inward or outward.

The safest glass, he pointed out, is tempered polished plate glass; this should not fracture from an explosion within a radius of 100 feet or so. The next best is laminated safety glass.

(*The reader is referred also to the article, "Precautions Against Injuries from Glass," in* BETTER THEATRES *of May 2, 1942.*)



Speakers and other principal figures at the February meeting of the Atlantic Section of the Society of Motion Picture Engineers at which first reports were made of an investigation of theatre air raid precautions. Pictured are Lester B. Isaac, director of sound and visual projection of Loew's; James Frank, Jr., National Theatre Supply, New York; E. W. Fowler, National Board of Fire Underwriters; Earl Morin, Connecticut theatre inspector; Gilbert F. Tyler, Pan-American Airways; Dr. Walter Cutter, New York University; Dr. Alfred N. Goldsmith, section chairman; Henry Anderson, Paramount; Harry Rubin, director of sound and projection, Paamount; Ben Schlanger, New York theatre architect; P. A. McGuire, advertising manager, International Projector; James Lynett and Bart Green, New York City electrical inspection officers.



Emergency lamp equipment developed by Connecticut State Police and required in theatres not having regular emergency lighting.

As for glass in general—lighting fixtures, ornaments, etc.—it was the advice of Ben Schlanger, New York theatre architect, to get rid of as much glass in and around the theatre as feasible. Such counsel is probably directed to theatres in coastal areas only, since it can hardly be expected that exhibitors located where even a token air raid is most unlikely, will rip up fixtures merely as a precaution. Indeed, Mr. Schlanger suggested that safety measures differ by zones of vulnerability.

In every city, however, theatre management may well examine all plaster, which was one of the most significant points brought forth by Mr. Schlanger. It doesn't take much of a shock to a building to jar loose plaster from its moorings, and it should be noted that because of shrinkage, wood lath does not provide very durable bonding for areas like auditorium ceilings.

An Emergency Light Projector

One of the principal problems confronting theatres since the need for air raid precautions came upon them, has been that of providing adequate emergency lighting—that is, enough lighting, in case electric power were cut off, to permit necessary movement in the theatre—and to minimize the possibility of panic. Dr. Walter Cutter, co-ordinator at the Center of Safety Education of New York University, addressed the meeting on panic, and suggested several ways of preventing it. None would be likely to work, however, if the theatre were without light.

In an effort to give theatres without

emergency lighting equipment some relatively inexpensive means of providing the minimum amount of light necessary, instantaneously upon failure of the power lines, the Connecticut State Police department, which has charge of theatres, has developed, despite the scarcity of materials, a lamp operating on a storage battery.

As described and exhibited by Earl Morin, Connecticut theatre inspector, this equipment consists in a metal housing containing an automobile type storage battery, a 3-ampere charger, a reflector lamp comparable to an automobile headlight, and two pilot lights that show when the system is turned on, and also when the charger is operating. The box is placed on the forward projection room wall, the lamp on the rear wall of the auditorium, the beam directed to the motion picture screen. The auditorium is lighted by light reflected from the screen, and according to Mr. Morin, installations already made, numbering over 200, show that this provides enough light for necessary movement. This equipment has been manufactured specifically for the State of Connecticut for sale to theatres at $75 per unit. Hospitals, however, have installed emergency lighting equipment consisting in a similar reflector light powered by a storage battery and mounted on a wheel carriage; such a unit could be run out on the stage in case of power failure, or the light projected on the screen from the standee.

Some objection was raised at the meeting, notably by Lester Isaac, supervisor of projection and sound for Loew's, to installation of the power unit of the Connecticut equipment in the projection room, with the projection staff assigned to its maintenance. Mr. Morin pointed out in reply that it is necessary only to turn the system on when the theatre opens, and off at closing, and to put water in the battery once every three weeks.

James Frank, manager of the New York branch of the National Theatre Supply Company, reported a comprehensive investigation of luminous materials used for directional signs during blackouts. For the usual purposes to which such signs are put, the committee came to the general conclusion that of the several methods of obtaining a luminous effect in darkness, phosphorescent tape and cloth are probably the most interesting to theatres. "Black light" signs are recommended in England, but lamps are not readily available on the civilian market. Materials using radium are not only scarce, but relatively costly; moreover, they are adapted, Mr. Frank said, only to symbols, such as arrows, or very large letters, not being very legible.

Exhibitors considering the installation of self-luminous signs or surfaces were cautioned to make sure that the material would glow intensely and long enough to be effective for the purpose, would not deteriorate from the action of moisture in the air, and was protected, in application, from rubbing. In ascertaining the degree and period of luminosity one must be sure that the material has not been exposed to light for at least half an hour; also, the person making the test should remain in darkness from 10 to 30 minutes before doing so.

Safe Flame-Proofing of Fabrics

The committee has devoted considerable time already, and more is to be given, to the study of flame-proofing. At least thus far, according to Mr. Anderson's report, many of the commercial compounds used to flame-proof fabrics seem to be reasonably effective; however, it was pointed out, the compound itself is of little value if it is not applied properly. It was found that usually the chemical should represent at least 15% of the weight of the fabric treated—that is, a piece of fabric that weighed 100 pounds before flame-proofing should weigh 15 pounds afterward. The dipping method permits greater control, Mr. Anderson said, than the spraying. In either case, his report indicated that flame-proofing is no job for amateurs.

No attempt should be made to flame-proof synthetic textiles such as those with an acetate base; however, viscose base fabrics can be treated. If any fabric melts into small pellets, it was stated, it cannot be made fire-retardent.

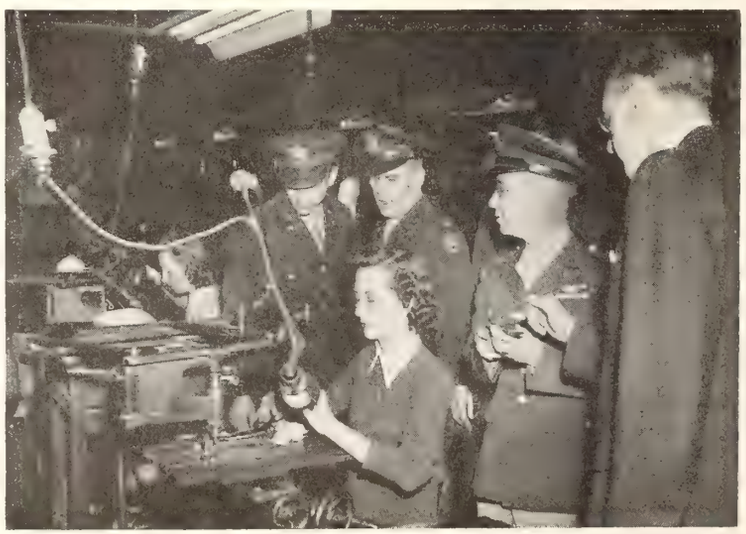
But regardless of the precautions taken to prevent fire, the specter of panic remains to frighten theatre operators into every conceivable action to reduce all causes, real or imaginary, and to control patron behavior so as to avert it. Dr. Cutter asserted that two things were needed to prevent panic in a theatre should an air raid come. One is a procedure that can be put into immediate operation to calm an audience, such as the voice of a commanding personality, stirring types of music and such channels for "draining off" fear; the other safeguard is education. He urged the industry to make a short subject for this purpose, and Mr. Isaac suggested that to avoid stigmatizing the theatre as an unsafe place, the film could deal with all types of places of assembly.

In the discussion of a paper by E. W. Fowler, engineer of the National Board of Fire Underwriters, who described the various types of fire extinguishers and their effective applications, with which exhibitors generally are more or less familiar, something of an issue was made of the board's apparent "approval" of carbon tetrachloride for extinguishing film fires, whereas Mr. Fowler recommended a sprinkler system for projection rooms. A point was also made of the production of phosgene gas, which can be quickly fatal, when this compound is thus used. So little of the gas is generated, said Mr. Fowler, and his opinion was confirmed by Don Hyndman of Eastman, that in a ventilated projection room there is no danger from this source. Approval by the underwriters, Mr. Fowler added, did not necessarily mean recommendation.

These, then, were the first reports in this new work of the society. It goes on from here. —*G. S.*



The Army-Navy pennant denoting excellence in production has been awarded to the American Seating Company, manufacturers—as should be no longer strange to our wartime ears—of wings, spars and other assembles for aircraft. Pictured above is the presentation at the company's Grand Rapidls plant. Shown are Col. Crosby N. Elliott, H. M. Tallaferro, president; Nellie P. Laubsohrer, R. K. Merrill, works manager; and Lt. Com. E. L. Johnson.



Inspection that led to the awarding of an "E" pennant to another manufacturer well known to theatre operators, the Formica Insulation Company of Cincinnati, makers of laminated plastic building materials. The company is now making similar products for Army aircraft. Shown inspecting the work in the engraving department are Lieut. Robert Vanderkloot, Major Walter A. Ryan, Col. Alonzo M. Drake; and D. J. O'Conor, president of Formica.

My Theatre Got Blitzed!

¶ Suppose it happened to you—here's the pretty mess you might be in. A report from England **by FRED E. BALDWICK.**

I AM A theatre manager in England who got blitzed. I cannot name the town; I relate my experience to give American theatre people an idea of what an air raid can do, and what they may have to do if the enemy comes to them.

Before describing this wartime "incident" it might be as well to relate some of the precautions which we in Britain are using today. All business premises during the twenty-four hours are covered by a "fire watch squad." This squad varies with the size of the premises and is composed of both the employes and the employers who work in a particular block. During the hours of daylight the working staff generally are looked upon as the squad for the day, but in places where essential work is being carried out, or in any "danger area," roof spotters are employed. These men have a position on top of the roof and are protected from falling shrapnel by some sort of cover.

On receiving an alert they watch for approaching enemy aircraft, and if the planes are coming in their direction, warn the people in the building or works to take cover. This has been a great saving in working hours and enables work to be kept on right up to the last minute.

Reverting back to the fire watchers for business premises: These persons come on every night and stay in the building or block until relieved the next morning, their duty being to be on the lookout for incendiary bombs. These they put out in the usual manner, thereby preventing what may be a serious fire and leaving the fire brigades free to deal with any large conflagrations. Many people have lost their lives doing their little bit of fire watching, as Jerry does not always drop fire bombs—he also drops some H.E.'s [high-explosives]. These fire watchers are shown by the city police how to deal with the usual fire bomb and to put out a fire.

Further than this, a proper record must be kept, which the fire watchers sign when they come on duty, and a copy of this record is then forwarded to the police department. The police also follow this up by periodical visits to verify that the men are on duty and that everything is in working order.

You may ask what happens if a man is not found at his post of duty, or in the event of a slacker or dodger. Well, you cannot get past human nature, so when such persons are found out they are very, very severely dealt with. For *first* offenses they are generally *heavily* fined, and in any further instances are fined more heavily still, usually getting a term of imprisonment as well.

This will serve to give some idea of how the whole thing works out. Most of the fire watchers are volunteers; the minimum number of hours they do per month is 48. This is mostly divided into shifts of twelve hours one night per week.

I have been in the cinema business for over 30 years. Due to war conditions I was promoted from chief projectionist, a position which I had loved, to the more affluent one of manager. I have had living with me an old pal who, at the time the blitz hit the theatre of which I speak, was chief projectionist at the city's main super. We had come through two years of air raids and suffered many a blitz, so no wonder we had got to look on our particular theatres as more or less immune.

"They'll never get mine!"—many were the times we said those words to each other. Once again the usual "Moaning Minny," "Oh, Hell—what again?"—but we were not on duty as fire watchers that night so things did not seem so bad. We could always slip in for a cup of tea. I might mention that when at home *all men* come out into the street upon an air raid alarm so as to be on hand to assist in the event of either incendiary bombs or H.E.'s. But this particular raid was not in our immediate district.

JERRY'S SURPRISE PARTY

Jerry commenced in the usual style by dropping flares, which lit up the city, then started unloading. All this lasted for about four hours. People came in from the city center after the "all clear" had gone, telling the usual exaggerated tall stories of the damage done (if we were to believe all these stories!). To hear them, the whole city must have gone. After a heavy raid people always tell about places they know for certain to be "completely gone," then one finds most of them next day just as good as ever. After this particular raid we went to bed. Next morning we were off to work as usual. Entering the city's main street we could see my pal's theatre

(*Continued on page* 72)









The upper three pictures show what Mr. Baldwick found when he went to work one morning after an air raid. From the front it looked as though the stores next door got most of the hit. Then he went inside. The two middle views from neighboring roofs show what he then saw. The lower picture as taken after the reopening.

Floor Inspection and Repair As an Aid to Conservation

• The condition of theatre floors affects more than appearance —it is a factor in the durability of carpeting, auditorium chairs, rubber mats and other elements.

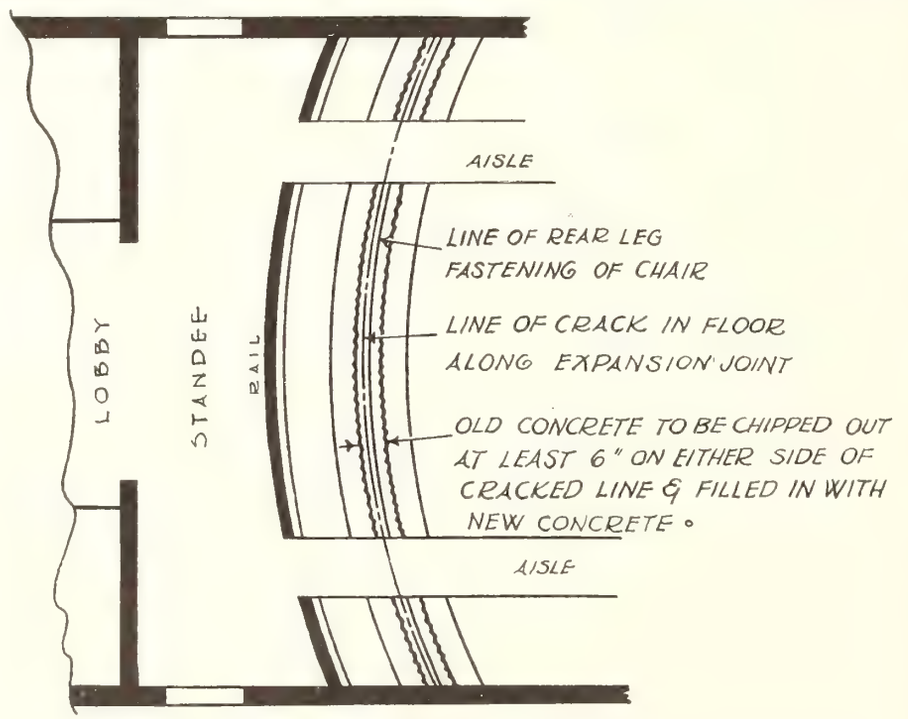
By JOHN J. SEFING

As we get further and further along in the war, we are going to find ourselves in rather a last-ditch struggle with conservation. The theatre business has learned a lot about economizing that it never bothered to know before; even so, perhaps the measures so far taken have been more or less on the surface compared with those that are becoming necessary.

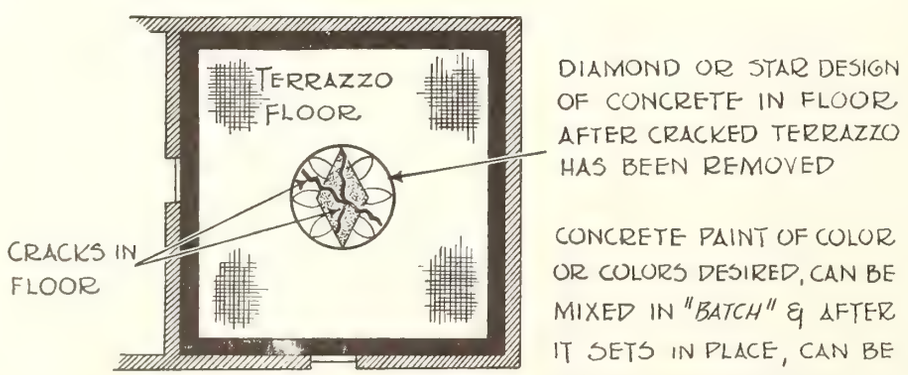
The conservation of a certain piece of equipment is seldom just a matter of operating that equipment with care. Often one kind of equipment is affected by the condition of another kind, or of the part of the building in which it is installed. Every detail must be watched, every fault rectified as quickly and as well as possible, those that are involved *indirectly* equally with those of direct concern. To brush a suit of clothes every day, and hang it up carefully each night, isn't of much use in conserving that suit if the chair one sits in a good part of the day has rough edges, back and seat that are continually nipping away at the cloth. Oiling and cleaning machinery regularly does not mean that one is making sure of maximum service if the mounting is causing it to vibrate so that wear and tear are increased.

This article is concerned with auditorium seating, rubber mats, and carpeting. But it is going to talk about floors. It has been prompted by some actual conditions recently observed by the writer in theatres.

At one theatre many chair standards had worked loose from the floor, especially in one row in which this looseness extended completely across the width of the auditorium. The management found that the cause of the trouble was that the rear leg fastenings of the chair standards in this particular row were drilled almost in the center of the expansion joint line, so that when the concrete parted, due to contraction from temperature changes, the bolts were left hanging loosely.



PLAN SHOWING METHOD OF REPAIRING FLOOR WHEN CRACKS OCCUR AT CHAIR STANDARD FASTENING BOLTS



PLAN SHOWING SCHEME OF REPAIRING CRACKED TERRAZZO FLOOR & ADDING DECORATIVE VALUE TO ROOM. . .

CORRECTING SEATING HAZARDS

To remedy this condition the old concrete along the cracks was ripped out and a layer of new concrete was poured and the chair standards refastened. In the other places where the individual chair standards worked loose, in some cases patented cement was poured, and in others new and larger expansion bolts were used to refasten the chairs. In a few weeks after this work was done, however, many chair standards had again worked loose, some seats would not move up and down easily due to the springing of the hinges, and several chair standards had even cracked!

On examination it was found that all of this new work had been done improperly; the condition of the old floor and fill underneath was not taken into consideration and the characteristics of concrete not thoroughly understood. Also, it was found that the new concrete was not properly mixed and apparently of the wrong proportions, as it would break easily under the blow of a hammer.

The joining of the old concrete with the new was done incorrectly; instead of

breaking the old concrete several inches in back of the expansion joint, the new concrete was butted up against the old line where the rear legs of the chair standards fastened. In this case, it would have helped a little if this particular row of chairs had been moved a couple of inches forward when refastened, in which case the rear leg fastening bolts would have been farther away from the line where the old and the new concrete met.

It is doubtful, however, if this job could have worked out better, since it was also noticed that the new fill underneath was not properly tamped to give a solid base. In the other places where the individual chairs were loose, larger portions of the old concrete should have been removed and the fill underneath tamped solid, or, if the holes were too big for the bolts, lead poured in around the bolts. In all it looked like a haphazard job with the main idea that of doing it quickly and cheaply. Meanwhile, the exhibitor paid dearly.

REPAIRING CONCRETE FLOORS

In doing any concrete work, or checking the floor, especially at this time of the year, it must be remembered that cracks are caused by the shrinkage of concrete due to hardening and contraction from temperature changes. The size of the cracks of course depend on the strength of the concrete, the fill underneath and how it is laid out. Expansion or shrinkage joints should be carefully laid out where they will do little or no harm, especially so that they are not near or in line with the chair standard fastening bolts. A thin layer of concrete should not be joined to a thicker layer without providing for shrinkage-joints at such points, or fillet bands for gradually reducing from the thicker to the thinner body. In nearly all cases cracks will occur at points where fresh or new concrete is joined to old concrete which has set.

It is well to remember that old concrete, or concrete that has already set, should always be roughened, thoroughly cleansed of dirt, dust and other foreign material, well wetted with water, then slushed with a concrete mixture of 1 part cement and 2 parts sand. Under no circumstances should concrete be laid that has partly set in the mixing "batch" nor remixed with water. When a long time will occur between mixing and pouring, a slow-setting cement should always be used.

Before pouring the new concrete always make sure that the ground fill underneath is well tamped, and if cinder concrete is used for a base, that it is about 4 inches thick and that the cinders used are of hard, clean, vitreous clinkers free from unburned coal, sulphur compounds or ashes.

When rough concrete is used over the earth fill, it should be of a mixture of 1:3:6—that is 1 part cement, 3 parts sand and 6 parts gravel. The finish of the concrete for the floor should be at least 2 inches thick and consist of a 1:3 mixture—that is, 1 part cement to 3 parts sand. The sand used should be always clean, coarse, free from dust or dirt, soft particles and



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A TRY-OUT WILL CONVINCE YOU
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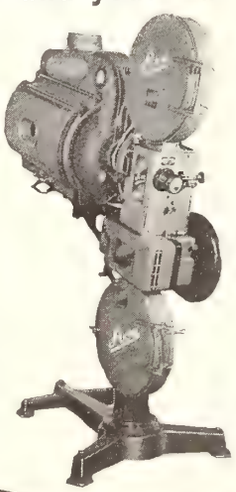
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"He", of course, is your National Theatre Supply Company representative—a good man to remember these days.

NATIONAL THEATRE SUPPLY COMPANY

especially vegetable matter. (As a point of information, a bag of cement weighing about 94 pounds equals 1 cubic foot.)

When the concrete is mixed by hand on the site, it should be done on a water tight platform with the edges turned up about 2 inches, to prevent the loss of cement. The sand should be spread out first, then the cement, and the two are mixed together *thoroughly,* at least six times, with shovels or hoes, until an even color of the whole is noticed. The right amount of water should then be added to make a good mortar, and the whole mass be remixed about six times until it has a consistent appearance and leaves the mixing hoe or shovel clean when drawn out.

WATER AND FREEZING

Remember that too much water will down the cement, retard the setting and, as a rule, weaken the mortar. Also, concrete can be weakened or even spoiled by not using enough of water. With a mixture in the proportion of 3 to 1, the correct amount of water to be used will be about 9% to 12% by weight. When gravel or stone is used in rough concrete, it should be thoroughly wetted before being placed in the mixing batch. When the concrete is poured it should be worked into a compact mass with a straight shovel or slicing tool, which is kept moving up and down until the concrete has settled in the proper places and the surplus water has been forced to the top. *Extreme care should be taken especially at this time of year that the cement mortar does not freeze, as this can seriously injure it.* When a thin finish coat of cement is applied to the floor, as in the vestibule or the area in front of the box office, the traveled, smooth surfaces will form free moisture, which will freeze and in a short time will be apt to scale or peel off. It is a good idea to add salt to the water mixture when the mixing is done in freezing weather, to lower the freezing point of the concrete. A general practice when pouring concrete in freezing weather and one found to work out quite well, is to dissolve 1 pound of ordinary rock salt in about 18 gallons of water when the outside temperature is around 32° Fahrenheit, and for every three degrees lower than 32°, to add 3 ounces more. Another method to check freezing of concrete and hasten its setting is to use about 2 pounds of carbonate of soda to 1 gallon of water, boiling the mixture and adding it to the cement mortar.

The foregoing gives a good idea of what constitutes good practices in mixing and pouring concrete so that theatre managements may be able to check any repairs of floor areas to assure themselves of reasonable permanency and protection of equipment associated with these areas.

HOW CRACKS INJURE CARPET

Here is how carpeting can be affected. In one theatre the carpet in the side aisle was wearing rapidly at several spots and there were continued reports of tripping and even falls, of patrons in spite of the repairs done to this carpeting. It was

found that bad cracks had developed in the floor with one side of the cracked surface extending about an inch above the other portion. In order to make repairs as quickly as possible, the theatre employe would place two or three layers of lining over these cracks, then sew up the carpet where it had opened up. However, in spite of these repairs the jagged edges of the crack would work through the lining and carpet in a short time under the constant pounding of patrons' feet. After a number of such temporary repairs and near lawsuits, it was decided to pick up the carpet in this aisle and have the bad spots in the floor repaired by the laying of new concrete. When this work was completed there were no more complaints from patrons—but of course the carpet was ruined. It continued to open up at the seams, due to the incline of the aisle and the pull exerted by the patrons' feet as they went to their seats. If the cracks in the floor had been noticed *before* they had worked through the carpeting, *and quickly repaired,* the trouble could have been avoided, and the carpet conserved.

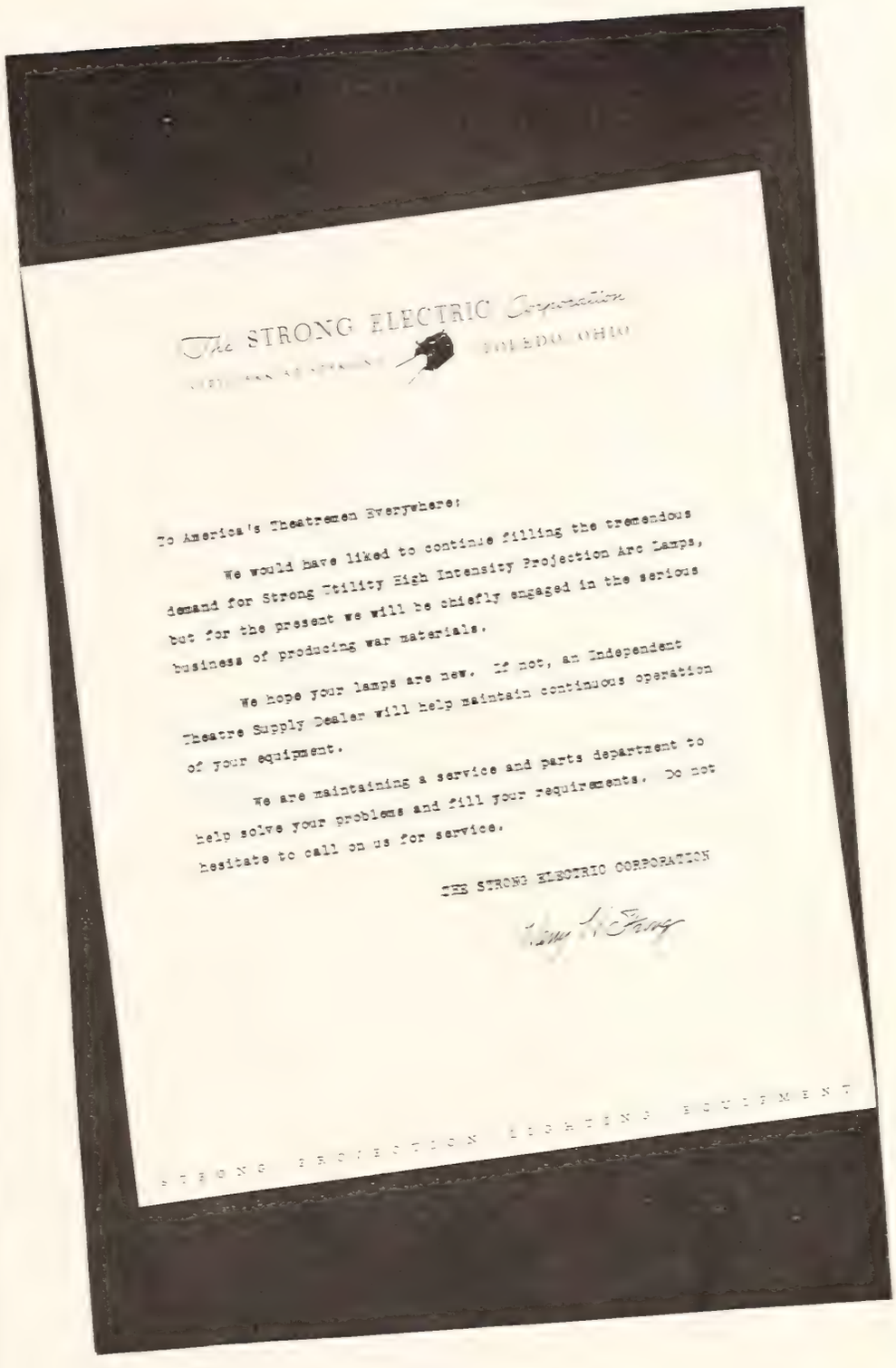
In another case, it was found that entrance doors at the rear of the standee would not close properly; they rubbed on the carpet and had to be closed or opened by force. In a short time this constant rubbing of the doors over the carpeting began to mat down the pile and pull out tufts of wool. To remedy this condition the bottom of these doors were cut off about an inch. This helped save the carpeting, *but it did not eliminate the hump in the floor, which could be easily noticed when walking over this particular area.* The floor at these doors had "bellied" up, due to expansion, and in time it likely would get worse, necessitating the trimming of more off the doors. The only real remedy was to pick up the carpet, lay a new floor, reset the door saddle. Then the trouble could have been completely forgotten.

FLOORS AT ENTRANCES

A somewhat similar case was that at a theatre where an exit door was sticking; however, when the bottom of the door was cut off and the door closed, a large space was left which permitted the entrance of cold air. This meant the installation of a new exit door or a new saddle. A new saddle was installed, because it was cheaper. At another theatre one of the recessed rubber mats had broken through at the perforation and caused numerous tripping of the incoming patrons. This condition was completely neglected until the complaints had piled up and the matter had to be checked. On examination it was found that the floor had cracked and "bellied" up, causing the rubber mat to break at this point. The porter had neglected to report this condition. To repair the cracked portion was simple and inexpensive, but before it was made the rubber mat was ruined.

In another theatre the tile was always coming loose at a certain spot on the wall, and water seeped through, staining the tile

(Continued on page 80)



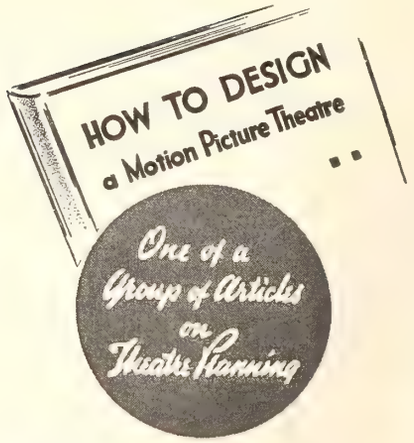
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How to Choose the Best Kind of Floor Slope for Any Type of Auditorium



By
BEN SCHLANGER

WHAT BASIC type of floor slope is best suited to the plot, location and capacity of the theatre we are planning? This must be decided before we have anything to guide us in determining the actual pitches of an auditorium floor.

The drawings accompanying this article of the series, indicate four basic conditions. Every theatre presents problems found in one or the other. In Type 1, we have an auditorium with a single level of seating. Type 2 has a stadium section. Type 3 and 4 have balconies, one with a balcony extending far over the main floor; the other with a balcony starting far back but extending a relatively short distance over the main level. No floor slope is indicated —that is what must be determined. For each type, recommended floor slopes will be given in subsequent articles. Here it is our purpose to see how a specific set of conditions determine our whole approach to the problem of fixing floor pitches, so as to obtain the least obstructed sightlines practicable.

The following factors help determine the proper type of slope:

1. *The existing levels and contours of the property.*
2. *Whether or not, upper levels of seating are to be incorporated in the plan.*
3. *The total number of rows in the seating depth.*

The advisability of using a floor slope other than the "down pitch" type becomes more apparent as the seating depth increases, and when the ground is level or slopes upward toward the screen position, or when upper levels of seating are introduced. The reasons for this are:

(1) *Increases in seating depth produce an accelerated increase in the amount of floor slope making for excessive pitches.*

(2) *Exit openings required near the screen end of the auditorium come out at an undesirable low level when using the "down pitch" type slope, having level or upward sloping ground toward the screen.*

(3) *A relatively high level for the last row of orchestra seats farthest from the screen forces any balcony to a level which in itself is undesirable and causes steep pitches in the upper seating in order to obtain sightline clearances.*

Now each type of auditorium, as shown in the drawings, is subject to certain variations, which will condition the exact character of the slope finally worked out. Let us see what these variations are.

TYPE 1

1*A*. On ground sloping 3 feet or more downward toward the proposed screen position and having a seating depth of approximately 22 rows, or less.

1*B*. Same as 1*A* but having a greater seating depth.

1*C*. On level ground or on ground having a slope of less than 3 feet in any direction and having a seating depth of approximately 22 rows, or less.

1*D*. Same as 1*C* but having a greater seating depth.

1*E*. On ground sloping 3 feet or more upward toward the proposed screen position and having a seating depth of approximately 22 rows, or less.

1*F*. Same as 1*E* but having a greater seating depth.

TYPE 2

2*A*. On ground sloping 2 feet or more downward toward the proposed screen position and having a total seating depth up to 30 rows.

2*B*. Same as 2*A* but having a greater seating depth.

2*C*. On level ground or on ground having a slope of less than 3 feet in any direction and having a total seating depth up to 30 rows for main floor and stadium.

2*D*. Same as 2*C* but having a greater seating depth.

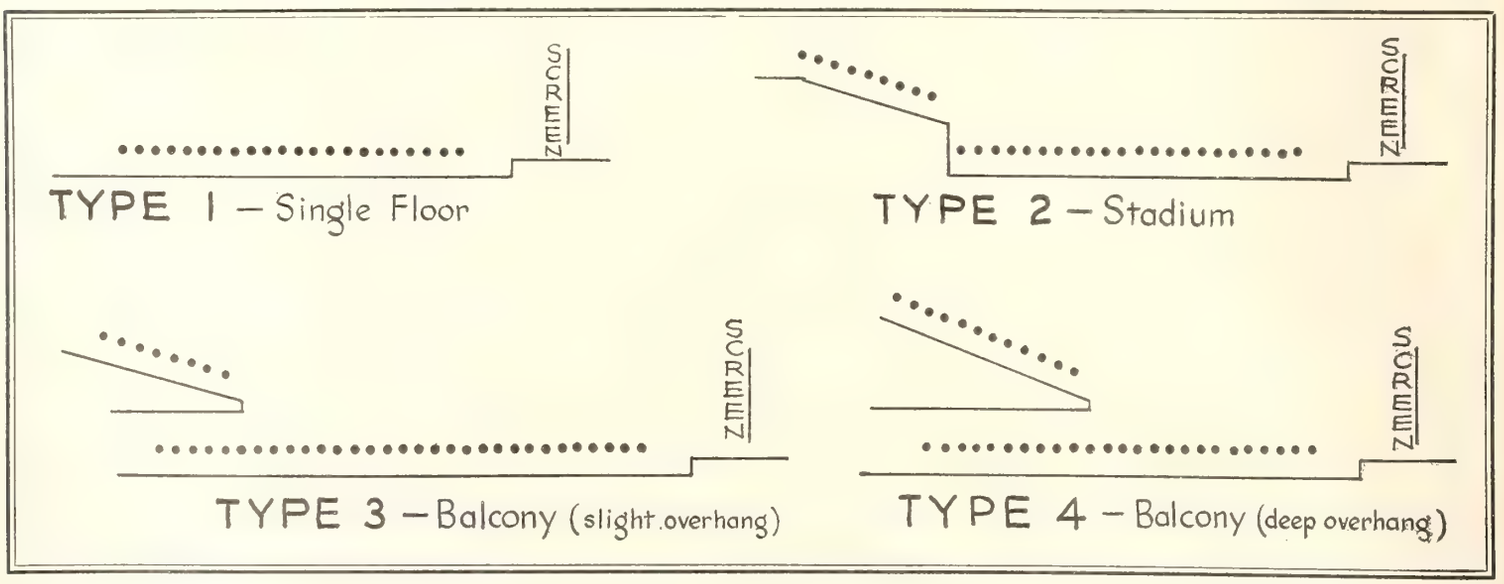
2*E*. On ground sloping 2 feet or more upward toward the proposed screen position and having a total seating depth up to 30 rows for the orchestra and stadium.

2*F*. Same as 2*E* but having a greater seating depth.

TYPE 3

3*A*. On ground sloping 2 feet or more downward toward the proposed screen position. With a balcony starting at a point about 26 rows from the screen end. Balcony overhangs remaining rear rows of orchestra. Balcony contains 12 or less rows of seating depth.

3*B*. Same as 3*A* but ground is level or



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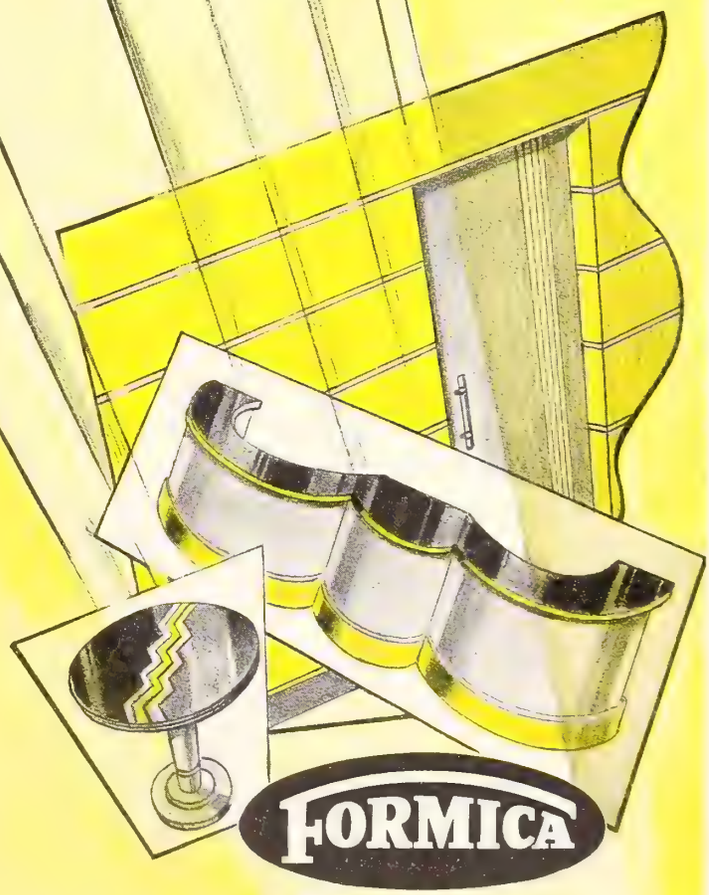
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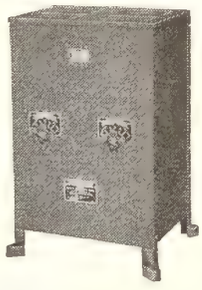
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has a slope of less than 2 feet in any direction.

3*C*. Same as 3A but ground slopes upward 2 feet or more toward the proposed screen position.

TYPE 4

4*A*. On ground sloping 2 or more feet downward toward the proposed screen positoin. With a balcony starting at a point about 15 rows from the screen end of the auditorium. Balcony overhangs 12 or more rows of the rear of the orchestra seating. Balcony contains more than 12 rows of seats in depth.

4*B*. Same as 4*A* but ground is level or has a slope under 2 feet in any direction.

4*C*. Same as 4*A* but ground slopes upward 2 feet or more toward the proposed screen position.

We may also properly add another type of condition, really a division of Type 3, being similar to it, but having additional tiers of seating—a second or upper balcony. Thus 5*A* would correspond, basically, to 3*A*; 5*B* to 3*B*; and 5*C* to 3*C*, although each of the Type 5 divisions would require floor slope treatment of its own.

While all the types here given do not cover all of the possible variations which may be employed in motion picture theatre design, they are sufficiently typical to indicate the proper floor slope design for any set of conditions. Types 1*A* to 5*C* are listed in the order of the desirability of decreasing the amount of "down pitch." For example Type 1*A* calls for a "down pitch" floor only, whereas Type 4C calls for a maximum of "reverse pitch." Most floor slopes will develop as a "combination pitch." In some cases the "down pitch" will be greater than the reverse pitch, and vice versa. The Type 5 conditions all call for a maximum "reverse pitch" varying with each subdivision to help bring the top level of seats to a position as low as possible.

The reasons for selecting a "down pitch" only for Type 1*A* are:

1. Limited seating depth will keep floor slope within tolerable amounts. Three inches is the maximum slope per row advisable. Use of staggered seating arrangement can further reduce the slope.

2. Exit door sills near the screen will approximate the level of the natural ground at that position.

3. The amount cut or fill of the earth is minimized.

4. A maximum number of the seats will offer favorable viewing angles. (See article in BETTER THEATRES of December 12, 1942, on viewing angles).

MY THEATRE GOT BLITZED

(*Continued from page* 65)

canopy and vertical sign, so his theatre was okay. Opposite it was my own theatre, with its smaller canopy and still smaller vertical sign. Yes, they were still standing, so I was in for just another day's work, as usual. But entering my own theatre I saw a lot of glass about from panels that had been evidently blasted out of the doors. I was met by the staff foreman. "Oh, I'm glad you have come, sir!" he cried. "Have you seen the theatre?" I had a look around. The sight would have made anyone cry. The interior resembled a very untidy brickyard with a scrap iron dealer's stock thrown in the middle. Then I knew what had happened—a large caliber high explosive bomb had fallen on an old building *at the side of the theatre,* and all the three exit doors, along with their architrave and beading, had been blasted inwards and were lying on the opposite side of the theatre. All the windows had been dealt with likewise, not to mention the damage to seating and carpeting and the plaster work. Well, it looked as if we would be closed for three months.

Inspection of the projection room showed all the ventilating flues down on the floor, both the mirrors and the arcs broken, the amplifier hanging off the wall, and the projectors themselves moved about three or four inches along the floor. Most remarkably, when we switched the amplifier on after it had been refixed to the wall, all the valves were okay; in an adjoining room there was the arc rectifier, a three-bulb hot cathode type; no damage was found here. In another room facing the side street, where the bomb fell, blasting away both the window, its frame and also a door, no damage was found, although it was the battery room containing the secondary battery lighting system along with its own battery rectifier.

Further examination showed more surprises. All the front neon lighting was smashed, and the Vitrolite on the canopy was cracked to blazes. Not one electric lamp was broken!—although to do this damage the blast must have gone round two corners.

By this time most of the front of the theatre had been roped off by the police and the side street closed to all traffic, so the job of getting started had to be done. Projectionists were immediately put on the job of removing all the remaining broken neon tubing and the Vitrolite from the canopy, so that it would not fall and injure someone. When the usherettes turned up along with the rest of the day staff, they were put to work to clear the debris out of the theatre. Some idea of the amount of debris that had got blown in may be judged from the fact that although I had eight usherettes with buckets just walking into the theatre, filling them with broken bricks, lumps of plaster and other material, and emptying these buckets into the bomb crater at the side of the theatre, they were three whole days doing this, from 9 o'clock in the morning until six at night, with only an hour's break for lunch. After the rubble had been removed things did not look too bad, so the brushes and vacuum were put into use and the seating repaired.

In the meantime, as was the usual thing after a heavy raid, property repair men

builders and joiners were not to be had, and I had been told by the police department that as soon as the windows and doors were replaced I would be permitted to open. Quite simple, but just try and get someone to do the job for you! However, I was most fortunate in contacting the firm who built the theatre, and they sent their representative to see me. Wood was unobtainable, I was told, but they might be able to lend me a set of three doors, temporarily, while my own were being repaired. This was something, so I decided to have the windows bricked up. Further visits (twice daily) were made by the police to see how I was progressing. On a Wednesday evening the temporary doors arrived, and the men would try to install them the next day. In the meantime the projectionists reported that all was okay in their department; they were ready for re-opening Thursday morning. When the men arrived to fix the temporary doors, we considered whether the police would allow them or would insist on the regulation exit door with panic bolts and everything. After a lot of deliberation they passed the doors, *but* told me that the side street had to be closed to all traffic, which meant that my side exits were of no use to me! Upon asking the reason why the side street was closed I was told, "Look at those broken windows. They're liable to fall out at any minute." So I set about removing all the broken windows and any loose window frames; I and the male staff had a very busy Wednesday evening smashing windows and removing broken frames. The theatre is in the center of a business block and there are four floors over the theatre; at the side of the block there were about 30 or 40 windows to deal with.

Thursday came bringing a supervisor from the head office, which is situated in another town. I had been unable to contact them from the Monday morning following the raid; they had learned of my situation only Wednesday. How long did I intend having these temporary doors on? What had I done to the damaged plaster on the side walls in the theatre?

I had borrowed black stage cloth from another theatre and had draped it over the wall where it was damaged, both on the side where the windows should have been, and on the opposite side where the doors and windows had struck the walls and damaged the plaster work. These drapes covered the damage nicely and apparently everything seemed in order. The police eventually gave me permission to reopen.

After being closed for three days, I wondered how the public would feel about coming into a theatre that had been blitzed. They came.

Some day I would like to tell where this actually happened so that I could perhaps express my thanks to various people who made the whole job possible. The police were very considerate. My staff worked like slaves. A certain firm of builders came to the rescue with what men and material they could. Our theatre seemed just about gone. But in three days it was *on with the show!*

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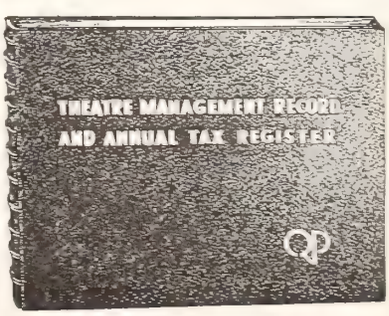
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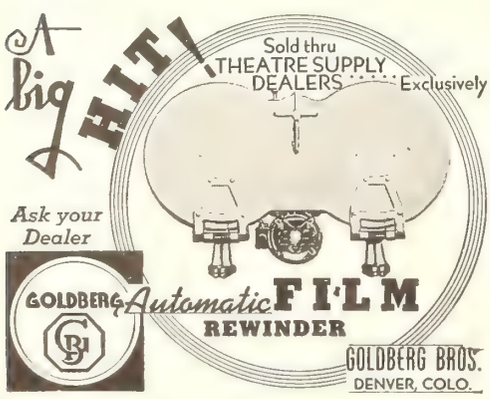
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F. H. RICHARDSON'S
COMMENT on PROJECTION

Answering Questions About Commutators and Managers

WHEN IS A manager a manager? I have seen many men in many different fields who have had the title of manager, yet were utterly dependent upon the knowledge and conscientiousness of the people they were supposed to manage, and that, to my notion, doesn't make a man a manager except in name. And sometimes such managers have had complete authority plus a disposition to use it strenuously, and that, to my notion, is about the easiest way there is to put a drag on a business.



F. H. R.

A theatre manager need not be an expert in every technical line concerned in motion picture theatre operation. He doesn't have to be a mechanic, an electrician, an air-conditioning engineer, or a projectionist. But it seems to me that he ought to have at least a speaking acquaintance with everything that goes to make up a theatre, so that he can judge the efficiency of his staff, tell when a job is being well or poorly done, without having to go entirely by what a member of his staff or a workman tells him. Suppose they are lax, suppose they fib a bit to cover themselves, suppose *they* don't really know, either! If the manager doesn't know at least the fundamentals, doesn't have any idea what the work is all about, he is helpless in such a situation. And, believe you me, I've observed just such helplessness more than once.

What brought this on? Well, this isn't the first time by any means, as most of you know, that I've taken a crack at that kind of "management," but these particular paragraphs were prompted by a letter I got the other day from the manager of a small theatre who, I think, may just as well be unidentified here. The letter, in part, reads as follows:

"To date I have had my hands plenty full in trying to look after the rest of the theatre without bothering my projectionist, who presumably knows his business [*Presumably,* he says!—F. H. R.]. I now feel, however, that I should learn a bit more about the machines up there than I know now since with the war taking so many men away there is no telling what might happen in the future.

"For instance, when I climbed to the projection room the other day I noticed a great deal of sparking coming from the commutator. I asked concerning this and the projectionist told me it was supposed to be that way. Now it doesn't seem to me that it can be safe to have all that sparking and I think there ought to be something that can be done about it."

Well, it took a war to get this manager into his projection room to see what was going on up there!

Sparking cannot always be eliminated entirely, especially if the machine is working close to capacity, but it certainly should be reduced to a minimum. When there is little or no sparking and the surface is smooth, glazed and dark brown in color, you may feel assured that the commutator is in good condition. There will probably be a slight squeak from the brushes when the armature is rotated slowly, but its absence does not necessarily denote that anything is wrong.

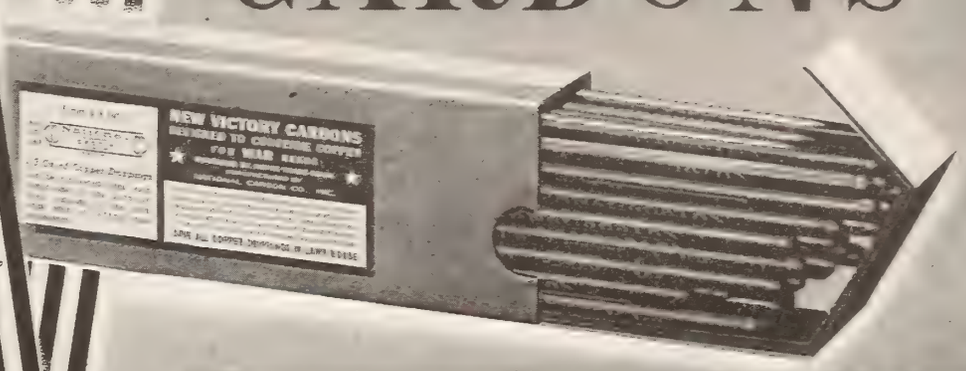
On modern types of motor-generator sets the correct setting of the brush yoke is shown by a mark on the yoke and another on the frame. These should be exactly opposite one another. Of course if there is a continuous overload or underload the brushes may need advancing or retarding, but a continuous overload is bad.

If a projectionist is as experienced as he ought to be, he can test brush pressure by raising the brush finger or spring. If there is little or no sparking and the glaze is good, let it alone. A pressure from 1¼ to 1½ pounds per square inch of brush



It took the Army to put Henry P. Le Clair, Jr., up in the projection room. He was formerly an assistant manager with the Fox Intermountain circuit in Denver, his home town. Here Corporal Le Clair is shown threading up a projector at the Luke Field, Ariz., theatre.

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Simplified High Intensity, D.C. with *fixed* feed ratio	42-45	7 mm x 12 inch or 14 inch "Suprex" Positive 7 mm x 9 inch "Orotip" C Negative
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surface is about correct for brushes generally found on a commutator used for generators of this type. A small spring balance will measure such a pull very accurately. This may be hooked to the brush holder finger or spring and the latter raised just out of contact. When the finger is worked up and down by raising and lowering the scale and a wide difference in the scale of reading is found, it shows that the brush is too tight and probably a good cleaning is in order. The price of a scale is not enough to be quibbled about.

For example, if the brush is 1½-inch wide by ⅜-inch thick, its contact area is approximately 9/16 of a square inch and the balance reading should be 14 ounces. Width times thickness will serve for calculating contact surface.

If the motor-generator set has been in use for quite some time and the projectionist has replaced the brushes, it is quite possible he did not replace them with the correct grade of carbon. If the wrong grade was substituted, excessive sparking would be caused; the mica between the segments would become pitted and these pit holes would fill up with dirt, which eventually would cause short circuit in the armature. The maker of the set knows the proper grade of carbon.

Setting Mirrors for Use of Carbon Savers

THE MANAGER—obviously a *genuine* one—of a theatre in South Carolina, writes asking a question which, while it does not present an especially new problem, does bring forth a timely one, the answer to which may be of interest to others. He writes:

"I bought a set of carbon savers on account of the shortage of carbons and we are using them on one lamphouse. We have Peerless low-intensity with 10¼-inch mirrors used with Super-Simplex. The manufacturer's instructions are to align the pointers on the mirror frame exactly, then measure exactly 24 inches from aperture to rear side of mirror center.

"The projectionist says that with the carbon savers it is necessary to put the mirror frame about ½-inch in front of that determined by trim pointer. He then puts his mirror exactly 24 inches from aperture and says that gives a better light. He says the carbon savers will not open and close as well if he sets the mirror frame according to instructions.

"My position is that the carbon savers should not make any difference, since there are two of them, and that the mirror frame should be installed with pointers to match as per instructions. He says that the carbon carriage works better to have it about ½-inch farther to front. Who is correct? Or are we both correct so long as the mirror is 24 inches from aperture?

"In other words, if I set the mirror at two different places ½-inch apart and bring the light to focus in each position, will the intensity and quality of the light be the same for both positions?

"On the lamphouse using carbons *without* savers, he installs same by the manufacturer's instructions. It seems to me it gives a better and whiter light than the other machine."

Neither of these questions can be answered by merely yes or no. It is correct



Just in case. At the Cameo theatre in Miami Beach, Fla., usherettes are being initiated into the mysteries of projection, so as to be able to fill in should the Army take the men. Here are the Misses Vivian Glass and Frances Drake at their lessons, administered by Projectionist Jack Shafer.

that the reflector focusing carriage should be set in the center of its movement as indicated by the pointer, and that the reflector should be set 24 inches from the aperture (not the cooling plate, however), with the pointers on the lamp aligned at the center of the movement, the carbons being placed in position by the trim pointer. But that is only a correct adjustment mechanically, whereas we here are dealing with optical focus, and the point of proper focus is a delicate matter requiring accuracy. An accurate adjustment can be made, however, in a relatively simple manner, as follows:

Raise the fire shutter, open the revolving shutter and changeover shutter on the machine to be adjusted. Darken the projection room as much as possible and project a white screen with the *other projector*. The projector to be tested is now a camera picking up the light from the screen. It follows that all of the light from the screen must fall upon the tip of the positive carbon of the idle projector if it is properly focused.

If all of the light does not fall upon the tip of the positive carbon in the form of a small image of a rectangle, it indicates that the carbons are not in their proper point in relationship to the mirror. Run the focus back and forth until the image appears on the crater of the positive carbon. Move the focus slowly as this point is very critical and a movement of 1/16-inch will cause this image to focus sharply or completely disappear. Bear in mind that the image will be dim and rectangular, *not* circular. Be sure to use a positive carbon that has been previously burned to form a natural crater. Adjust the trim pointer to the position you have found as described above and you will have an accurate set-up.

It is very unlikely that it would be possible to distinguish any difference in intensity or quality of light output with a difference of ½-inch in working distance, provided the mirror was properly focused for each setting. A distance of one inch, however, would, under certain conditions, make a considerable difference. The conditions governing the importance of such a change would depend upon the type of arc, relative aperture of lens and mirror, deviation from previous focus and desired distribution of light.

With carbon savers, there should be no light loss if the current and voltage are proper and correct alignment is maintained.

A Couple of Ideas to Meet Army Projection Needs

FROM AN ARMY camp somewhere in Alaska comes an interesting letter from Michael S. Porazzo, a projectionist now in the Army who is operating the projection equipment of one of the theatres at his post. He writes:

"I am an ex-union operator from the San Franciso area and since arrival here have spent most of my time as a projectionist in the War Department Theatres. My brother, likewise an A1 projectionist, is also in the Army now.

"Of the theatres at this post, the main one is equipped with Simplex E-7 heads, RCA PG-140 Sound, and Brenkert Enarc lamps supplied by a Hertner Transverter. Others are equipped with DeVry XDC/-NDC installations. The theatres have rewind rooms adjoining the projection rooms, and a fireproof film vault is provided at the main theatre. The main theatre projection room has a black front wall, light green side and rear walls, and a cream ceiling illuminated with indirect lighting, which we devised.

"Since we are located quite some distance from sources of supply and engineering service, necessities of self-sufficiency have given rise to initiative in contriving some accessories of our own. Among these are carbon savers fashioned from a tin trailer can, and a device for eliminating much of the noise from scratched sound track. The latter is a small needle-shaped piece of aluminum fastened to the soundheads so that it can be placed to intercept the scanning beam at the spot where the track scratch appears; normally it is drawn out of the way. The use of this device cuts down the normal volume and quality almost imperceptibly, and when properly set, eliminates the annoying noise which may be created by a badly scratched track. Lately, its use is seldom required as our



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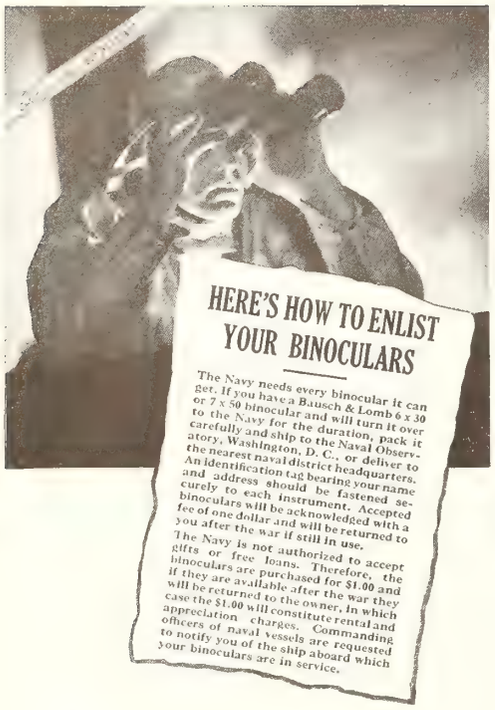
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"Probably you have already heard plenty about Army theatres, so I'll stop the chatter. We look forward to receiving your magazine, from which we all receive much helpful information."

Carbons Are Good to the Last Jot—Use 'Em Up

JOHN CADD of the Horn theatre in Baltimore, has sent in a packet of carbon stubs burned down to the very base, with practically no carbon left, and says in an accompanying letter that this represents his way of saving carbon—by using it all up. "I have never burned a carbon jaw or shut the show down by burning carbons this small," he adds.

Quite a few projectionists burn their carbons as efficiently as this, but the practice is by no means widespread. It requires a bit of extra effort and some experience and good judgment. There are projectionists who can tell at a glance the length of carbon needed for the uninterrupted run of one threading of film, but most men have not attempted this sufficiently to be free of the need of some measuring device.

Such a device can be procured. Many of you will remember a gauge made up in brass and calibrated to give the number of feet of film remaining on a reel according to the diameter of the spool—that is, the distance from the hub to the outer edge of the film. Gauges of this kind, which were fortunately manufactured in sufficient quantity before the war to be available now, are inexpensive. They can be had for 2,000-foot reels having 4-inch hubs; and for 1,000-foot reels with 2-inch hubs.

Safe and Healthful Projection Room Ventilation

I HAVE BEEN asked by a projectionist in Georgia to give my idea as to how a projection room should be ventilated. This brother writes:

"In the projection room where I am now working the ventilation seems to me to be exceedingly poor and in the summer time I find myself ill most of the time. Recently I have developed a slight cough which I do not seem able to cure. We get so hot in midsummer it seems almost unbearable and about the only relief we have is one small exhaust. I have spoken to my boss about this condition and he insists there is plenty of air in the room. He also threatens immediate dismissal if any trouble is stirred up about the conditions in his theatre. I therefore ask that you withhold my name and the name of the theatre if you answer this in your column."

Projection room plans made out by the Projection Practice Subcommittee of the SMPE Theatre Engineering Committee, have just been revised and brought up to date. Rather than give my own opinion (which I might say is the same as the subcommittee's) I shall quote from their findings as printed in the SMPE *Journal* of September, 1942:

"The projection room proper shall have the following ventilating facilities: (a) Carbon arc Exhaust. (b) Fresh air supply. (c) Projection room exhaust, including an emergency exhaust.

"The carbon arc exhaust system shall be a positive mechanical exhaust system independent of all other ventilating systems of the theatre. Each projector, spotlamp, stereopticon or floodlight machine, if of the carbon arc type, shall be connected by a flue to a common duct, which duct shall lead directly out of doors. Reduction of the ventilation to each projector as required shall be accomplished by means of a local damper between the projector lamphouse and the projection room ceiling, and in addition, by means of the damper on the lamphouse proper if provided.

"This exhaust system shall be operated by an exhaust fan or blower having a capacity of not less than 50 cubic feet of air per minute for each arc lamp connected thereto. The exhaust fan or blower shall be electrically connected to the projection room wiring system and shall be controlled by a separate switch, with pilot lamp, within the projection room proper. There shall be at no time less than 15 cubic feet of air per minute through each lamphouse into this exhaust system.

"The ducts shall be of non-combustible material, and shall be kept at least 2 inches from combustible material or separated therefrom by approved non-combustible material, not less than 1 inch thick.

"The fresh air supply to the projection room shall consist of not less than two intake ducts located at or near the floor and at opposite ends of the room, and shall be connected into the main air-supply ducts of the building. There shall be no connection between this air-supply and any of the exhaust systems of the projection room. It is recommended that gravity-operated dampers connected to the emergency porthole release system be installed in the fresh-air intake registers to prevent smoke from entering the main theatre fresh-air duct system, in case of a fire in the projection room area.

"The projection room exhaust system shall be a positive mechanical exhaust system having a normal capacity of not less than 200 cubic feet per minute and having an auxiliary emergency capacity of not less than 1000 cubic feet per minute for operation in emergency; i.e., fire.

"The ventilation system shall terminate in ceiling grills in the projection room, which shall not be less than two in number. In no case shall this room exhaust be connected into any of the ventilating

system of the theatre proper. The emergency position of this fan shall be controlled by a switch operated automatically by the shutter control system, when the latter is actuated either manually or by melting of the fusible links. This exhaust fan shall be electrically connected to the emergency lighting system of the building. Control shall be provided for manual operation of this fan from a point immediately outside the projection room proper, in addition to the emergency control in the shutter system."

There, that is what the Society of Motion Picture Engineers says about it.

Must Lenses Be Clean? Immaculate—and How!

DON PELL, projectionist at a small theatre in a town out in Montana, writes, "The manager and I have been having a good many discussions lately concerning various items in the projection room. I am always open to discussion and am willing to teach him what I know even though I have a sneaking idea that as soon as he considers himself competent to do so he will take on my job and I will be looking for another.

"One day a week or so ago I was ill and could not come to work. He decided that since he had been up in the projection room a few times and I had explained several things to him it was a good time for him to try his hand as a projectionist. When I returned to work!!! How anything under the sun could get so messy, dirty and wrecked in so short a time I do not know. I spent the following week trying to get the place back in shape.

"For one thing, I think he must have poured a bucket of grease on the lens and then wiped it off with his bare hands. I tried to explain that *any* dirt on a lens was just too bad for the results on the screen, but I don't think I put the idea over. How about your explaining why this is so. I know he would be convinced then."

Oil on a lens surface of course cannot be tolerated. The slightest amount impairs definition of the image. Nor is oil the only kind of deposit that ruins definition. Dust will cause loss of light. It is therefore essential to keep all lenses scrupulously clean and polished.

It is not a hard job to keep lenses immaculate. There are many preparations for this on the market, but a soft cloth and mixture of half and half grain alcohol and clean water is excellent. (*Denatured* alcohol leaves a scum, so should not be used.) Do not touch a lens at any time while it is being cleaned, or afterward, and never attempt to clean it while it is warm. Lenses should be examined each day at least once. The best time to clean them is shortly before the show is opened.

At regular intervals disassemble the lenses and examine the coating on the interior of the barrels. If the coating is worn or peeled off so the metal shows, it should be immediately recoated with coach painters' black, thinned with turpentine.

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Floor Maintenance

(*Continued from page* 69)

wainscoting. This tiled portion was reset in place several times, but in a short time the leak would reappear and the tile again become loosened. It was a waste of time and money to keep patching the tile; the only real remedy was to waterproof the wall *in back* of the tile wainscoting.

On checking this wall, which was below the grade line, a crack was found that had developed due to expansion and contraction under change of temperature and moisture content, and partly through settlement of the building. Now waterproofing is a specialty in itself. There are several ways that the job can be done. One is to place a coating of waterproof cement upon the wall surface, covering the crack at least 2 feet on both sides. However, the mixing of this cement and applying it properly to the wall requires the services of an expert.

The next best method, and a somewhat cheaper one, is to use tar paper and felt, or asphalt and felt seal paper. These materials can be applied by a roofing contractor. *But be sure he does the job right!* First the area in and around the crack should get a *generous* swabbing of tar or asphalt, and before this has become cold or set, one thickness of paper saturated with coal tar should be laid. In turn, this paper should receive a coating of coal tar or asphalt, then another layer of paper should be applied. This operation should be continued until there are from *five to six layers of paper applied, with six to seven swabbings of the tar or asphalt.*

A bad crack was noticed in the floor of the men's rest room in another theatre. This was brought to the attention of the manager, as there was always a possibility of someone tripping at this cracked portion; moreover, it was quite unsightly. Nevertheless, the manager decided inasmuch as it had been there for some time, it could remain that way. Now this bad spot in the floor could have been repaired easily and cheaply, not only for the sake of avoiding injury to some unsuspecting patron but to preserve decorative values. A way of effecting such a repair would be to chip out the cracked portion of cement or terrazzo floor and lay in its place a new section of concrete floor with about an inch of smooth-finish cement.

Sometimes, however, a cracked portion of the floor is knocked out. Then the area can be repaired in such a way as to form a design. A diamond, star, etc., would serve well if the crack was in about the center of the room; if it is to one side, some other decorative device could be used, with this same design carried out in a corresponding position on the opposite side of the room. The design could be colored, for there is on the market a special concrete paint that can be easily mixed in the batch. After this specially prepared concrete is poured in place and properly set, with the colors selected, it can be waxed to a high polish by the use of a special concrete wax.

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Slightly Dangerous

(Metro-Goldwyn-Mayer)

Lana Plays Cinderella

As a vehicle for the youth and beauty of Lana Turner, "Slightly Dangerous" offers several loosely-tied threads of comedy and romance, richly mounted and adequately cast. Its success as entertainment will depend in large measure on the potential draw of the principal performers, Miss Turner, Robert Young and Walter Brennan.

The plot details the tribulations of a small-town girl who gains social prestige under false pretenses and almost, but not quite, at the expense of losing the man she loves. Her soda-jerking days end when a can of red paint topples off a scaffold on to her new finery. Hysterical resentment is misread as amnesia, a circumstance which suggests its own possibilities—specifically, the idea of posing as a long-lost heiress. This is successful in spite of the attempted protests of Young, who is regularly prevented from exposing her by a well-timed blow to the stomach. Finally, presenting himself as her forgotten husband, he forces the choice of dropping the entire pretense or accepting his claim. Love intervenes then to everyone's ultimate satisfaction, although Young resists the lady's advances manfully for a time.

All the characters involved, including Brennan as the heiress' father, take the absurd situations so seriously that the brief appearance of Allan Mowbray as an amused bystander is a comedy high point.

Wesley Ruggles' direction is a competent job, and Pandro S. Berman has employed his usual care with production details.

Seen in the home office projection room. Reviewer's Rating: Fair.—E. A. CUNNINGHAM.

Release date, not set. Running time, 94 min. PCA No. 9030. General audience classification.

Peggy Evans .....Lana Turner
Bob Stuart .....Robert Young
Cornelius Burden .....Walter Brennan
Dame May Whitty, Eugene Pallette, Alan Mowbray, Florence Bates, Howard Freeman, Millard Mitchell, Ward Bond, Pamela Blake, Ray Collins, Paul Stanton.

Keep 'Em Slugging

(Universal)

Those Kids Again

The screen announces this as a starring of the Dead End Kids and the East Side Kids, which affords a basis of exploitation for exhibitors whose customers are followers of these youths. The picture presents a group of them doing the things they have been doing for years in the kind of story they have been using for the doing. It compares to their other offerings as one cutting from a bolt of yardage compares to another.

This time the kids, released from school for summer vacation, set out to get jobs by way of aiding indirectly in the war effort. They become employed in the shipping department of a store under a manager who frames one of them with a theft charge in order to carry on, undetected, his own connivery with a burglarious person who operates the usual night club. The kids ultimately unmask and apprehend the criminals.

Ben Pivar produced the picture, Christy Cabanne directed it, and Brenda Weisberg wrote the screenplay from an original story by Edward Handler and Robert Gordon, all sticking to the pattern of precedent.

Previewed at studio. Reviewer's Rating: Fair.—WILLIAM R. WEAVER.

Release date, April 2, 1943. Running time, 61 min. PCA No. 9028. General audience classification.

Pig .....Huntz Hall
Tommy .....Tommy Jordan
Gabriel Dell, Norman Abbott, Evelyn Ankers, Elyse Knox, Frank Albertson, Don Porter, Shemp Howard, Samuel S. Hinds, Mary Gordon, Milburn Stone, Joan Marsh.

Reviews

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

The Youngest Profession

(Metro-Goldwyn-Mayer)

Adolescent Comedy

When the talented youngsters, who furnish a large share of the film's entertainment, are managing their own affairs, "The Youngest Profession" shapes up as an amusing report of adolescent enthusiasms. But intrusion of their elders—even so capable a group of actors as Edward Arnold, Agnes Moorehead, Ann Ayars and Marta Linden—fixes a pattern of adult meddling, juvenile misunderstanding and impending divorce, which gains little by repetition.

That the young people are ardent "movie fans" with autograph collecting their principal project, offers a highly exploitable opportunity to present several stars from the MGM lot playing themselves. Greer Garson, Walter Pidgeon, Robert Taylor, Lana Turner and William Powell make brief, "out-of-character" appearances in the course of the film.

Eddie Buzzell has directed with humor and sympathy, evoking some good performances from Virginia Weidler and Raymond Roe of the younger set and Arnold and Miss Moorehead, among the adults. Benjamin Zeidman produced.

Seen at the home office projection room. Reviewer's Rating: Fair.—E. A. C.

Release date, not set. Running time, 81 min. PCA No. 9065. General audience classification.

Joan Lyons.....Virginia Weidler
Mr. Lyons.....Edward Arnold
Miss Featherstone.....Agnes Moorehead
Dr. Hercules.....John Carroll
Ann Ayars, Marta Linden, Dick Simmons, Jean Porter, Raymond Roe, Dorothy Morris, Scotty Beckett, Marcia Mae Jones, Sara Haden, Beverly Jean Saul, Marjorie Gateson, Thurston Hall, Jessie Grayson, Aileen Pringle.

Tenting Tonight on the Old Camp Ground

(Universal)

Road Building in the West

That a drama of outdoor action can profit from some attention to character is proved in this tale of road building and greed in the Old West. The difficulties of Johnny Mack Brown in breaking ground for a new stage-coach line provoke a large measure of suspense in their variety, and the interest is supported by strong performances of the featured players.

When his friend is shot by a hired hand, Brown kills the man in a pistol duel, without learning who or what was behind the act. In fact, this revelation is delayed until the last few moments when Tex Ritter forces the disclosure of the guilty party in time to save the project.

Events leading up to this climax have been directed skillfully by Lewis D. Collins for a maximum of excitement in the riding and gunplay and a minimum of lag in the intervals between. The humor of Fuzzy Knight, too, is effectively used.

Elizabeth Beecher wrote the screenplay, and Oliver Drake was in charge of production.

Seen at the New York theatre where an adult male audience watched with interest and some amusement. Reviewer's Rating: Good.—E.A.C.

Release date, February 5, 1943. Running time, 61 min. PCA No. 8718. General audience classification.

Wade Benson .....Johnny Mack Brown
Bob Courtney .....Tex Ritter
Jennifer Holt, Fuzzy Knight, John Elliott, Earle Hodgins, Rex Lease, Lane Chandler, Allen Bridge, Dennis Moore, Tom London.

Stand By, All Networks

(Columbia)

Action Drama

Columbia has produced a fast-moving action picture with a timely title that should appeal to most patrons. John Beal has the principal role of news commentator, and Margaret Hayes and

Florence Rice provide the competing feminine interest.

The plot concerns the activities of saboteurs preying upon our merchant shipping and Beal's attempts to track them down. His principal clue is the word "Ariel," found at the murder of his special investigator. The trail leads to an old showboat and implicates both girls before the climax is reached. With danger threatening an American troopship, one of them is found to be in league with the saboteurs, and Beal acts in time to save the day.

Lew Landers directed the film with emphasis on rapid-fire action, and Jack Fier produced.

Seen at the Warner Strand theatre in New Britain, Conn. Reviewer's Rating: Good.—AL WIDEM.

Release date, October 29, 1942. Running time, 64 min. PCA No. 8554. General audience classification.

John Beal, Florence Rice, Margaret Hayes, Alan Baxter, Pierre Watkins, Mary Treen, Tim Ryan, Boyd Davis, Kenneth MacDonald, Pat McVey.

Valley of Hunted Men

(Republic)

Nazis, Western Style

The injection of a present-day theme into this feature in the Three Mesquiteers series should add both interest and variety while maintaining the usual amount of outdoor action.

Three Nazi flyers escape from a Canadian concentration camp and head for the western states. When their presence is suspected, the Three Mesquiteers organize a man-hunt and track down two of the prisoners. The third eludes them and stumbles upon a plan for synthetic rubber production. He, too, is captured before he can do much damage to the project, but not before a series of chases and gun battles has enlivened the film considerably.

Edward Van Sloan, Roland Varno, Anna Marie Stewart and Arno Frey give able support to the regular trio.

Louis Gray produced the film, and John English directed.

Seen at the Art theatre in Springfield, Mass. Reviewer's Rating: Good.—A. W.

Release date, November 13, 1942. Running time, 60 min. PCA No. 8804. General audience classification.

Tucson ..... Bob Steele
Stony ..... Tom Tyler
Lullaby ..... Jimmie Dodd
Edward Van Sloan, Roland Varno, Anna Marie Stewart, Edythe Elliott, Arno Frey, Richard French, Robert Stevenson, George Neise.

Haunted Ranch

(Monogram)

Western

A bit of mystery, added to the fast riding and sharp shooting which Western fans have learned to expect of the Range Busters, puts their latest film near the top of the series.

The trio are investigating the death of an outlaw and trying to recover the stolen property which was known to have been kept in his home. They are opposed in these efforts by members of the dead man's gang on the same mission. The key to the hidden treasure is a song to be played on an organ, but neither searching party knows the title. Haunting is one of the tricks used by the outlaws to discourage the Range Busters and gain admission to the house. But this fails, and a general gun battle decides the issue.

George W. Weeks produced and Robert Tansey directed. The original story was by Arthur Hoerl.

Seen at the Daly theatre in Hartford. Reviewer's Rating: Good.—A. W.

Release date, February 19, 1943. Running time, 57 min. PCA No. 8973. General audience classification.

Dusty ..... John King
David ..... David Sharpe
Alibi ..... Max Terhune
Rex Lease, Julie Duncan, Glen Strange, Charles King, Bud Osborne, Tex Palmer, Steve Clarke, Budd Buster, Snowflake.

SHORT SUBJECTS
reviews and synopses

AT THE FRONT

Victory Film

This picture is a 41-minute official report, in color, of landing operations and initial engagements against Germans in Tunisia and Morocco last November and December. Warner Brothers will distribute the picture, without profit, for the WAC. Nominal rental will be charged to pay for the 677 Technicolor prints.

Some of the most vivid actual battle scenes ever filmed are contained in the reel. It shows also the territory and many of the difficulties, natural as well as Nazi, against which American soldiers are now fighting.

Exhibitors who recall public interest in the color special on the "Battle of Midway," also released by the WAC, can book this longer and equally inspiring and exciting report from the battle zone with confidence that most of America will want to see it.

Cameramen from the Navy, Office of Strategic Services, Army Air Force and Signal Corps filmed this record. The Army photographers were under the direction of Colonel Darryl F. Zanuck. The former vice-president in charge of Twentieth Century-Fox's studio can be glimpsed in several sequences.

Shown in the colorful opening scenes is a review of American troops at Algiers in December by Admiral Darlan and Generals Clark and Anderson. Allied convoys and landing operations at Bone offer striking color contrasts of sea and sunset. Nazi planes attack the city, and while none are hit before the camera, the raid is driven off and 14 burning wrecks are found in surrounding fields.

A tank convoy is followed up the main supply road to the front. En route the camera meets American paratroopers being led back to base by friendly Arabs after a successful raid. It passes also bombed homes, a church and strafed hospital train.

Dramatic air material is included in pictures of a German dive bombing attack on Souk El Arba. A direct hit on a gasoline dump is caught and for the first time American wounded and dead are shown on the screen.

Best of the battle sequences are the preparations for and the tank engagement at Tebourba. The Army cameramen, from a hilltop closer to enemy lines than to their own, filmed direct hits on German Mark IV tanks and gun positions. Axis prisoners and dead appear in the final scene as American tanks roll forward to consolidate positions to the dubbed-in tune of "Over There."

The four reels possess unusual timeliness and their quality warrants special attention from every theatre.—J. S., JR.

Release date, March 18, 1943 41 *minutes*

(Reprinted from last week's HERALD)

SWINGTIME BLUES (Univ.)

Musical (7127)

Bob Chester and his orchestra play through a lively program of popular tunes, aided by Gertrude Niesen, Louis DaPron, Francis and Grey. The songs are "Home Cooking," "Snake Dance," "Dreams," "Pogo," "How Strange," "Cutie Kay," "Jamboree," "Got Love" and a swing version of the William Tell Overture.

Release date, March 3, 1943 15 *minutes*

The Human Comedy

(Metro-Goldwyn-Mayer)

Wartime Americana

This is a picture for the books, and the bookings. It is an employment of the camera as a microscope for the analyzing of the American citizen under stress of war, and it is an exposition of a philosophy designed to assuage the grief of the war bereaved, but it is first and finally, for practical and profitable purposes, a super-Hardy family type of picture with tears and laughs for the theatregoers of all kinds and ages everywhere.

In its study of the American in wartime, the camera inspects a wide variety of specimens, all related in one way or another to a small town which happens to be in California but could be anywhere. It deals centrally with a middle class family of five, with Mickey Rooney as the second son working after school as telegraph messenger to aid in supporting the household. But it dwells also on their neighbors, rich and poor, young and old, in gaiety as in grief, revealing their reactions to the effects of the war, which is not screened, and their impulses and emotions under its impact.

None of the many characters are villains, crooks, spies, plotters, none wish any of the others ill, and there are no stereotyped conflicts between good and evil, save the implied but not pictured conflict which is the war. On the contrary, and with utmost effectiveness, tension is created and sustained through the medium of small incidents threaded upon a simple time line like vari-colored beads on a string. It is a telling of many stories in terms of one, without the artificiality of separations.

The story by William Saroyan is the one, it will be remembered, which he wrote for MGM on that contract which he walked away from because he was not allowed to direct the picture. It was put in script form by Howard Estabrook and produced and directed by Clarence Brown, artisans of distinguished experience who gave the project the benefit of their talent without stint. The film retains the Saroyan imprint—often, particularly in the early sequences, its characters speak Saroyan's messages and utter his essays; often they break into song, in the Saroyan manner, to register moods and carry points—but it is more movie than stageplay, more Hollywood than Broadway, and more a report on the state of American character, courage and morale, in terms of entertainment, than it is anything else.

Rooney went back to his 1938 form for a performance of the kind that made him number one box-office attraction for three successive years. Frank Morgan, Fay Bainter, James Craig, Marsha Hunt, Van Johnson, and John Craven turn in penetrating portrayals, and a youngster named Jack Jenkins is a find.

Previewed at the studio to about 100 *members of the press, who laughed and cried in turn like that many happy customers of the pay-as-you-enter theatre. Reviewers rating: Excellent.*—W. R. WEAVER.

Release date not set. Running time, 115 min. P.C.A. No. 8987. General audience classification.

Homer Macauley ..... Mickey Rooney
Willie Grogan ..... Frank Morgan
Tom Spangler ..... James Craig
Diana Steed ..... Marsha Hunt
Fay Bainter, Ray Collins, Van Johnson, Donna Reed, Jack Jenkins, Dorothy Morris, John Craven, Ann Ayars, Mary Nash, Henry O'Neill, Katharine Alexander, Alan Baxter, Darryl Hickman, Barry Nelson, Rita Quigley, Clem Bevans, Adeline de Walt Reynolds.

(Review reprinted from last week's HERALD)

ADVANCE SYNOPSES *and information*

BEST FOOT FORWARD (Metro-Goldwyn-Mayer)

Musical, in Color

PRODUCER: Arthur Freed. Directed by Edward Buzzell.

PLAYERS: Lucille Ball, William Gaxton, Tommy Dix, Virginia Weidler, Kenny Bowers, Jack Jordan, Harry James and his Band.

SYNOPSIS

Adapted from the Broadway hit, "Best Foot Forward," this tells the story of a film star and her press agent who use a prom invitation from a prep school boy as a stepping stone to a publicity stunt. The boy, never thinking that the star would accept, gets into complications when he tells his sweetheart whom he had also invited that he is sick. She arrives to nurse him, the prom is held with the star attracting the stag line, the boy is about to be expelled after the students, led by his sweetheart, pull off parts of the star's clothes as souvenirs. However, the actress straightens matters out.

SHANTYTOWN (Republic)

Melodrama with Music

PRODUCER: Harry Grey. Directed by Joseph Santley.

PLAYERS: Mary Lee, John Archer, Marjorie Lord, Harry Davenport, Anne Revere, Billy Gilbert, Cliff Nazarro, Matty Malneck and his orchestra.

SYNOPSIS

To a boarding house on the wrong side of the tracks came a young couple, the husband being a fugitive from both the police and a gang with which he got himself innocently involved. They exert great influence over the singing daughter of the housekeeper who attempts to emulate the wife. The husband is forced to participate in another bank robbery, and the police are hunting him down while his wife is having a baby. However, the little girl gets her neighbors to participate in an amateur radio program and broadcasts an appeal to the youth to return. The members of the gang are captured and by their confessions exonerate the youth.

SWING SHIFT MAISIE (Metro-Goldwyn-Mayer)

Comedy

PRODUCER: George Haight. Directed by Norman Z. McLeod.

PLAYERS: Ann Sothern, James Craig, Jean Rogers, John Qualen, Weir Brothers, Marta Lindon, Connie Gilchrist.

SYNOPSIS

Her night club act broken up when her trained dogs dash after a steak that has dropped to the floor, "Maisie" gets a job on the swing shift of an airplane factory through the efforts of a test pilot for whom she has fallen. The pilot, in the meantime, has fallen in love with one of the boarders in the home that "Maisie" lives in, and she stands aside. False charges of sabotage, hurled by both "Maisie" and her romantic rival, a "plot" to blow up Bounder Dam and a thwarted elopement wind up the climax.

HANGMEN ALSO DIE (Pressburger - United Artists)

Underground Drama

PRODUCER-DIRECTOR: Fritz Lang.

PLAYERS: Brian Donlevy, Walter Brennan, Anna Lee, Dennis O'Keefe, Margaret Wycherley, Nana Bryant, Gene Lockhart.

SYNOPSIS

This has been known under various titles: "Unconquered," "Never Surrender" and "We Killed Hitler's Hangman." It deals with Czechoslovakia, 1942, with the Gestapo and the Underground Freedom movement waging relentless war against each other. Reinhard Heydrich, "The Hangman," is slain by a professor who is shielded by the Underground, and he complicates the affairs of another professor with whose daughter he falls in love. The Gestapo seizes hundreds of hostages, and concentrates on hunting the killer. When the chase grows hot, the Underground delivers to the Gestapo a Czech brewer who is a traitor and about whom a web of evidence has been tightly knit.

TAHITI HONEY (Republic)

Comedy

PRODUCER-DIRECTOR: John H. Auer.

PLAYERS: Simone Simon, Dennis O'Keefe, Lionel Stander, Danny Seymour, Tom Seidel, Michael Whalen, Wally Vernon.

SYNOPSIS

An all male orchestra is stranded in Tahiti when France falls, and takes on a French-American singer in order to get local employment. The leader of the band falls in love with the girl and balks when the players insist upon leaving the girl behind when a boat arrives to bring them to the United States. The girl continues with the orchestra, and the leader and she dream up a "sweetheart" to pacify the players, who fear she is a jinx. A young lieutenant agrees to carry on the hoax and then he, too, falls in love with the girl, causing further complications.

THE MAN TRAP (Republic)

Murder Mystery

PRODUCER-DIRECTOR: George Sherman.

PLAYERS: Henry Stephenson, Lloyd Corrigan, Dorothy Lovett, Edmund MacDonald, Joseph Allen, Jr., Fred Worlock, Tom Stevenson.

SYNOPSIS

An elderly retired head of Scotland Yard investigates, as a hobby, what appears to be a cleverly contrived murder in which the driver of an automobile is burned beyond recognition and the driver's nephew seriously injured in the crash. Vying with authorities of New York State who claim they have solved the crime, the former C.I.D. head proves the real identity of the corpse and exposes the real murderer by rounding up all the suspects at the finish and making the criminal reveal himself.

THE GOOD FELLOWS (Paramount)

Comedy

PRODUCER: Walter MacEwen. Directed by Jo Graham.

PLAYERS: Cecil Kellaway, Mabel Paige, Helen Walker, James Brown, Kathleen Lockhart, Diana Hale, Olin Howlin, Tom Fadden and Wade Boteler.

SYNOPSIS

This is an adaptation of the George S. Kaufman and Herman Mankiewicz "The Good Fellow," in which barbed ridicule was thrown at fraternal organizations. However, the picture will have a gentler approach, stressing humorous aspects and the sound value of good fellowship. Kellaway enacts the role of the Grand Caesar of the Ancient Order of Noblest Romans.

HARRIGAN'S KID (Metro-Goldwyn-Mayer)

Drama

PRODUCER: Irving Starr. Directed by Charles Riesner.

PLAYERS: Bobby Readick, William Gargan, Frank Craven, Leo Gorcey, J. Carrol Naish.

SYNOPSIS

A famous ex-jockey trains a newcomer, instructing him in shady practices to follow when his and the horse's ability cannot win a fair manner. The new jockey's contract is then sold to a large racing stable, the ex-jockey planning a betting coup. However, the trainer there changes the boy's thoughts on sportsmanship and the lad boots home a derby winner in defiance of his first mentor.

THE BOY FROM STALINGRAD (Columbia)

Russ War Drama

PRODUCER: Colbert Clark. Directed by Sidney Salkow.

PLAYERS: Bobby Samarzich, Conrad Binyon, Mary Lou Harrington, Scotty Beckett.

SYNOPSIS

This is the story of a group of Russian boys and girls whose parents and villages have been razed by the invading Nazis. The youngsters band together and make their headquarters in a cave, from which they carry on guerrilla warfare and sabotage against the German war machine. Most of them meet their death in foiling the German plans.

GIRL CRAZY (Metro-Goldwyn-Mayer)

Musical

PRODUCER: Arthur Freed. Directed by Busby Berkeley.

PLAYERS: Mickey Rooney, Judy Garland, Rags Ragland, Guy Kibbee, Tommy Dorsey and his Band.

SYNOPSIS

Marking the eighth appearance together of Rooney and Miss Garland, this picture is from the New York stage hit of the same name. It concerns the adventures of a headstrong young man, shipped by his father, a New York

newspaper publisher, to a small Arizona college which is not coeducational. The reason for this type of college is that the playboy has become involved with quite a number of girls in New York. Because of lack of enrollments, the governor is about to close the college. The young man stages a western rodeo to publicize the college, and his personal affairs get mixed up in the process. However, enrollments do pile in in sufficient quantity to enable the university to continue while at the same time his romantic interests get straightened out.

STORMY WEATHER (20th Century-Fox)

Musical

PRODUCER: William LeBaron. Directed by Andrew Stone.

PLAYERS: Bill Robinson, Lena Horne, Dooley Wilson, Fats Waller, Ernest Whitman, Shelton Brooks, Babe Wallace, Cab Calloway and his band, Katherine Dunham and her dancers.

SYNOPSIS

This is the second all-Negro musical to be made by a major studio, the first having been MGM's "Cabin in the Sky," not yet released. This purports to tell the life story of Bill Robinson, tracing his climb as an entertainer from the start to the present. In the cast are all types of Negro entertainers, from Robinson himself, Cab Calloway's "blues" music, and the Dunham classical dancers.

ALWAYS A BRIDESMAID (Universal)

Musical

PRODUCER: Ken Goldsmith. Directed by Erle C. Kenton.

PLAYERS: The Andrews Sisters, Patric Knowles, Grace McDonald, Billy Gilbert, Charles Butterworth, Edith Barrett, Annie Rooney, and the Jivin' Jacks and Jills.

SYNOPSIS

The Andrews Sisters run a Lonely Hearts club which becomes the subject of an official investigation by city and county authorities. A girl investigator for the city and a man investigator for the county meet at one of the club's social functions and become suspicious of one another. The probe reaches its climax when two members of the club attempt a stock selling scheme at a fake marriage, and the two law enforcement agencies clash at the arrest. In the meantime, a romance has developed between the two operatives.

TONIGHT WE RAID CALAIS (20th Century - Fox)

Commando Adventure

PRODUCER: Andre Daven. Directed by John Brahm.

PLAYERS: Annabella, John Sutton, Lee J. Cobb, Beulah Bondi, Blanche Yurka, Howard Da Silva.

SYNOPSIS

A French speaking Commando lands in France to learn the location of a secret munitions factory and point it out to the British bombers when they fly over three days hence. There he finds a family whom he forces to shelter him, and swings all but one over to aiding him and enlisting the aid of the villagers. The lone dissident is a French girl whose brother had been killed by the British. After a series of adventures, the girl finally aids him, the factory is discovered and pointed out to the bombers, and the Commando returns to England with the girl's little niece for whom he has promised to care.

OLD ACQUAINTANCE (Warner Bros.)

Drama

PRODUCER: Henry Blanke. Directed by Vincent Sherman.

PLAYERS: Bette Davis, Miriam Hopkins, John Loder, Gig Young, Philip Reed, Roscoe Karns.

SYNOPSIS

This adaptation of the John van Druten play traces the intimate lives, with emphasis on romance, of two successful women novelists, one of whom is married. The husband leaves and falls in love with the other woman, but she scorns his love out of friendship for her college chum. Years pass, and the wife attempts to regain her husband who in the meantime has become engaged to another woman. Their daughter falls in love with the man the other woman is about to marry. The romantic tangle becomes straightened out, with the two women writers friends again—and lonely.

DR. GILLESPIE'S CRIMINAL CASE (Metro-Goldwyn-Mayer)

Melodrama

Directed by Willis Goldbeck.

PLAYERS: Lionel Barrymore, Van Johnson, Donna Reed, Keye Luke, John Craven.

SYNOPSIS

While attempting to prove that a murderer is really insane, Dr. Gillespie, his assistants and the state prison board are kidnapped by the criminal and two confederates and taken to a mountain hideout. After being convinced that he is insane, the ringleader rushes out of the cabin to be shot to death by a posse. Four romances develop during the story.

PHANTOM OF THE OPERA (Universal)

Horror, with Music, in Color

PRODUCER: George Waggner. Directed by Arthur Lubin.

PLAYERS: Nelson Eddy, Susanna Foster, Claude Rains, Edgar Barrier, Jane Farrar, Barbara Everest.

SYNOPSIS

This is a remake, in full Technicolor, of the Lon Chaney vehicle first made by Universal in 1925 and re-issued as a part sound film in 1930. Rains has the title role, with Eddy and Miss Foster playing the romantic leads. The story will not be changed in any respect from the original. Music will have a more important part, however, due to the acquisition by the studio of Eddy and Miss Foster.

AFTER MIDNIGHT WITH BOSTON BLACKIE (Columbia)

Melodrama

PRODUCER: Sam White. Directed by Lew Landers.

PLAYERS: Chester Morris, George E. Stone, Richard Lane, Cy Kendall, Ann Savage.

SYNOPSIS

Gangsters are after three large diamonds in possession of an ex-convict on parole, who is murdered for the key to a safe deposit box. "Boston Blackie," ex-crook turned amateur detective, is asked to aid by the murdered man's daughter and is himself suspected of murder. With the criminals and the police both after him, "Blackie" wades through several murders, gun fights and escapes to round up the gang and clear himself.

ALASKA HIGHWAY (Paramount)

Topical Action

PRODUCER: William Pine, William Thomas. Directed by Frank McDonald.

PLAYERS: Richard Arlen, Jean Parker, Bill Henry, Eddie Quillan, Ralph Sanford, Joe Sawyer.

SYNOPSIS

This is another of the Pine-Thomas action pictures for Paramount release, and deals with the rigors of the construction of the Alaska highway, linking the United States, Canada and our Northwestern territory. It is extremely topical, due to the recent completion of the highway and its being manned by the Army. Life in the construction camps is shown.

FIVE GRAVES TO CAIRO (Paramount)

African War Adventure

PRODUCER: Charles Brackett. Directed by Billy Wilder.

PLAYERS: Franchot Tone, Akim Tamiroff, Erich von Stroheim, Fortunio Bonanova, Anne Baxter.

SYNOPSIS

The first production-direction team effort by Brackett and Wilder, who also wrote the story, this picture has a background of the North African Desert war. Fate throws a group of persons of various types together in a little Egyptian hotel used as headquarters by Field Marshal Erwin Rommel, chief of the Nazi Afrika Korps, and the ending is dependent upon tomorrow's headlines. Von Stroheim enacts the role of Rommel.

SHE HAS WHAT IT TAKES (Columbia)

Comedy

PRODUCER: Colbert Clark. Directed by Charles Barton.

PLAYERS: Jinx Falkenburg, Tom Neal, Constance Worth, Joe King, George McKay, Harry Hayden.

SYNOPSIS

The leading actress of a second rate musical show which is folding in the Midwest goes to New York and poses as the long lost daughter of a recently deceased stage star. The star's friends, whom she had aided during her lifetime, contribute a purse to produce a play featuring the "daughter." A newspaper woman is about to expose the hoax when the friends kidnap her and hold her until the production is a success.

I DOOD IT (Metro-Goldwyn-Mayer)

Comedy, with Music

PRODUCER: Jack Cummings. Directed by Vincente Minnelli.

PLAYERS: Red Skelton, Eleanor Powell, Patricia Dane, Richard Ainley, Buck and Bubbles, Jimmy Dorsey and his Orchestra.

SYNOPSIS

A pants presser, who borrows his rich customer's clothes, follows a stage star about because he has fallen in love with her. The girl is in love with a playboy, but agrees to marry the pants presser, of whose livelihood she is unaware, when the playboy is seen with another girl. After the wedding, her producer breaks up the romance by telling the youth that it might ruin her career. Mistaken for an officer by gangsters, the youth is kidnapped and taken aboard a yacht, where he rescues his bride. He finds that she really is in love with him.

RELEASE CHART

By Companies

For Stars, Running Time, Review and other Service Data references, turn to the alphabetical Release Chart starting on page 1195.

Complete listing of 1941-42 Feaures, by company, in order of release, may be found on pages 878 and 879 of the Product Digest Section in the August 29, 1942 issue of Motion Picture Herald.

COLUMBIA

Prod. No.	Title	Release Date
4027	Counter Espionage	Sep. 3,'42
4022	The Spirit of Stanford	Sep. 10,'42
4044	A Man's World	Sep. 17,'42
4032	Lucky Legs	Oct. 1,'42
4201	Riding Through Nevada	Oct. 1,'42
4021	The Daring Young Man	Oct. 8,'42
4209	The Lone Prairie	Oct. 15,'42
4035	Smith of Minnesota	Oct. 15,'42
4026	The Boogie Man Will Get You	Oct. 22,'42
4042	Stand By All Networks	Oct. 29,'42
4030	Boston Blackie Goes Hollywood	Nov. 5,'42
4033	Laugh Your Blues Away	Nov. 12,'42
4002	You Were Never Lovelier	Nov. 19,'42
4038	Junior Army	Nov. 26,'42
4202	Pardon My Gun	Dec. 1,'42
4039	Underground Agent	Dec. 3,'42
4009	A Night to Remember	Dec. 10,'42
4210	A Tornado in the Saddle	Dec. 15,'42
4004	Commandos Strike at Dawn	Jan. 7,'43
4013	City Without Men	Jan. 14,'43
4029	One Dangerous Night	Jan. 21,'43
4037	Power of the Press	Jan. 28,'43
4203	The Fighting Buckaroo	Feb. 1,'43
4014	Reveille with Beverly	Feb. 4,'43
4036	No Place for a Lady	Feb. 11,'43
4211	Riders of the Northwest Mounted	Feb. 15,'43
....	Something to Shout About	Feb. 25,'43
....	Let's Have Fun	Mar. 4,'43
....	After Midnight with Boston Blackie	Mar. 18,'43
....	The Desperados	Mar. 25,'43

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....	The Cover Girl	Not Set
....	Law of the Northwest	Not Set
....	Silver City Raiders	Not Set
....	Hail to the Rangers	Not Set
....	The More the Merrier	Not Set
....	Robinhood of the Range	Not Set
....	Outlaw Busters	Not Set
....	Murder in Times Square	Not Set
....	Wyoming Hurricane	Not Set
....	The Vigilantes Ride	Not Set
....	Destroyer	Not Set
....	The Last Horseman	Not Set
....	Riding West	Not Set
....	She Has What It Takes	Not Set
....	Boy from Stalingrad	Not Set
....	Frontier Fury	Not Set
....	Blondie Buys a Horse	Not Set
....	Redhead from Manhattan	Not Set
....	Somewhere in Sahara	Not Set
....	Attack by Night	Not Set
....	Law of the Badlands	Not Set

MGM

302	Tish	Sep.-Nov. '42
385	A Yank at Eton	Sep.-Nov. '42
306	The War Against Mrs. Hadley	Sep.-Nov. '42
307	Cairo	Sep.-Nov. '42
308	Seven Sweethearts	Sep.-Nov. '42
304	Apache Trail	Sep.-Nov. '42
301	Somewhere I'll Find You	Sep.-Nov. '42
303	Panama Hattie	Sep.-Nov. '42
312	For Me and My Gal	Sep.-Nov. '42
309	Eyes in the Night	Sep.-Nov. '42
310	White Cargo	Sep.-Nov. '42
311	Omaha Trail	Sep.-Nov. '42
313	Whistling in Dixie	Dec.-Feb. '43
314	Journey for Margaret	Dec.-Feb. '43
315	Reunion in France	Dec.-Feb. '43
316	Stand by for Action	Dec.-Feb. '43
317	Dr. Gillespie's New Assistant	Dec.-Feb. '43
318	Andy Hardy's Double Life	Dec.-Feb. '43
319	Northwest Rangers	Dec.-Feb. '43
320	Keeper of the Flame	Dec.-Feb. '43
321	Three Hearts for Julia	Dec.-Feb. '43
322	Tennessee Johnson	Dec.-Feb. '43

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....	Random Harvest	Not Set
..	Presenting Lily Mars	Not Set
....	Lassie Come Home	Not Set
....	Pilot No. 5	Not Set
....	Assignment in Brittany	Not Set
....	Cabin in the Sky	Not Set
....	Du Barry Was a Lady	Not Set
...	The Human Comedy	Not Set
..	Salute to the Marines	Not Set
...	Youngest Profession	Not Set
....	Harrigan's Kid	Not Set
....	A Stranger in Town	Not Set
....	Private Miss Jones	Not Set
....	Above Suspicion	Not Set
....	Bataan's Last Stand	Not Set
....	I Dood It	Not Set
....	Air Raid Wardens	Not Set
....	Swing Shift Maisie	Not Set
....	Faculty Row	Not Set
....	Slightly Dangerous	Not Set
....	Dr. Gillespie's Criminal Case	Not Set
....	Girl Crazy	Not Set
....	Right About Face	Not Set
....	Best Foot Forward	Not Set
....	A Guy Named Joe	Not Set
....	The Man from Down Under	Not Set

MONOGRAM

....	One Thrilling Night	June 5,'42
....	Isle of Missing Men	Sept. 18,'42
....	Foreign Agent	Oct. 9,'42
....	Texas to Bataan	Oct. 16,'42
....	Criminal Investigator	Oct. 23,'42
....	Bowery at Midnight	Oct. 30,'42
....	West of the Law	Nov. 2,'42
....	War Dogs	Nov. 13,'42
....	'Neath Brooklyn Bridge	Nov. 20,'42
....	The Living Ghost	Nov. 27,'42
....	Trail Riders	Dec. 4,'42
....	Rhythm Parade	Dec. 11,'42
....	Dawn on the Great Divide	Dec. 18,'42
....	Two Fisted Justice	Jan. 8,'43
....	Silent Witness	Jan. 15,'42
....	Cosmo Jones in the Crime Smasher	Jan. 29,'43
....	Kid Dynamite	Feb. 5,'43
....	Prison Mutiny	Feb. 12,'43
....	Haunted Ranch	Feb. 19,'43
....	Silver Skates	Feb. 26,'43
....	The Ape Man	Mar. 19,'43
....	Land of Hunted Men	Mar. 26,'43
....	Ghost Rider	Apr. 2,'43
....	Clancy Street Boys	Apr. 23,'43
....	I Escaped from the Gestapo	May 14,'43
....	Ghosts in the Night	Not Set

PARAMOUNT

Block 1

4205	Wake Island	
4202	The Major and the Minor	
4203	The Glass Key	
4204	Wildcat	
4201	Priorities on Parade	

Block 2

4209	Henry Aldrich, Editor	
4208	Mrs. Wiggs of the Cabbage Patch	
4207	Road to Morocco	
4210	Street of Chance	
4206	The Forest Rangers	

Block 3

4213	The Avengers	
4212	Wrecking Crew	
4211	The Palm Beach Story	
4214	My Heart Belongs to Daddy	
4215	Lucky Jordan	

Block 4

....	Lady Bodyguard	
....	Happy Go Lucky	
....	Henry Aldrich Gets Glamour	
....	Night Plane from Chungking	
....	China	

SPECIAL

4231	Star Spangled Rhythm	

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....	Great Without Glory	Not Set
....	For Whom the Bell Tolls	Not Set
....	No Time for Love	Not Set
....	Submarine Alert	Not Set
....	High Explosive	Not Set
....	True to Life	Not Set
....	Miracle of Morgan's Creek	Not Set
....	Aerial Gunner	Not Set
....	Dixie	Not Set
....	Salute for Three	Not Set
....	Henry Aldrich Swings It	Not Set
....	So Proudly We Hail	Not Set
....	Lady in the Dark	Not Set
....	Henry Aldrich Plays Cupid	Not Set
....	The Good Fellows	Not Set
....	Five Graves to Cairo	Not Set
....	Riding High	Not Set
....	Alaska Highway	Not Set
....	Let's Face It	Not Set
....	Hostages	Not Set

PRODUCERS REL. CORP.

317	Baby Face Morgan	Sep. 15,'42
307	Tomorrow We Live	Sep. 29,'42
308	City of Silent Men	Oct. 12,'42
309	Secrets of a Co-ed	Oct. 26,'42
301	The Yanks are Coming	Nov. 9,'42
357	Billy the Kid in Mysterious Rider	Nov. 20,'42
318	Miss V from Moscow	Nov. 23,'42
310	Boss of Big Town	Dec. 7,'42
363	Lone Rider in Overland Stagecoach	Dec. 11,'42
302	Lady from Chungking	Dec. 21,'42
351	Rangers Take Over	Dec. 25,'42
319	Man of Courage	Jan. 4,'43
303	The Payoff	Jan. 21,'43
358	Billy the Kid in The Kid Rides Again	Jan. 27,'43
320	Dead Men Walk	Feb. 10,'43
364	Lone Rider in Wild Horse Rustlers	Feb. 12,'43
304	A Night for Crime	Feb. 18,'43
352	Bad Men of Thunder Gap	Mar. 5,'43
312	Queen of Broadway	Mar. 8,'43
359	Billy the Kid in Fugitive of the Plains	Mar. 12,'43
313	Behind Prison Walls	Mar. 22,'43
31	Corregidor	Mar. 29,'43
311	My Son the Hero	Apr. 5,'43
30	Follies Girl	May 5,'43
....	The Ghost and the Guest	Not Set
....	Black Raven	Not Set
....	Submarine Base	Not Set

RKO

Prod. No.	Title	Release Date
371	The Magnificent Ambersons	July 10,'42
391	Bambi	Aug. 21,'42
301	The Big Street	Sep. 4,'42
302	Mexican Spitfire's Elephant	Sep. 11,'42
303	Wings and the Woman	Sep. 18,'42
381	Bandit Ranger	Sep. 25,'42
304	Highways by Night	Oct. 2,'42
305	Here We Go Again	Oct. 9,'42
306	Scattergood Survives a Murder	Oct. 16,'42
308	The Navy Comes Through	Oct. 30,'42
309	The Falcon's Brother	Nov. 6,'42
310	Seven Days' Leave	Nov. 13,'42
362	Pirates of the Prairie	Nov. 20,'42
311	Once Upon a Honeymoon	Nov. 27,'42
312	Army Surgeon	Dec. 4,'42
313	Cat People	Dec. 25,'42
314	The Great Gildersleeve	Jan. 1,'43
315	Seven Miles from Alcatraz	Jan. 8,'43
383	Fighting Frontier	Jan. 15,'43
318	Cinderella Swings It	Jan. 22,'43
352	They Got Me Covered	Feb. 5,'43
307	Journey Into Fear	Feb. 12,'43
392	Saludos Amigos	Feb. 19,'43
319	Tarzan Triumphs	Feb. 19,'43
....	Two Weeks to Live	Feb. 26,'43
351	Pride of the Yankees	Mar. 5,'43
316	Hitler's Children	Apr. 19,'43
320	Forever and a Day	Mar. 26,'43
....	Flight for Freedom	Apr. 2,'43
....	Sagebrush Law	Apr. 2,'43
....	Ladies' Day	Apr. 9,'43

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....	The Avenging Rider	Not Set
....	Squadron Leader X	Not Set
....	Bombardier	Not Set
....	This Land Is Mine	Not Set
....	Two Weeks to Live	Not Set
....	I Walked with a Zombie	Not Set
....	Mr. Lucky	Not Set
....	Petticoat Larceny	Not Set
....	The Sky's the Limit	Not Set
....	A Lady Takes a Chance	Not Set
....	The Fallen Sparrow	Not Set
....	The Falcon Strikes Back	Not Set
....	The Leopard Man	Not Set
....	Gildersleeve's Bad Day	Not Set

REPUBLIC

201	Hi, Neighbor	July 27,'42
271	Sombrero Kid	July 31,'42
202	The Old Homestead	Aug. 17,'42
261	Shadows on the Sage	Aug. 24,'42
203	Youth on Parade	Oct. 24,'42
272	Outlaws of Pine Ridge	Oct. 27,'42
204	X Marks the Spot	Nov. 4,'42
262	Valley of Hunted Men	Nov. 13,'42
251	Heart of the Golden West	Dec. 11,'42
207	The Traitor Within	Dec. 10,'42
208	Secrets of the Underground	Dec. 18,'42
206	Ice-Capades Revue	Dec. 24,'42
273	Sundown Kid	Dec. 28,'42
253	Ridin' Down the Canyon	Dec. 30,'42
205	Johnny Doughboy	Dec. 31,'42
209	Mountain Rhythm	Jan. 8,'43
210	London Blackout Murders	Jan. 15,'43
2301	Boots and Saddles	Jan. 15,'43
263	Thundering Trails	Jan. 25,'43
211	Fighting Devil Dogs	Jan. 29,'43
274	Dead Man's Gulch	Feb. 12,'43
2302	South of the Border	Mar. 1,'43
....	Idaho	Mar. 10,'43
274	The Blocked Trail	Mar. 12,'43
....	Hit Parade of 1943	Mar. 19,'43
....	The Purple V	Mar. 26,'43
....	Chatterbox	Apr. 1,'43

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....	Tahiti Honey	Not Set
....	King of the Cowboys	Not Set
....	Carson City Cyclone	Not Set
....	Shantytown	Not Set
....	Santa Fe Scouts	Not Set
....	The Man Trap	Not Set
....	Calling Wild Bill Elliott	Not Set
....	Prodigal's Mother	Not Set
....	Swing Your Partner	Not Set
....	Days of Old Cheyenne	Not Set

20TH-FOX

Block 1

301	Footlight Serenade	Aug. 1,'42
302	A-Haunting We Will Go	Aug. 7,'42
303	Little Tokyo, U.S.A.	Aug. 14,'42
304	The Pied Piper	Aug. 21,'42
305	Loves of Edgar Allan Poe	Aug. 28,'42

Block 2

308	Orchestra Wives	Sep. 4,'42
311	Berlin Correspondent	Sep. 11,'42
312	Careful, Soft Shoulders	Sep. 18,'42
310	Just Off Broadway	Sep. 25,'42
306	Iceland	Oct. 2,'42

Block 3

313	Tales of Manhattan	Oct. 30,'42

Block 4

309	Girl Trouble	Oct. 9,'42
314	Manila Calling	Oct. 16,'42
315	The Man in the Trunk	Oct. 23,'42
317	Springtime in the Rockies	Nov. 6,'42

Block 5

318	That Other Woman	Nov. 13,'42
307	Thunder Birds	Nov. 20,'42
319	The Undying Monster	Nov. 27,'42
320	The Black Swan	Dec. 4,'42
321	Dr. Renault's Secret	Dec. 11,'42

Block 6

322	Life Begins at 8:30	Dec. 25,'42
323	China Girl	Jan. 1,'43
324	We Are the Marines	Jan. 8,'43
325	Over My Dead Body	Jan. 15,'43
326	Time to Kill	Jan. 22,'43

Block 7

327	Immortal Sergeant	Jan. 29,'43
328	Chetniks, the Fighting Guerrillas	Feb. 5,'43
329	Meanest Man in the World	Feb. 12,'43
330	Margin for Error	Feb. 19,'43
316	The Young Mr. Pitt	Feb. 26,'43

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...	The Ox-Bow Incident	Not Set
...	He Hired the Boss	Not Set
...	My Friend Flicka	Not Set
...	Crash Dive	Not Set
...	Quiet Please, Murder	Not Set
...	Dixie Dugan	Not Set
...	Coney Island	Not Set
....	Hello Frisco, Hello	Not Set
....	Sweet Rosie O'Grady	Not Set
....	Tonight We Raid Calais	Not Set
....	The Moon Is Down	Not Set
....	School for Sabotage	Not Set
....	Stormy Weather	Not Set
....	Bomber's Moon	Not Set
....	Heaven Can Wait	Not Set
....	Jane Eyre	Not Set
....	Jitterbugs	Not Set

UNITED ARTISTS

...	Battle Cry of China	Aug. 7,'42
....	The Moon and Sixpence	Oct. 2,'42
...	The Devil with Hitler	Oct. 9,'42
...	One of Our Aircraft Is Missing	Oct. 16,'42
...	Undercover Man	Oct. 23,'42
...	I Married a Witch	Oct. 30,'42
...	Silver Queen	Nov. 13,'42
...	Jacare	Nov. 27,'42
...	American Empire	Dec. 11,'42
...	Lost Canyon	Dec. 18,'42
...	In Which We Serve	Dec. 25,'42
....	McGuerins from Brooklyn	Dec. 31,'42
...	The Powers Girl	Jan. 15,'43
....	The Crystal Ball	Jan. 22,'43
....	Calaboose	Jan. 29,'43
....	Young and Willing	Feb. 5,'43
....	Fall In	Mar. 5,'43

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....	Lady of Burlesque	Not Set
....	Stage Door Canteen	Not Set
....	Yanks Ahoy	Not Set
....	Taxi, Mister	Not Set
....	Prairie Chickens	Not Set
....	That Nazty Nuisance	Not Set
....	Hangmen Also Die	Not Set
....	Victory Through Air Power	Not Set
....	Texas Law	Not Set
....	Leather Burners	Not Set
....	Colt Comrades	Not Set
....	Border Patrol	Not Set
....	Meet John Bonniwell	Not Set

UNIVERSAL

7010	Between Us Girls	Sep. 4,'42
7021	Give Out Sisters	Sep. 11,'42
7035	Half Way to Shanghai	Sep. 18,'42
7020	Sherlock Holmes and the Voice of Terror	Sep. 18,'42
7017	Sin Town	Sep. 25,'42
7071	Deep in the Heart of Texas	Sep. 25,'42
7022	Get Hep to Love	Oct. 2,'42
7030	Destination Unknown	Oct. 9,'42
7026	Moonlight in Havana	Oct. 16,'42
7019	The Mummy's Tomb	Oct. 23,'42
7038	Night Monster	Oct. 23,'42
7002	Who Done It?	Nov. 6,'42
7015	Nightmare	Nov. 13,'42
7072	Little Joe the Wrangler	Nov. 13,'42
7028	Strictly in the Groove	Nov. 20,'42
7029	Behind the Eight Ball	Dec. 4,'42
7034	Madame Spy	Dec. 11,'42
7008	Pittsburgh	Dec. 11,'42
7073	The Old Chisholm Trail	Dec. 11,'42
7032	The Great Impersonation	Dec. 18,'42
7027	Mug Town	Dec. 18,'42
7063	Arabian Nights	Dec. 25,'42
7010	When Johnny Comes Marching Home	Jan. 1,'43
7037	Eyes of the Underworld	Jan. 8,'43
7065	Shadow of a Doubt	Jan. 15,'43
7074	Tenting Tonight on the Old Camp Ground	Feb. 5,'43
....	How's About It?	Feb. 5,'43
....	Sherlock Holmes and the Secret Weapon	Feb. 12,'43
....	The Amazing Mrs. Holliday	Feb. 19,'43
....	Hi Buddy	Feb. 26,'43
....	Hi'Ya Chum	Mar. 5,'43
....	Frankenstein Meets the Wolf Man	Mar. 12,'43
....	It Ain't Hay	Mar. 19,'43
....	He's My Guy	Mar. 26,'43
....	Keep 'Em Slugging	Apr. 2,'43
....	It Comes Up Love	Apr. 9,'43
....	Rhythm of the Islands	Apr. 16,'43

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7076	Raiders of San Joaquin	Not Set
....	Son of Dracula	Not Set
....	Flesh and Fantasy	Not Set
....	Sherlock Holmes in Washington	Not Set
....	Corvettes in Action	Not Set
....	White Savage	Not Set
7075	Cheyenne Roundup	Not Set
7077	The Lone Star Trail	Not Set
....	We've Never Been Licked	Not Set
....	Oh! Doctor	Not Set
....	Captive Wild Woman	Not Set
....	Cowboy in Manhattan	Not Set
....	Good Morning, Judge	Not Set
....	Trombone from Heaven	Not Set
....	Always a Bridesmaid	Not Set
....	Cross Your Fingers	Not Set
....	Phantom of the Opera	Not Set
....	Oh, Say, Can You Swing	Not Set

WARNER BROS.

202	Across the Pacific	Sep. 5,'42
203	Busses Roar	Sep. 19,'42
204	Desperate Journey	Sep. 26,'42
207	You Can't Escape Forever	Oct. 10,'42
205	Secret Enemies	Oct. 17,'42
206	Now, Voyager	Oct. 31,'42
208	The Hidden Hand	Nov. 7,'42
212	Gentleman Jim	Nov. 14,'42
210	George Washington Slept Here	Nov. 28,'42
211	Flying Fortress	Dec. 5,'42
215	Varsity Show	Dec. 19,'42
201	Yankee Doodle Dandy	Jan. 2,'43
216	The Gorilla Man	Jan. 16,'43
214	Casablanca	Jan. 23,'43
213	Truck Busters	Feb. 6,'43
209	The Hard Way	Feb. 20,'43
219	The Mysterious Doctor	Mar. 6,'43
217	Air Force	Mar. 20,'43

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....	Watch on the Rhine	Not Set
....	Princess O'Rourke	Not Set
....	Adventures of Mark Twain	Not Set
....	Arsenic and Old Lace	Not Set
....	Edge of Darkness	Not Set
....	The Desert Song	Not Set
....	The Constant Nymph	Not Set
....	Action in the North Atlantic	Not Set
...	Background to Danger	Not Set
...	Mission to Moscow	Not Set
...	Crime by Night	Not Set
...	Thank Your Lucky Stars	Not Set
....	Old Acquaintance	Not Set
....	Devotion	Not Set
....	Adventures in Iraq	Not Set
....	The Last Ride	Not Set
....	Saratoga Trunk	Not Set
....	This Is the Army	Not Set

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Dot (•) before the title indicates 1941-42 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subjects Chart with Synopsis Index can be found on pages 1172-1173.

Feature Product Including Coming Attractions, listed by Company, in order of release, on pages 1193-1194.

Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue* — REVIEWED —	*Product Digest Page* — REVIEWED —	*Advance Synopsis Page*	*Service Data Page*
ABOVE Suspicion	MGM	....	Joan Crawford-Fred MacMurray	Not Set	....	.....	....	1081	....
Across the Pacific	WB	202	Humphrey Bogart-Mary Astor	Sept. 5,'42	98m	Aug. 22,'42	927	726	....
Action in the North Atlantic	WB	....	Humphrey Bogart-Raymond Massey	Not Set	....	.....	....	983	....
Adventures of Mark Twain	WB	....	Fredric March-Alexis Smith	Not Set	....	.....	....	936	....
Aerial Gunner	Para.	....	Chester Morris-Richard Arlen	Not Set	....	.....	....	1091	....
After Midnight with Boston Blackie	Col.	....	Chester Morris-Ann Savage	Mar. 18,'43	....	.....	....	1192	....
Air Force	WB	217	John Garfield-Gig Young	Mar. 20,'43	124m	Feb. 6,'43	1145	936	....
Air Raid Wardens, The	MGM	....	Laurel and Hardy	Not Set	....	.....	....	1091	....
A-Haunting We Will Go	20th-Fox	302	Laurel and Hardy	Aug. 7,'42	67m	July 11,'42	927	....	....
Alaska Highway	Para.	....	Richard Arlen-Jean Parker	Not Set	....	.....	....	1192	....
Always a Bridesmaid	Univ.	....	Andrews Sisters-Patric Knowles	Not Set	....	.....	....	1192	....
Amazing Mrs. Holliday, The (formerly Forever Yours)	Univ.	....	Deanna Durbin-Edmond O'Brien	Feb. 19,'43	98m	Feb. 6,'43	1145	936	....
American Empire	UA	....	Richard Dix-Leo Carrillo	Dec. 11,'43	81m	Dec. 12,'42	1053	871	....
Andy Hardy's Double Life (formerly Andy Hardy Steps Out)	MGM	318	Mickey Rooney-Lewis Stone	Dec.-Feb.,'43	92m	Dec. 5,'42	1042	796	1174
Apache Trail	MGM	304	Lloyd Nolan-Donna Reed	Sept.-Nov.,'42	66m	June 27,'42	938	726	....
Ape Man, The	Mono.	....	Bela Lugosi-Wallace Ford	Mar. 19,'43	64m	Feb. 27,'43	1181	1104	....
Arabian Nights	Univ.	7063	Sabu-Maria Montez-Jon Hall	Dec. 25,'42	87m	Dec. 26,'42	1090	872	1174
Arizona Stagecoach	Mono.	....	The Range Busters	Sept. 4,'42	58m	.....	....	....	....
Army Surgeon	RKO	312	James Ellison-Jane Wyatt	Dec. 4,'42	63m	Oct. 24,'42	969	701	....
Arsenic and Old Lace	WB	....	Cary Grant-Priscilla Lane	Not Set	....	.....	....	....	....
Assignment in Brittany	MGM	....	Pierre Aumont-Susan Peters	Not Set	....	.....	....	1019	....
Avengers, The (British) (formerly Day Will Dawn)	Para.	4213	Ralph Richardson-Deborah Kerr	Block 3	88m	Nov. 7,'42	993	....	....
Avenging Rider, The	RKO	....	Tim Holt	Not Set	55m	Feb. 13,'43	1158	....	....
BABY Face Morgan	PRC	317	Mary Carlisle-Richard Cromwell	Sept. 15,'42	62m	July 25,'42	903	....	....
Background to Danger	WB	....	George Raft-Brenda Marshall	Not Set	....	.....	....	1058	....
Bad Company	Univ.	....	Dead End Kids	Not Set	....	.....	....	1055	....
Bad Men of Thunder Gap	PRC	352	Dave O'Brien-Jim Newill	Mar. 5,'43	....	.....	....	....	....
Bambi (color)	RKO	391	Disney Feature Cartoon	Aug. 21,'42	70m	May 30,'42	685	....	1130
Bandit Ranger	RKO	381	Tim Holt	Sept. 25,'42	64m	.....	....	....	....
Bataan's Last Stand (formerly Bataan Patrol)	MGM	....	Robert Taylor-Thomas Mitchell	Not Set	....	.....	....	1127	....
Battle Cry of China (Reissue) (formerly Kukan)	UA	....	Chinese Feature	Aug. 7,'42	61m	July 5,'41	840	....	....
Behind Prison Walls	PRC	313	Alan Baxter-Gertrude Michael	Mar. 22,'43	64m	Feb. 6,'43	1146	1078	....
Behind the Eight Ball	Univ.	7029	Ritz Bros.-Carol Bruce	Dec. 4,'42	60m	Dec. 12,'42	1054	794	....
Berlin Correspondent	20th-Fox	311	Dana Andrews-Virginia Gilmore	Sept. 11,'42	70m	Aug. 15,'42	927	797	....
Best Foot Forward	MGM	....	Lucille Ball-William Gaxton	Not Set	....	.....	....	1191	....
Between Us Girls (formerly Love and Kisses, Caroline)	Univ.	7010	Diana Barrymore-Robert Cummings	Sept. 4,'42	89m	Aug. 29,'42	890	772	....
Big Street, The	RKO	301	Henry Fonda-Lucille Ball	Sept. 4,'42	87m	Aug. 8,'42	902	701	....
Billy the Kid in Fugitive of the Plains	PRC	359	Buster Crabbe-Al St. John	Mar. 12,'43	....	.....	....	....	....
Billy the Kid in The Kid Rides Again	PRC	358	Buster Crabbe-Al St. John	Jan. 27,'43	....	.....	....	1104	....
Billy the Kid in Mysterious Rider	PRC	357	Buster Crabbe-Al St. John	Nov. 20,'42	55m	Jan. 30,'43	1137	1033	....
•Billy the Kid, Sheriff of Sage Valley	PRC	....	Buster Crabbe-Al St. John	Oct. 2,'42	55m	Dec. 5,'42	1043	1031	....
Black Swan, The (color)	20th-Fox	320	Tyrone Power-Maureen O'Hara	Dec. 4,'42	85m	Oct. 17,'42	958	855	1174
Blocked Trail, The	Rep.	274	Three Mesquiteers	Mar. 12,'43	....	.....	....	....	....
Bombardier	RKO	....	Pat O'Brien-Randolph Scott-Anne Shirley	Not Set	....	.....	....	912	....
Boogie Man Will Get You, The	Col.	4026	Boris Karloff-Peter Lorre	Oct. 22,'42	66m	Oct. 24,'42	969	....	....
Boots and Saddles (Re-release)	Rep.	2301	Gene Autry-Smiley Burnette	Jan. 15,'43	58m	Nov. 13,'37	1114	....	....
Border Patrol	UA	....	William Boyd	Not Set	67m	Jan. 30,'43	1137	....	....
Boss of Big Town	PRC	310	John Litel-Florence Rice	Dec. 7,'42	64m	Oct. 17,'42	959	....	....
Boston Blackie Goes Hollywood	Col.	4030	Chester Morris-Richard Lane	Nov. 5,'42	68m	Feb. 27,'43	1181	794	....
Bowery at Midnight	Mono.	....	Bela Lugosi-John Archer	Oct. 30,'42	63m	Oct. 3,'42	934	....	....
Boy From Stalingrad	Col.	....	Bobby Samarzich-Conrad Binyon	Not Set	....	.....	....	1191	....
Brains Trust, The (British)	Strand-Anglo	....	Quiz Experts	Not Set	34m	Feb. 6,'43	1147	....	....
Buckskin Frontier	Para.	....	Richard Dix-Jane Wyatt	Not Set	....	.....	....	983	....
Busses Roar	WB	203	Richard Travis-Julie Bishop	Sept. 19,'42	61m	Aug. 22,'42	903	....	....
CABIN in the Sky	MGM	....	"Rochester"-Ethel Waters	Not Set	98m	Feb. 13,'43	1157	1019	....
Cairo	MGM	307	Jeanette MacDonald-Robert Young	Sept.-Nov.,'42	101m	Aug. 15,'42	915	....	1034
Calaboose	UA-Roach	....	Jimmy Rogers-Noah Beery, Jr.	Jan. 29,'43	....	.....	....	....	....
Call of the Canyon	Rep.	131	Gene Autry-Smiley Burnette	Aug. 5,'42	71m	Aug. 22,'42	938	800	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
Captive Wild Woman	Univ.		Evelyn Ankers-John Carradine	Not Set	....	.....	....	1127	....
Careful, Soft Shoulder	20th-Fox	312	Virginia Bruce-James Ellison	Sept. 18,'42	69m	Aug. 15,'42	915	....	....
Casablanca	WB	214	Humphrey Bogart-Ingrid Bergman	Jan. 23,'43	102m	Nov. 28,'42	1029	936	1174
Cat People	RKO	313	Simone Simon-Tom Conway	Dec. 25,'42	73m	Nov. 14,'42	1005	962	1174
Chatterbox	Rep.	....	Joe E. Brown-Judy Canova	Apr. 1,'43	....	.....	....	1127	....
Chetniks, the Fighting Guerrillas (formerly Fighting Chetniks)	20th-Fox	328	Philip Dorn-Virginia Gilmore	Feb. 5,'43	73m	Jan. 9,'43	1115	995	....
Cheyenne Roundup	Univ.	....	Johnny Mack Brown-Tex Ritter	Not Set	....	.....	....	....	....
China	Para.	....	Loretta Young-Alan Ladd	Block 4	....	.....	....	1091	....
China Girl	20th-Fox	323	George Montgomery-Gene Tierney	Jan. 1,'43	95m	Dec. 5,'42	1041	872	....
Cinderella Swings It	RKO	318	Guy Kibbee-Gloria Warren	Jan. 22,'43	69m	Jan. 23,'43	1125	....	....
City of Silent Men	PRC	308	Frank Albertson-June Lang	Oct. 12,'42	64m	Sept. 12,'42	898	....	....
City Without Men	Col.	4013	Linda Darnell-Doris Dudley	Jan. 14,'43	75m	Feb. 27,'43	1181	1009	....
Coastal Command (British)	Para.-Crown	....	War Documentary	Not Set	73m	Nov. 14,'42	1005	....	....
Commandos Strike at Dawn	Col.	4004	Paul Muni-Lillian Gish	Jan. 7,'43	98m	Dec. 19,'42	1078	962	1130
Coney Island	20th-Fox	....	Betty Grable-George Montgomery	Not Set	....	.....	....	995	....
Constant Nymph, The	WB	....	Charles Boyer-Joan Fontaine	Not Set	....	.....	....	....	....
Corregidor	PRC	31	Otto Kruger-Elissa Landi	Mar. 29,'43	....	.....	....	1104	....
Corvettes in Action	Univ.	....	Randolph Scott-Andy Devine	Not Set	....	.....	....	....	....
Cosmo Jones in the Crime Smasher (formerly Adventures of Cosmo Jones)	Mono.	....	Edgar Kennedy-Frank Graham	Jan. 29,'43	62m	Feb. 20,'43	1170	1055	....
Counter Espionage	Col.	4027	Warren William-Eric Blore	Sept. 3,'42	72m	Oct. 10,'42	945	871	....
Cover Girl, The (color)	Col.	....	Jinx Falkenberg-Rita Hayworth	Not Set	....	.....	....	....	....
Crash Dive (color)	20th-Fox	....	Tyrone Power-Anne Baxter	Not Set	....	.....	....	962	....
Crime by Night	WB	....	Jane Wyman-Jerome Cowan	Not Set	....	.....	....	1091	....
Criminal Investigator	Mono.	....	Robert Lowery-Jan Wiley	Oct. 23,'42	61m	Dec. 12,'42	1054	1033	....
Crystal Ball, The	UA	....	Paulette Goddard-Ray Milland	Jan. 22,'43	81m	Jan. 23,'43	1125	960	1174
DARING Young Man, The	Col.	4021	Joe E. Brown-Marguerite Chapman	Oct. 8,'42	73m	Dec. 19,'42	1067	871	....
Dawn on the Great Divide	Mono.	....	Buck Jones-Rex Bell	Dec. 18,'42	66m	Dec. 19,'42	1066	1031	....
Deadline Guns	Col.	....	Russell Hayden-Bob Wills	Not Set	....	.....	....	1081	....
Dead Man's Gulch	Rep.	274	Don Barry-Lynn Merrick	Feb. 13,'43	56m	Feb. 20,'43	1170	1127	....
Dead Men Walk	PRC	320	George Zucco-Mary Carlisle	Feb. 10,'43	63m	Feb. 20,'43	1170	1031	....
Deep in the Heart of Texas	Univ.	7071	Johnny Mack Brown	Sept. 25,'42	62m	Sept. 12,'42	898	....	....
Desert Song, The (color)	WB	....	Dennis Morgan-Irene Manning	Not Set	....	.....	....	872	....
Desperados, The (color)	Col.	....	Randolph Scott-Glenn Ford	Not Set	....	.....	....	871	....
Desperate Journey	WB	204	Errol Flynn-Ronald Reagan	Sept. 26,'42	107m	Aug. 22,'42	915	....	1082
Destination—Tokyo (formerly Pilot No. 5)	MGM	....	Franchot Tone-Marsha Hunt	Not Set	....	.....	....	971	....
Destination Unknown	Univ.	7030	Irene Hervey-William Gargan	Oct. 9,'42	61m	Oct. 3,'42	946	912	....
Destroyer	Col.	....	Edward G. Robinson-Marguerite Chapman	Not Set	....	.....	....	1162	....
Devil with Hitler, The	UA-Roach	....	Alan Mowbray-M. Woodworth	Oct. 9,'42	45m	Oct. 24,'42	969	....	....
Dixie	Para.	....	Bing Crosby-Dorothy Lamour	Not Set	....	.....	....	1091	....
Dixie Dugan	20th-Fox	....	James Ellison-Lois Andrews	Not Set	....	.....	....	1082	....
Dr. Gillespie's Criminal Case	MGM	....	Lionel Barrymore-Van Johnson	Not Set	....	.....	....	1192	....
Dr. Gillespie's New Assistant	MGM	317	Lionel Barrymore-Van Johnson	Dec.-Feb.,'43	86m	Nov. 15,'42	1005	....	....
Dr. Renault's Secret	20th-Fox	321	Lynn Roberts-John Shepperd	Dec. 11,'42	58m	Dec. 17,'42	959	936	....
DuBarry Was a Lady	MGM	....	Lucille Ball-Red Skelton	Not Set	....	.....	....	1019	....
EDGE of Darkness	WB	....	Errol Flynn-Ann Sheridan	Not Set	....	.....	....	982	....
En Enda Natt (Swedish)	Scandia	....	Ingrid Bergman-Olof Sandborg	Not Set	89m	Dec. 26,'42	1077	....	....
Eyes in the Night	MGM	309	Edward Arnold-Ann Harding	Sept.-Nov.,'42	79m	Sept. 12,'42	898	797	1130
Eyes of the Underworld	Univ.	7037	Richard Dix-Lon Chaney	Jan. 8,'43	61m	Oct. 17,'42	960	....	....
FALCON'S Brother, The	RKO	309	George Sanders-Jane Randolph	Nov. 6,'42	63m	Oct. 3,'42	935	871	....
Fallen Sparrow, The	RKO	....	Maureen O'Hara-John Garfield	Not Set	....	.....	....	1182	....
Fall In	UA-Roach	....	William Tracy-Jean Porter	Mar. 5,'43	....	.....	....	796	....
Fighting Buckaroo, The	Col.	4203	Charles Starrett-Russell Hayden	Feb. 1,'43	58m	.....	....	....	....
Fighting Devil Dogs	Rep.	211	Lee Powell-Herman Brix	Jan. 29,'43	69m	Feb. 6,'43	1147	....	....
Fighting Frontier	RKO	383	Tim Holt	Jan. 15,'43	57m	Feb. 13,'43	1158	....	....
Find, Fix and Strike (British)	Ealing-ABFD	....	War Documentary	Not Set	37m	Sept. 12,'42	898	....	....
First of the Few, The (British)	Howard-Gen'l	....	Leslie Howard-David Niven	Not Set	118m	Sept. 5,'42	889	....	....
Five Graves to Cairo	Para.	....	Franchot Tone-Anne Baxter	Not Set	....	.....	....	1192	....
Flesh and Fantasy	Univ.	....	Charles Boyer-Barbara Stanwyck	Not Set	....	.....	....	1058	....
Flight for Freedom	RKO	....	Rosalind Russell-Fred MacMurray	Apr. 2,'43	101m	Feb. 6,'43	1145	983	....
Flying Fortress (British)	WB	211	Richard Green-Carla Lehmann	Dec. 5,'42	68m	June 27,'42	914	....	1174
●Flying Tigers	Rep.	....	John Wayne-Anna Lee	Oct. 8,'42	102m	Sept. 26,'42	921	....	1130
Follies Girl	PRC	30	Wendy Barrie-Gordon Oliver	May 3,'43	....	.....	....	1104	....
Footlight Serenade	20th-Fox	301	John Payne-Betty Grable	Aug. 1,'42	80m	July 11,'42	915	715	873
Foreign Agent	Mono.	....	John Shelton-Gail Storm	Oct. 9,'42	64m	Sept. 19,'42	911	....	....
Forest Rangers, The (color)	Para.	4206	Fred MacMurray-Paulette Goddard	Block 2	87m	Oct. 3,'42	933	872	1130
Forever and a Day	RKO	320	British and American Stars	Mar. 19,'43	104m	Jan. 23,'43	1125	....	....
For Me and My Gal	MGM	312	Judy Garland-George Murphy	Sept.-Nov.,'42	104m	Sept. 12,42	897	751	1130
Fortress on the Volga (Russian)	Artkino	....	Mikhail Gelovani-Nikolai Bogoliubov	Not Set	77m	Jan. 9,'43	1101	....	....
For Whom the Bell Tolls (color)	Para.	....	Gary Cooper-Ingrid Bergman	Not Set	....	.....	....	855	....
Frankenstein Meets the Wolf Man	Univ.	....	Lon Chaney-Bela Lugosi	Mar. 12,'43	73m	Feb. 27,'43	1181	1055	....
●Frontier Marshal Along the Sundown Trail	PRC	....	Bill (Radio) Boyd-Art Davis	Oct. 19,'42	60m	.....	....	....	....
GENTLEMAN Jim	WB	212	Errol Flynn-Alexis Smith	Nov. 14,'42	104m	Oct. 31,'42	981	936	1130
George Washington Slept Here	WB	210	Jack Benny-Ann Sheridan	Nov. 28,'42	93m	Sept. 19,'42	909	871	1130
Get Hep to Love	Univ.	7022	Gloria Jean-Robert Paige	Oct. 2,'42	77m	Oct. 3,'42	934	....	....

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Girl Crazy	MGM	....	Mickey Rooney-Judy Garland	Not Set	....	.....	....	1191	....
Girl Trouble	20th-Fox	309	Don Ameche-Joan Bennett	Oct. 9,'42	82m	Sept. 19,'42	923	855	....
Glass Key, The	Para.	4203	Brian Donlevy-Veronica Lake-Alan Ladd	Block 1	85m	Aug. 29,'42	914	....	1130
Good Fellows, The	Para.	....	Cecil Kellaway-Helen Walker	Not Set	....	.....	....	1191	....
Gorilla Man, The	WB	216	John Loder-Paul Cavanagh	Jan. 16,'43	64m	Dec. 12,'42	1054	....	....
Great Gildersleeve, The	RKO	314	Harold Peary-Freddy Mercer	Jan. 1,'43	62m	Nov. 15,'42	1006	995	....
Great Impersonation, The	Univ.	7032	Ralph Bellamy-Evelyn Ankers	Dec. 18,'42	71m	Dec. 19,'42	1066	912	....
Great Without Glory	Para.	....	Joel McCrea-Betty Field	Not Set	....	.....	....	912	....
HAIL to the Rangers	Col.	....	Charles Starrett	Not Set	....	.....	....	1055	....
Half-Way to Shanghai	Univ.	7035	Irene Hervey-Kent Taylor	Sept. 18,'42	62m	Sept. 19,'42	923	....	1082
Hangmen Also Die	UA	....	Brian Donlevy-Walter Brennan	Not Set	....	.....	....	1191	....
Happy Go Lucky (color)	Para.	....	Mary Martin-Dick Powell-Rudy Vallee	Block 4	81m	Jan. 2,'43	1089	797	....
Hard Way, The	WB	209	Ida Lupino-Dennis Morgan	Feb. 20,'43	109m	Sept. 19,'42	923	796	....
Harrigan's Kid	MGM	....	Bobby Readick-William Gargan	Not Set	....	.....	....	1191	....
Haunted Ranch (formerly Ridin' Double)	Mono.	....	Range Busters	Feb. 19,'43	57m	Mar. 6,'43	1190	1019	....
Heart of the Golden West	Rep.	251	Roy Rogers-Gabby Hayes	Dec. 11,'42	65m	Nov. 21,'42	1017	....	....
He Hired the Boss	20th-Fox	....	Stuart Erwin-Evelyn Venable	Not Set	....	.....	....	986	....
He's My Guy	Univ.	....	Dick Foran-Irene Hervey	Mar. 26,'43	....	.....	....	1127	....
Hello, 'Frisco, Hello	20th-Fox	....	Alice Faye-John Payne	Not Set	....	.....	....	1127	....
Henry Aldrich, Editor	Para.	4209	Jimmy Lydon-Charlie Smith	Block 2	72m	Oct. 3,'42	934	663	1130
Henry Aldrich Gets Glamour	Para.	....	Jimmy Lydon-Charlie Smith	Block 4	72m	Jan. 2,'43	1089	986	....
Henry Aldrich Swings It	Para.	....	Jimmy Lydon-Charlie Smith	Not Set	....	.....	....	1104	....
Here We Go Again	RKO	305	Fibber McGee-Edgar Bergen-"Charlie"	Oct. 9,'42	76m	Aug. 29,'42	938	....	1082
Hi, Buddy	Univ.	....	Dick Foran-Harriet Hilliard	Feb. 26,'43	68m	Feb. 20,'43	1170	1079	....
Hidden Hand, The	WB	208	Craig Stevens-Elizabeth Fraser	Nov. 7,'42	67m	Sept. 19,'42	910	....	1082
High Explosive	Para.	....	Chester Morris-Jean Parker	Not Set	....	.....	....	983	....
Highways by Night	RKO	304	Richard Carlson-Jane Randolph	Oct. 2,'42	63m	Aug. 8,'42	938	715	....
Hi! Neighbor	Rep.	201	Lulubelle & Scotty-Jean Parker	July 27,'42	72m	July 25,'42	927	772	....
Hit Parade of 1943	Rep.	....	John Carroll-Susan Hayward	Mar. 19,'43	....	.....	....	1043	....
Hitler, Dead or Alive	House	....	Ward Bond-Dorothy Tree	Not Set	70m	Nov. 21,'42	1018	....	1082
Hitler's Children	RKO	316	Tim Holt-Bonita Granville	Mar. 19,'43	83m	Jan. 2,'43	1089	986	....
Hi'Ya, Chum	Univ.	....	Jane Frazee-Ritz Brothers	Mar. 5,'43	61m	Feb. 6,'43	1147	1127	....
How's About It?	Univ.	....	Andrews Sisters-Robert Paige	Feb. 5,'43	61m	Feb. 6,'43	1147	....	....
Human Comedy, The	MGM	....	Mickey Rooney-Frank Morgan	Not Set	115m	Feb. 27,'43	1190	1019	....
ICE-CAPADES Revue	Rep.	206	Ellen Drew-Richard Denning	Dec. 24,'42	79m	Dec. 19,'42	1066	797	1130
Iceland	20th-Fox	306	Sonja Henie-John Payne	Oct. 2,'42	79m	Aug. 15,'42	902	797	1082
Idaho	Rep.	....	Roy Rogers-Virginia Grey	Mar. 10,'43	70m	Feb. 20,'43	1169	1162	....
I Dood It	MGM	....	Red Skelton-Eleanor Powell	Not Set	....	.....	....	1192	....
I Escaped from the Gestapo (formerly No Escape)	Mono.	....	Dean Jagger-John Carradine	May 14,'43	....	.....	....	1162	....
I Married a Witch	UA	....	Fredric March-Veronica Lake	Oct. 30,'42	78m	Oct. 24,'42	969	797	1130
Immortal Sergeant, The	20th-Fox	327	Henry Fonda-Maureen O'Hara	Jan. 29,'43	91m	Jan. 9,'43	1101	995	1174
In the Rear of the Enemy (Russian)	Artkino	....	War Documentary	Oct. 9,'42	59m	Oct. 17,'42	958	....	....
In Which We Serve (British)	UA	....	Noel Coward-Bernard Miles	Dec.25,'42	113m	Oct. 17,'42	957	....	1174
Isle of Missing Men	Mono.	....	John Howard-Gilbert Roland	Sept. 18,'42	67m	Aug. 15,'42	927	772	....
It Ain't Hay	Univ.	....	Abbott and Costello	Mar. 19,'43	....	.....	....	1058	....
It Comes Up Love (formerly On the Beam)	Univ.	....	Gloria Jean-Ian Hunter	Apr. 9,'43	65m	Feb. 6,'43	1146	986	....
It's That Man Again (British)	Gains.	....	Tommy Handley	Not Set	84m	Feb. 27,'43	1182	....	....
I Walked with a Zombie	RKO	....	Frances Dee-Tom Conway	Not Set	....	.....	....	1057	....
JACARE	UA	....	Animal feature	Nov. 27,'42	65m	Dec. 26,'42	1077	....	....
Johnny Doughboy	Rep.	205	Jane Withers-Patrick Brook	Dec. 31,'42	63m	Dec. 26,'42	1077	971	....
Journey for Margaret	MGM	314	Robert Young-Laraine Day	Dec.-Feb.,'43	79m	Oct. 31,'42	981	912	1174
Journey Into Fear	RKO	307	Joseph Cotten-Dolores Del Rio	Feb. 12,'43	71m	Feb. 6,'43	1146	796	....
Junior Army	Col.	4038	Freddie Bartholomew-Billy Halop	Nov. 26,'42	71m	Feb. 20,'43	1170	1009	....
Just Off Broadway	20th-Fox	310	Lloyd Nolan-Marjorie Weaver	Sept. 25,'42	65m	Aug. 15,'42	902	797	....
KEEP 'Em Slugging	Univ.	....	Dead End Kids	Apr. 2,'43	61m	Mar. 6,'43	1189	....	....
Keeper of the Flame	MGM	320	Spencer Tracy-Katharine Hepburn	Dec.-Feb.,'43	100m	Dec. 19,'42	1065	936	....
Kid Dynamite	Mono.	....	East Side Kids	Feb. 5,'43	66m	Jan. 23,'43	1126	....	....
King Arthur Was a Gentleman (British)	Gains.	....	Arthur Askey-Evelyn Dall	Not Set	98m	Jan. 16,'43	1114	....	....
LADIES' Day	RKO	....	Lupe Velez-Eddie Albert-Max Baer	Apr. 9,'43	....	.....	....	962	....
Lady Bodyguard	Para.	....	Eddie Albert-Anne Shirley	Block 4	70m	Jan. 2,'43	1090	946	....
Lady from Chungking	PRC	302	Anna May Wong-Harold Huber	Dec. 21,'42	70m	Nov. 7,'42	1006	574	1174
Lady in the Dark	Para.	....	Ginger Rogers-Ray Milland	Not Set	....	.....	....	1091	....
Lady of Burlesque	UA	....	Barbara Stanwyck-Eddie O'Shea	Not Set	....	.....	....	1182	....
Land of Hunted Men	Mono.	....	Range Busters	Mar. 26,'43	....	.....	....	....	....
Last Ride, The	WB	....	Richard Travis-Eleanor Parker	Not Set	....	.....	....	1115	....
Laugh Your Blues Away (formerly How Do You Do?)	Col.	4033	Bert Gordon-Jinx Falkenburg	Nov. 12,'42	70m	Feb. 13,'43	1159	986	....
Law of the Northwest	Col.	....	Charles Starrett-Shirley Patterson	Not Set	....	.....	....	1018	....
Let's Have Fun	Col.	....	Bert Gordon-Margaret Lindsay	Mar. 4,'43	....	.....	....	....	....
Life Begins at Eight-thirty	20th-Fox	322	Monty Woolley-Ida Lupino	Dec. 25,'42	85m	Dec. 5,'42	1041	962	1082
Little Joe, the Wrangler	Univ.	7072	Johnny Mack Brown	Nov. 13,'42	64m	Dec. 19,'42	1067	....	....
Little Tokyo, U.S.A.	20th-Fox	303	Preston Foster-Brenda Joyce	Aug. 14,'42	64m	July 11,'42	938	....	....
Living Ghost, The	Mono.	....	James Dunn-Joan Woodbury	Nov. 27,'42	61m	Oct. 31,'42	982	....	....
London Blackout Murders	Rep.	210	John Abbott-MaryMcLeod	Jan. 15,'43	59m	Dec. 12,'42	1067	....	....
Lone Prairie, The	Col.	4209	Russell Hayden-Bob Wills	Oct. 15,'42	58m	.....	....	1058	....
Lone Rider in Wild Horse Rustlers	PRC	364	Bob Livingston-Al St. John	Feb. 12,'43	....	.....	....	....	....
•Lone Rider in Outlaws of Boulder Pass	PRC	267	George Houston-Al St. John	Oct. 28,'42	60m	Feb. 6,'43	1148	1033	....

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Lone Rider in Overland Stagecoach	PRC	363	Bob Livingston-Al St. John	Dec. 11,'42	58m	Jan. 23,'43	1126	1018	....
Lone Star Trail, The	Univ.	7077	Johnny Mack Brown-Tex Ritter	Not Set	....	.....	....	1019	....
Lost Canyon	UA	....	William Boyd	Dec. 18,'42	63m	Jan. 23,'43	1126	....	....
Loves of Edgar Allan Poe, The	20th-Fox	305	John Shepperd-Linda Darnell	Aug. 28,'42	67m	July 11,'42	914	751	....
Lucky Jordan	Para.	4215	Alan Ladd-Helen Walker	Block 3	84m	Nov. 21,'42	1017	986	1082
Lucky Legs	Col.	4032	Jinx Falkenburg-Kay Harris	Oct. 1,'42	64m	Feb. 13,'43	1158	797	....
MADAME Spy	Univ.	7034	Constance Bennett-Don Porter	Dec. 11,'42	63m	Dec. 5,'42	1042	....	....
Magnificent Ambersons, The	RKO	371	Joseph Cotten-Dolores Costello	July 10,'42	88m	July 4,'42	938	507	947
Major and the Minor, The	Para.	4202	Ginger Rogers-Ray Milland	Block 1	100m	Aug. 29,'42	927	....	1174
Man in the Trunk, The	20th-Fox	315	Lynne Roberts-George Holmes	Oct. 23,'42	71m	Sept. 19,'42	911	855	....
Manila Calling	20th-Fox	314	Lloyd Nolan-Carole Landis	Oct. 16,'42	81m	Sept. 19,'42	911	871	....
Man of Courage	PRC	319	Barton MacLane-Charlotte Wynters	Jan. 4,'43	67m	Jan. 30,'43	1137	1031	....
Man Trap, The	Rep.	....	Lloyd Corrigan-Dorothy Lovett	Not Set	....	.....	....	1191	....
Man's World, A	Col.	4044	M. Chapman-Wm. Wright	Sept. 17,'42	60m	Dec. 12,'42	1055	....	....
Margin for Error	20th-Fox	330	Joan Bennett-Milton Berle	Feb. 19,'43	74m	Jan. 9,'43	1101	995	....
Mashenka (Russian)	Artkino	....	V. Karavayeva-M. Kuznetzov	Nov. 20,'42	67m	Nov. 28,'42	1030	....	....
McGuerins from Brooklyn	UA-Roach	....	Max Baer-William Bendix	Dec. 31,'42	46m	Feb. 6,'43	1147	....	....
Meanest Man in the World	20th-Fox	329	Jack Benny-Priscilla Lane	Feb. 12,'43	57m	Jan. 9,'43	1115	962	....
Meet John Bonniwell	UA	....	Richard Dix-Jane Wyatt	Not Set	....	.....	....	1182	....
Mexican Spitfire's Elephant	RKO	302	Lupe Velez-Leon Errol	Sept. 11,'42	64m	Aug. 8,'42	915	....	....
Miracle of Morgan's Creek, The	Para.	....	Eddie Bracken-Betty Hutton	Not Set	....	.....	....	1079	....
Mission to Moscow	WB	....	Walter Huston-Ann Harding	Not Set	....	.....	....	1058	....
Miss V from Moscow	PRC	318	Lola Lane-Noel Madison	Nov. 23,'42	71m	Dec. 5,'42	1042	1031	....
Moonlight in Havana	Univ.	7026	Allan Jones-Jane Frazee	Oct. 16,'42	62m	Oct. 17,'42	959	....	....
Moon and Sixpence, The	UA	....	George Sanders-Herbert Marshall	Oct. 2,'42	89m	Sept. 12,'42	912	....	1130
Moon Is Down, The	20th-Fox	....	Cedric Hardwicke-Margaret Wyncherly	Not Set	....	.....	....	1091	....
More the Merrier, The	Col.	....	Jean Arthur-Joel McCrea	Not Set	....	.....	....	1182	....
Moscow Strikes Back (Russian)	Rep.	....	Documentary	Aug. 15,'42	55m	Aug. 15,'42	840	....	1130
Mountain Rhythm	Rep.	209	Weaver Bros. & Elviry	Jan. 8,'43	70m	Dec. 12,'42	1054	1009	....
Mr. Lucky (formerly From Here to Victory)	RKO	....	Cary Grant-Laraine Day	Not Set	....	.....	....	1081	....
Mrs. Wiggs of the Cabbage Patch	Para.	4208	Fay Bainter-Carolyn Lee	Block 2	80m	Oct. 3,'42	934	663	....
Mug Town	Univ.	7027	Dead End Kids	Dec. 18,'42	60m	Jan. 23,'43	1126	....	....
Mummy's Tomb, The	Univ.	7019	Dick Foran-Elyse Knox	Oct. 23,'42	61m	Oct. 17,'42	970	....	1130
Murder in Times Square	Col.	....	Edmund Lowe-Marguerite Chapman	Not Set	....	.....	....	1079	....
My Friend Flicka (color)	20th-Fox	....	Roddy McDowall-Preston Foster	Not Set	....	.....	....	962	....
My Heart Belongs to Daddy	Para.	4214	Richard Carlson-M. O'Driscoll	Block 3	75m	Nov. 7,'42	993	871	....
My Son, the Hero	PRC	311	Patsy Kelly-Roscoe Karns	Apr. 5,'43	68m	Jan. 23,'43	1126	....	....
Mysterious Doctor, The	WB	219	Eleanor Parker-John Loder	Mar. 6,'43	57m	Feb. 27,'43	1181	1091	....
NAVY Comes Through, The	RKO	308	Pat O'Brien-George Murphy	Oct. 30,'42	81m	Oct. 17,'42	957	715	1130
'Neath Brooklyn Bridge	Mono.	....	East Side Kids	Nov. 20,'42	61m	Oct. 17,'42	960	....	....
Next of Kin, The (British)	Ealing-UA	....	Basil Sydney-Nova Pilbeam	Not Set	100m	June 6,'42	698	....	....
Nightmare	Univ.	7015	Diana Barrymore-Brian Donlevy	Nov. 13,'42	81m	Nov. 14,'42	1018	....	1174
Night for Crime, A	PRC	304	Glenda Farrell-Lyle Talbot	Feb. 18,'43	78m	Aug. 1,'42	903	....	....
Night Monster	Univ.	7038	Irene Hervey-Bela Lugosi	Oct. 23,'42	73m	Oct. 24,'42	970	....	1130
Night Plane from Chungking	Para.	....	Robert Preston-Ellen Drew	Block 4	68m	Jan. 2,'43	1102	983	....
Night to Remember, A	Col.	4009	Loretta Young-Brian Aherne	Dec. 10,'42	90m	Dec. 19,'42	1066	986	1130
Nine Men (British)	Ealing-UA	....	Jack Lambert-Richard Wilkinson	Not Set	67m	Feb. 13,'43	1158	....	....
Northwest Rangers	MGM	319	James Craig-Patricia Dane	Dec.-Feb.,'43	64m	Oct. 31,'42	981	960	....
No Place for a Lady	Col.	4036	William Gargan-Margaret Lindsay	Feb. 11,'43	....	.....	....	1057	....
No Time for Love	Para.	....	Claudette Colbert-Fred MacMurray	Not Set	....	.....	....	855	....
Now, Voyager	WB	206	Bette Davis-Paul Henreid	Oct. 31,'42	117m	Aug. 22,'42	902	....	1174
OH, Doctor	Univ.	....	Abbott and Costello	Not Set	....	.. ..	....	1162	....
Old Acquaintance	WB	....	Bette Davis-John Loder	Not Set	....	.....	....	1192	....
Old Chisholm Trail, The	Univ.	7073	Johnny Mack Brown	Dec. 11,'42	60m	Jan. 16,'43	1113	....	....
Old Homestead, The	Rep.	202	Weaver Bros. and Elviry	Aug. 17,'42	67m	Aug. 29,'42	938	855	....
Old Mother Riley, Detective (British)	Br. Nat'l-Anglo	....	Arthur Lucan	Not Set	80m	Feb. 13,'43	1159	....	....
Omaha Trail (formerly Ox Train)	MGM	311	James Craig-Dean Jagger	Sept.-Nov.,'42	61m	Sept. 19,'42	923	796	....
Once Upon a Honeymoon	RKO	311	Ginger Rogers-Cary Grant	Nov. 27,'42	116m	Nov. 7,'42	1006	855	1130
One Dangerous Night	Col.	4029	Warren William-Eric Blore	Jan. 21,'43	77m	.....	....	983	....
One of Our Aircraft Is Missing (British)	UA	....	Godfrey Tearle-Eric Portman	Oct. 16,'42	86m	Apr. 11,'42	903	....	1174
One Thrilling Night (formerly Do Not Disturb)	Mono.	....	John Beal-Wanda McKay	June 5,'42	69m	July 4,'42	914	662	....
Orchestra Wives	20th-Fox	308	George Montgomery-Ann Rutherford	Sept. 4,'42	97m	Aug. 15,'42	927	797	1130
Outlaw, The	Hughes	....	Jack Buetel-Jane Russell	Not Set	121m	Feb. 13,'43	1157	....	....
Outlaws of Pine Ridge	Rep.	272	Don Barry-Lynn Merrick	Oct. 27,'42	57m	Nov. 21,'42	1017	....	....
Over My Dead Body	20th-Fox	325	Milton Berle-Mary Beth Hughes	Jan. 15,'43	68m	Dec. 12,'42	1053	995	....
Ox-Bow Incident, The	20th-Fox	....	Henry Fonda-Mary Beth Hughes	Not Set	....	.....	....	872	....
PALM Beach Story, The	Para.	4211	Claudette Colbert-Joel McCrea	Block 3	90m	Nov. 7,'42	993	663	1174
Panama Hattie	MGM	303	Ann Sothern-Red Skelton	Sept.-Nov.,'42	79m	July 25,'42	915	396	1034
Pardon My Gun	Col.	4202	Charles Starrett-Alma Carroll	Dec. 1,'42	57m	.....	....	1058	....
Payoff, The	PRC	303	Lee Tracy-Tina Thayer	Jan. 21,'43	74m	Nov. 28,'42	1030	....	....
●Phantom Killer	Mono.	....	Dick Purcell-Joan Woodbury	Oct. 2,'42	61m	Aug. 22,'42	854	....	....
Phantom of the Opera	Univ.	....	Nelson Eddy-Susanna Foster	Not Set	....	.....	....	1192	....
Pied Piper, The	20th-Fox	304	Monty Woolley-Roddy McDowall	Aug. 21,'42	87m	July 11,'42	903	751	1082
Pirates of the Prairie	RKO	382	Tim Holt	Nov. 20,'42	57m	.....	....	1033	....
Pittsburgh	Univ.	7008	Marlene Dietrich-John Wayne	Dec. 11,'42	93m	Dec. 5,'42	1042	....	1082
Power of God, The	St. Rts.	....	John Barclay-Thomas Louden	Not Set	58m	Oct. 24,'42	970	....	....
Powers Girl, The	UA	....	Anne Shirley-George Murphy	Jan. 15,'43	93m	Dec. 19,'42	1078	....	1174

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
Power of the Press	Col.	4037	Guy Kibbee-Lee Tracy	Jan. 28,'43	....	.....	....	1055	....
Prairie Chicken	UA-Roach	....	Jimmy Rogers-Noah Beery, Jr.	Not Set	....	.....	....	986	....
Presenting Lily Mars	MGM	....	Judy Garland-George Murphy	Not Set	....	.....	....	962	....
Pride of the Army (also called War Dogs)	Mono.	....	Billy Lee-Addison Richards	Nov. 13,'42	63m	Oct. 10,'42	946	....	....
Pride of the Yankees, The	RKO	351	Gary Cooper-Teresa Wright	Mar. 5,'43	128m	July 18,'42	915	....	1082
Princess O'Rourke	WB	....	Priscilla Lane-Robert Cummings	Not Set	....	.....	....	962	....
Priorities on Parade	Para.	4201	Ann Miller-Jerry Colonna	Block 1	79m	Aug. 1,'42	914	....	....
Prison Mutiny (formerly You Can't Beat the Law)	Mono.	....	Edward Norris-Joan Woodbury	Feb. 12,'43	61m	Jan. 30,'43	1137	1081	....
Private Miss Jones	MGM	....	Kathryn Grayson-Gene Kelly	Not Set	....	.....	....	1079	....
Purple V, The	Rep.	....	John Archer-Mary McLeod	Mar. 26,'43	....	.....	....	1162	....
QUEEN of Broadway	PRC	312	Rochelle Hudson-Buster Crabbe	Mar. 8,'43	62m	Nov. 28,'42	1030	1018	....
Queen Victoria (British)	Renown	....	Anna Neagle-Anton Walbrook	Not Set	84m	Jan. 16,'43	1113	....	....
Quiet Please, Murder	20th-Fox	....	Gail Patrick-George Sanders	Not Set	70m	Dec. 19,'42	1067	983	....
RAIDERS of San Joaquin	Univ.	....	Johnny Mack Brown	Not Set	59m	.....	....	1009	....
Random Harvest	MGM	....	Ronald Colman-Greer Garson	Not Set	126m	Nov. 28,'42	1029	796	1082
Rangers Take Over, The	PRC	351	Tex O'Brien-Jim Newill	Dec. 25,'42	60m	Jan. 16,'43	1114	1055	...
Ravaged Earth	Crystal	....	Documentary on China	Not Set	68m	Dec. 5,'42	1043	....	....
Red River Robin Hood	RKO	....	Tim Holt	Not Set	57m	Oct. 17,'42	960	....	....
Reunion in France (formerly Reunion)	MGM	315	Joan Crawford-Philip Dorn-John Wayne	Dec.-Feb.,'43	102m	Dec. 5,'42	1041	872	....
Reveille with Beverly	Col.	4014	Ann Miller-William Wright	Feb. 4,'43	....	.....	....	1162	....
Rhythm of the Islands	Univ.	....	Allan Jones-Jane Frazee	Apr. 16,'43	....	.....	....	1127	...
Rhythm Parade	Mono.	....	Gale Storm-Robert Lowery	Dec. 11,'42	70m	Dec. 19,'42	1067	983	..
Riders of the Northwest Mounted	Col.	4211	Russell Hayden-Bob Wills	Feb. 15,'43	57m	Feb. 27,'43	1182	1019	.
Ridin' Down the Canyon	Rep.	253	Roy Rogers-Gabby Hayes	Dec. 30,'42	55m	Dec. 12,'42	1054	1019	..
Riding Through Nevada	Col.	4201	Charles Starrett-Shirley Patterson	Oct. 1,'42	61m	Feb. 20,'43	1169	1058	....
Road to Morocco	Para.	4207	Bob Hope-Bing Crosby-Dorothy Lamour	Block 2	83m	Oct. 3,'42	933	872	1130
Robin Hood of the Range	Col.	....	Charles Starrett-Kay Harris	Not Set	....	.....	...	1057	
SALUDOS Amigos (color)	RKO	392	Disney South American feature	Feb. 19,'43	43m	Dec. 19,'42	1065	...	1174
Salute for Three	Para.	....	Macdonald Carey-Betty Rhodes	Not Set	....	.....	...	1091	..
Salute to the Marines	MGM	....	Wallace Beery-Fay Bainter	Not Set	....	.....	...	1057	...
Scattergood Survives a Murder	RKO	306	Guy Kibbee-Margaret Hayes	Oct. 16,'42	66m	Oct. 17,'42	959	912	....
School for Sabotage	20th-Fox	....	George Sanders-Anna Sten	Not Set	....	...	...	1162	....
Secret Enemies	WB	205	Craig Stevens-Faye Emerson	Oct. 17,'42	59m	Aug. 22,'42	914	...	....
Secret Mission (British)	Hellman-Gen'l	....	Hugh Williams-Carla Lehmann	Not Set	94m	Sept. 26,'42	922	....	....
Secrets of a Co-Ed	PRC	309	Otto Kruger-Tina Thayer	Oct. 26,'42	67m	Sept. 19,'42	910	...	....
Secrets of the Underground	Rep.	208	John Hubbard-Virginia Grey	Dec. 18,'42	69m	Feb. 13,43	1159	1009	....
Seven Days Leave	RKO	310	Lucille Ball-Victor Mature	Nov. 13,'42	87m	Oct. 17,'42	958	872	1174
Seven Miles from Alcatraz	RKO	315	James Craig-Bonita Granville	Jan. 8,'43	62m	Nov. 14,'42	1006	962	....
Seven Sweethearts	MGM	308	Van Heflin-Kathryn Grayson	Sept.-Nov.,'42	98m	Aug. 15,'42	902	....	1174
Shadow of a Doubt	Univ.	7065	Teresa Wright-Joseph Cotten	Jan. 15,'43	108m	Jan. 9,'43	1114	936	....
Shadows on the Sage	Rep.	261	Three Mesquiteers	Aug. 24,'42	57m	Jan. 2,'43	1090	....	....
Shantytown	Rep.	....	Mary Lee-John Archer	Not Set	....	.....	....	1191	....
She Has What It Takes	Col.	....	Jinx Falkenberg-Tom Neal	Not Set	....	.....	....	1192	....
Sherlock Holmes and the Voice of Terror	Univ.	7020	Basil Rathbone-Nigel Bruce	Sept. 18,'42	65m	Sept. 12,'42	897	....	....
Sherlock Holmes and the Secret Weapon (formerly Sherlock Holmes Fights Back)	Univ.	....	Basil Rathbone-Nigel Bruce	Feb. 12,'43	68m	Jan. 2,'43	1090	....	....
Sherlock Holmes in Washington	Univ.	....	Basil Rathbone-Nigel Bruce	Not Set	....	.....	....	983	....
Siege of Leningrad	Artkino	....	Soviet Documentary	Feb. 11,'43	62m	Feb. 20,'43	1169	....	....
Silent Witness	Mono.	....	Frank Albertson-Maris Wrixon	Jan. 15,'43	62m	Dec. 19,'42	1066	1033	....
Silk, Blood and Sun (Mexican)	Maya Film	....	Jorge Negrete-Gloria Marin	Not Set	86m	Feb. 6,'43	1146	....	....
Silver Queen	UA	....	George Brent-Priscilla Lane	Nov. 13,'42	80m	Nov. 14,'42	1005	936	....
Silver Skates	Mono.	....	Patricia Morison-Kenny Baker	Feb. 26,'43	76m	Jan. 16,'43	1113	....	....
Sin Town	Univ.	7017	Constance Bennett-Brod Crawford	Sept. 25,'42	73m	Oct. 3,'42	934	898	....
Sky's the Limit, The	RKO	....	Fred Astaire-Joan Leslie	Not Set	....	.....	....	1162	....
Slightly Dangerous (formerly Nothing Ventured)	MGM	....	Lana Turner-Robert Young	Not Set	94m	Mar. 6,'43	1189	1057	....
Smith of Minnesota	Col.	4035	Bruce Smith-Arline Judge	Oct. 15,'42	66m	Oct. 17,'42	959	797	....
Soliga Solberg (Swedish)	Scandia	....	Edvard Persson	Sept. 12,'42	89m	Sept. 19,'42	910	....	....
Sombrero Kid, The	Rep.	271	Don Barry-Lynn Merrick	July 31,'42	56m	Oct. 3,'42	935	796	....
Something to Shout About	Col.	....	Don Ameche-Jack Oakie-Janet Blair	Feb. 25,'43	90m	Feb. 13,'43	1157	1043	....
Somewhere I'll Find You	MGM	301	Clark Gable-Lana Turner	Sept.-Nov.,'42	107m	Aug. 8,'42	902	726	984
Somewhere in France (formerly Foreman Went to France)	UA	....	Constance Cumming-Tommy Trinder	Not Set	83m	Feb. 20,'43	1169	....	....
So Proudly We Hail	Para.	....	Claudette Colbert-Paulette Goddard	Not Set	....	.....	....	1104	....
South of the Border (Re-release)	Rep.	2302	Gene Autry	Mar. 1,'43	71m	Dec. 16,'39	1158	....	....
Spirit of Stanford, The	Col.	4022	Frankie Albert-Marguerite Chapman	Sept. 10,'42	73m	Oct. 31,'42	982	796	1082
Spring Song (Russian)	Artkino	....	Nikolai Kunovalov-Ludmila Tzelikovskaya	Sept. 11,'42	74m	Sept. 19,'42	910	....	....
Springtime in the Rockies (color)	20th-Fox	317	Betty Grable-John Payne	Nov. 6,'42	91m	Sept. 26,'42	921	855	1174
Squadron Leader X (British)	RKO	....	Eric Portman-Beatrice Varley	Not Set	100m	Nov. 28,'42	1030	....	....
Stage Door Canteen	UA	....	Stage and Screen Stars	Feb. 26,'43	....	.....	....	1115	....
Stand By, All Networks	Col.	4042	John Beal-Florence Rice	Oct. 29,'42	64m	Mar. 6,'43	1189	797	....
Stand By for Action (formerly Clear for Action)	MGM	316	Charles Laughton-Robert Taylor	Dec.-Feb.,'43	109m	Dec. 12,'42	1053	871	1174
Star Spangled Rhythm	Para.	4231	Betty Hutton-Eddie Bracken-Victor Moore	Special	100m	Jan. 3,'43	1102	855	1174
Stormy Weather	20th-Fox	....	Bill Robinson-Lena Horne	Not Set	....	.....	....	1192	....
Stranger in Town, A (formerly Mr. Justice Goes Hunting)	MGM	....	Frank Morgan-Jean Rogers	Not Set	67m	Feb. 13,'43	1158	1079	....
Street of Chance	Para.	4210	Burgess Meredith-Claire Trevor	Block 2	74m	Oct. 3,'42	933	871	1082
Strictly in the Groove	Univ.	2028	Leon Errol-Mary Healy	Nov. 20,'42	60m	July 4,'42	914	....	.

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Submarine Alert	Para.	....	Richard Arlen-Wendy Barrie	Not Set	....	.....	....	772	
Shutdown Kid	Rep.	273	Don Barry-Linda Johnson	Dec. 28,'42	55m	Jan. 16,'43	1113	....	
Swing Shift Maisie	MGM	....	Ann Sothern-James Craig	Not Set	....	.....	....	1191	....
[illegible]	Rep.	....	Simone Simon-Dennis O'Keefe	Not Set	....	.....	....	1191	....
Tales of Manhattan	20th-Fox	313	C. Boyer-R. Hayworth-G. Rogers	Oct. 30,'42	118m	Aug. 8,'42	927	706	1130
Tarzan Triumphs	RKO	319	Johnny Weissmuller-Frances Gifford	Feb. 19,'43	77m	Jan. 23,'43	1125	983	1174
Taxi Mister	UA-Roach	....	William Bendix-Grace Bradley	Not Set	....	.....	....	986	....
Tennessee Johnson	MGM	322	Van Heflin-Ruth Hussey	Dec.-Feb.,'43	100m	Dec. 19,'42	1065	946	....
Tenting Tonight on the Old Camp Ground	Univ.	7074	Johnny Mack Brown	Feb. 5,'43	61m	Mar. 6,'43	1189	1018	....
Texas to Bataan	Mono.	....	Range Busters	Oct. 16,'42	56m	Sept. 26,'42	922	....	....
Thank Your Lucky Stars	WB	....	All Warner Contract Players	Not Set	....	.....	....	1058	....
That Nazty Nuisance	UA-Roach	....	William Tracy-Joe Sawyer	Not Set	....	.....	....	1019	....
That Other Woman	20th-Fox	318	Virginia Gilmore-James Ellison	Nov. 13,'42	75m	Oct. 17,'42	960	936	....
They Got Me Covered	RKO	352	Bob Hope-Dorothy Lamour	Feb. 5,'43	96m	Jan. 2,'43	1102	872	1174
This Land Is Mine	RKO	....	Charles Laughton-Maureen O'Hara	Not Set	....	.....	....	1162	....
Those Kids from Town (British)	Anglo	....	Percy Marmont-Marie O'Neill	Not Set	75m	May 2,'42	633	....	....
Three Hearts for Julia	MGM	321	Ann Sothern-Melvyn Douglas	Dec.-Feb.,'43	90m	Jan. 9,'43	1101	1009	....
Thunder Birds (color)	20th-Fox	307	John Sutton-Gene Tierney	Nov. 20,'42	78m	Oct. 17,'42	958	796	1130
Thunder Rock (British)	Charter-Metro	....	Michael Redgrave-Barbara Mullen	Not Set	111m	Oct. 3,'42	935	....	....
Thundering Trails	Rep.	263	Three Mesquiteers	Jan. 25,'43	56m	Feb. 13,'43	1159	1115	....
Time to Kill	20th-Fox	326	Lloyd Nolan-Heather Angel	Jan. 22,'43	61m	Dec. 5,'42	1042	995	....
Tish	MGM	302	Marjorie Main-Lee Bowman	Sept.-Nov.,'42	83m	July 25,'42	938	772	1034
Tomorrow We Live	PRC	307	Jean Parker-Ricardo Cortez	Sept. 29,'42	64m	Sept. 26,'42	922	....	....
Tomorrow We Live (British)	Brit. Lion	....	John Clements-Godfrey Tearle	Not Set	85m	Dec. 26,'42	1077	....	....
Tonight We Raid Calais	20th-Fox	....	Annabella-John Sutton	Not Set	....	.....	....	1192	....
Tornado in the Saddle	Col.	4210	Russell Hayden-Bob Wills	Dec. 15,'42	59m	.....	....	1058	....
Trail Riders	Mono.	....	Range Busters	Dec. 4,'42	55m	.....	....	1018	....
Traitor Within, The	Rep.	207	Don Barry-Jean Parker	Dec. 16,'42	62m	Dec. 5,'42	1043	983	1174
Truck Busters	WB	213	Richard Travis-Ruth Ford	Feb. 6,'43	58m	Jan. 23,'43	1126	....	....
True to Life	Para.	....	Mary Martin-Franchot Tone	Not Set	....	.....	....	1079	....
Two Fisted Justice	Mono.	....	Range Busters	Jan. 8,'43	61m	Jan. 23,'43	1127	1031	....
Two Weeks to Live	RKO	....	Lum 'n' Abner	Feb. 26,'43	75m	Feb. 6,'43	1147	....	....
UNDERCOVER Man	UA	....	William Boyd-Andy Clyde	Oct. 23,'42	68m	May 9,'42	647	....	....
Underground Agent	Col.	4039	Bruce Bennett-Leslie Brooks	Dec. 3,'42	68m	Feb. 6,'43	1148	1009	....
Undying Monster, The	20th-Fox	319	James Ellison-Heather Angel	Nov. 27,'42	60m	Oct. 17,'42	970	936	1082
Unpublished Story (British)	Col.	....	Richard Greene-Miles Malleson	Not Set	91m	Apr. 11,'42	598	....	....
VALLEY of Hunted Men	Rep.	262	Three Mesquiteers	Nov. 13,'42	60m	Mar. 6,'43	1190	1031	....
Varsity Show (Reissue)	WB	215	Dick Powell-Fred Waring	Dec. 19,'42	81m	Aug. 21,'37	1043	....	....
Vengeance of the West	Col.	3216	Bill Elliott-Tex Ritter	Sept. 3,'42	60m	.....	....	....	....
WAKE Island	Para.	4205	Brian Donlevy-Robert Preston	Block 1	87m	Aug. 15,'42	902	772	1130
War Against Mrs. Hadley, The	MGM	306	Fay Bainter-Edward Arnold	Sept.-Nov.,'42	86m	Aug. 8,'42	902	797	1174
War Dogs	Mono.	....	Billy Lee-Addison Richards	Nov. 13,'42	63m	Oct. 10,'42	946	....	....
Watch on the Rhine	WB	....	Bette Davis-Paul Lucas	Not Set	....	.....	....	986	....
We Are the Marines	20th-Fox	324	Marine Feature	Jan. 8,'43	70m	Dec. 12,'42	1053	....	....
We'll Smile Again (British)	Brit. Nat'l-Anglo	....	Bud Flanagan-Chesney Allen	Not Set	93m	Oct. 31,'42	982	....	....
Went the Day Well? (British)	Ealing-UA	....	Leslie Banks-Basil Sydney	Not Set	92m	Nov. 14,'42	1006	....	....
We Sail at Midnight (British)	Crown Film	....	War Documentary	Not Set	27m	Nov. 21,'42	1017	....	....
West of the Law	Mono.	....	Buck Jones-Tim McCoy	Nov. 2,'42	55m	Nov. 7,'42	994	....	....
We've Never Been Licked	Univ.	....	Richard Quine-Noah Beery, Jr.	Not Set	....	.....	....	1115	....
When Johnny Comes Marching Home	Univ.	7016	Allan Jones-Jane Frazee	Jan. 1,'43	74m	Dec. 26,'42	1090	....	1130
Whistling in Dixie	MGM	313	Red Skelton-Ann Rutherford	Dec.-Feb.,'43	74m	Oct. 31,'42	981	946	1174
White Cargo	MGM	310	Hedy Lamarr-Walter Pidgeon	Sept.-Nov.,'42	89m	Sept. 19,'42	923	871	1174
White Savage	Univ.	....	Maria Montez-Jon Hall	Not Set	....	.....	....	1079	....
Who Done It?	Univ.	7002	Abbott and Costello	Nov. 6,'42	75m	Nov. 7,'42	993	971	1082
Wildcat	Para.	4204	Richard Arlen-Arline Judge	Block 1	73m	Aug. 29,'42	938	....	....
Wings and the Woman (British) (formerly They Flew Alone)	RKO	303	Anna Neagle-R. Newton	Sept. 18,'42	94m	May 2,'42	903	....	1082
World at War	WAC	....	Documentary	Sept. 18,'42	66m	Sept. 5,'42	890	....	....
Wrecking Crew	Para.	4212	Richard Arlen-Chester Morris	Block 3	73m	Nov. 7,'42	994	986	....
Wyoming Hurricane	Col.	....	Russell Hayden-Bob Wills	Not Set	....	.....	....	1079	....
X MARKS the Spot	Rep.	204	Damian O'Flynn-Helen Parrish	Nov. 4,'42	56m	Nov. 7,'42	994	986	....
YANK at Eton, A	MGM	305	Mickey Rooney-Edmund Gwenn	Sept.-Nov.,'42	87m	Aug. 15,'42	915	726	1130
Yankee Doodle Dandy	WB	201	James Cagney-Joan Leslie	Jan. 2,'43	126m	June 6,'42	903	674	1082
Yanks Ahoy	UA-Roach	....	Bobby Watson-Ian Keith	Not Set	....	.....	....	1019	....
Yanks Are Coming, The	PRC	301	Maxie Rosenbloom-Mary Healy	Nov. 9,'42	65m	Oct. 3,'42	935	....	1130
You Can't Beat the Law	Mono.	....	Edward Norris-Jean Woodbury	Feb. 12,'43	61m	Jan. 30,'43	1137	1081	....
You Can't Escape Forever	WB	207	George Brent-Brenda Marshall	Oct. 10,'42	77m	Sept. 26,'42	921	898	1034
You Were Never Lovelier	Col.	4002	Fred Astaire-Rita Hayworth	Nov. 19,'42	97m	Oct. 10,'42	945	796	1174
Young and Willing	UA	....	William Holden-Susan Hayworth	Feb. 5,'43	82m	Feb. 13,'43	1170	663	....
Youngest Profession, The	MGM	....	Virginia Weidler-Edward Arnold & Guests	Not Set	81m	Mar. 6,'43	1189	1081	....
Young Mr. Pitt (British)	20th-Fox	316	Robert Morley-Robert Donat	Feb. 26,'43	103m	July 4,'42	914	....	....
Youth on Parade	Rep.	203	John Hubbard-Martha O'Driscoll	Oct. 24,'42	75m	Oct. 3,'42	934	....	....

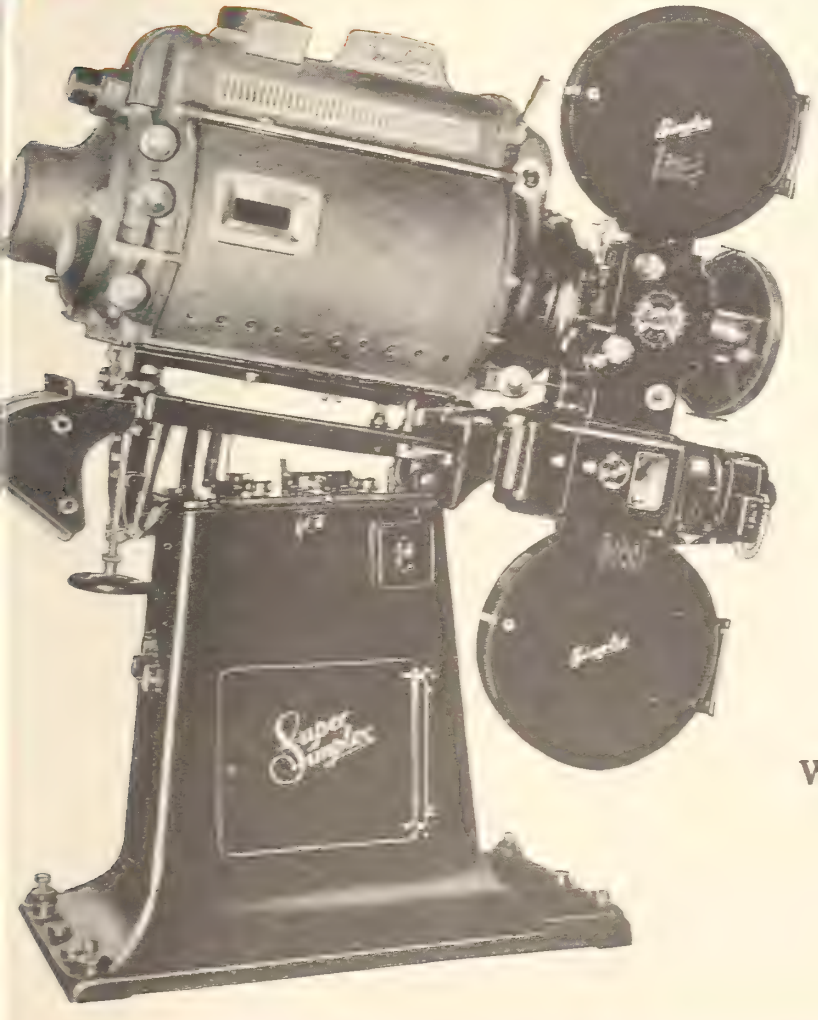
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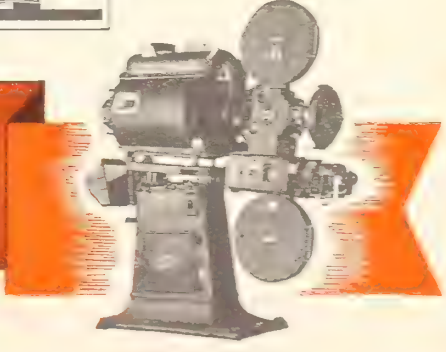
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"Heart-stirring story of American life. Abounds in humor, pathos, sentimentality, romance and the simple every-day things. Wholeheartedly endorsed without reservations." —KATE CAMERON, *Daily News*

BLACKFORD BALLYHOOS!

"Fine, simple, understandable, human. Mickey Rooney and Frank Morgan in two of their greatest characterizations. A lovely, living thing that you will take to your heart and cherish. Go to the Astor and get the story the way Clarence Brown's picture tells it. See it, hear it and feel it."
—G. E. BLACKFORD, *Journal-American*

CROWTHER PREDICTS CROWDS!

"Can't help but attract wide attention. Due for extensive popularity. Fine motion picture expression." —BOSLEY CROWTHER, *N. Y. Times*

WOWS WERNER!

"'THE HUMAN COMEDY' will get right inside of you, pull at your heart strings, evoke a satisfying chuckle or stir a memory of things you thought you had long forgotten. A refreshing experience. Fine and stirring. Something in it for everyone." —EDITH WERNER, *Daily Mirror*

MEMO FROM MISHKIN!

"An admirable achievement." —LEO MISHKIN, *Telegraph*

WONDERFUL SAYS WINSTEN!

"A very remarkable thing. Humanly rich. It's tonic. Truly wonderful. This picture stands up and bids for immortality."—ARCHER WINSTEN, *Post*

COOK CAPTIVATED!

"A glowing gem of a picture and the Astor has taken it over for what probably will be weeks and weeks. You might as well make up your mind now to get to 'THE HUMAN COMEDY.' Movie conversations are going to be full of it." —ALTON COOK, *World-Telegram*

CORBY CONVINCED!

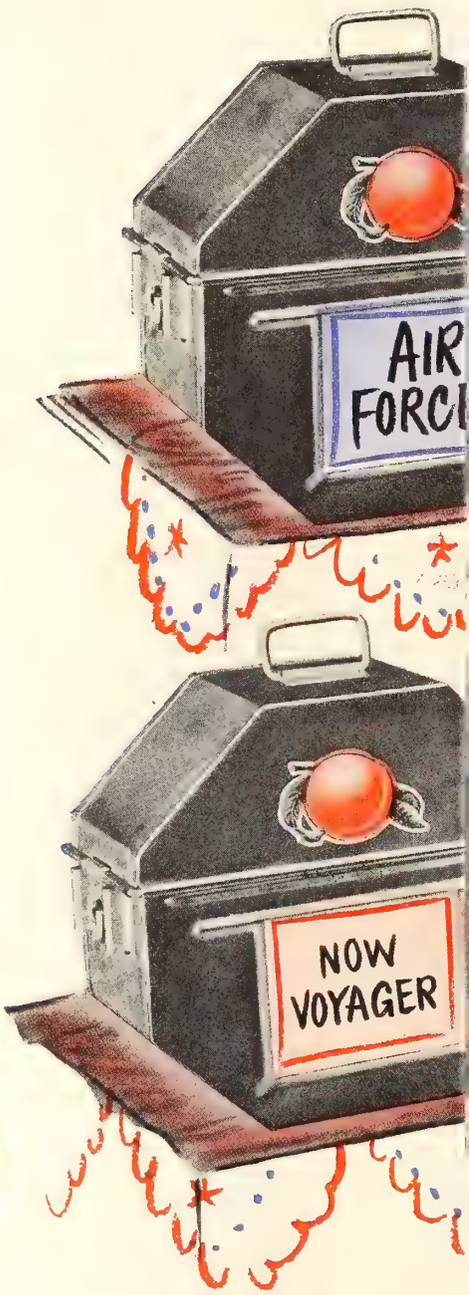
"A boon which will probably be extended right at this stand for a record run. Go to see 'THE HUMAN COMEDY'."—JANE CORBY, *B'klyn Eagle*

WILLIAM SAROYAN'S "THE HUMAN COMEDY" • Produced and Directed by CLARENCE BROWN • Starring MICKEY ROONEY • with FRANK MORGAN • James Craig • Marsha Hunt • Fay Bainter • Ray Collins • Van Johnson • Donna Reed • Jack Jenkins • Dorothy Morris • John Craven • Ann Ayars • Mary Nash • Henry O'Neill • From the Story by William Saroyan • Screen Play by Howard Estabrook

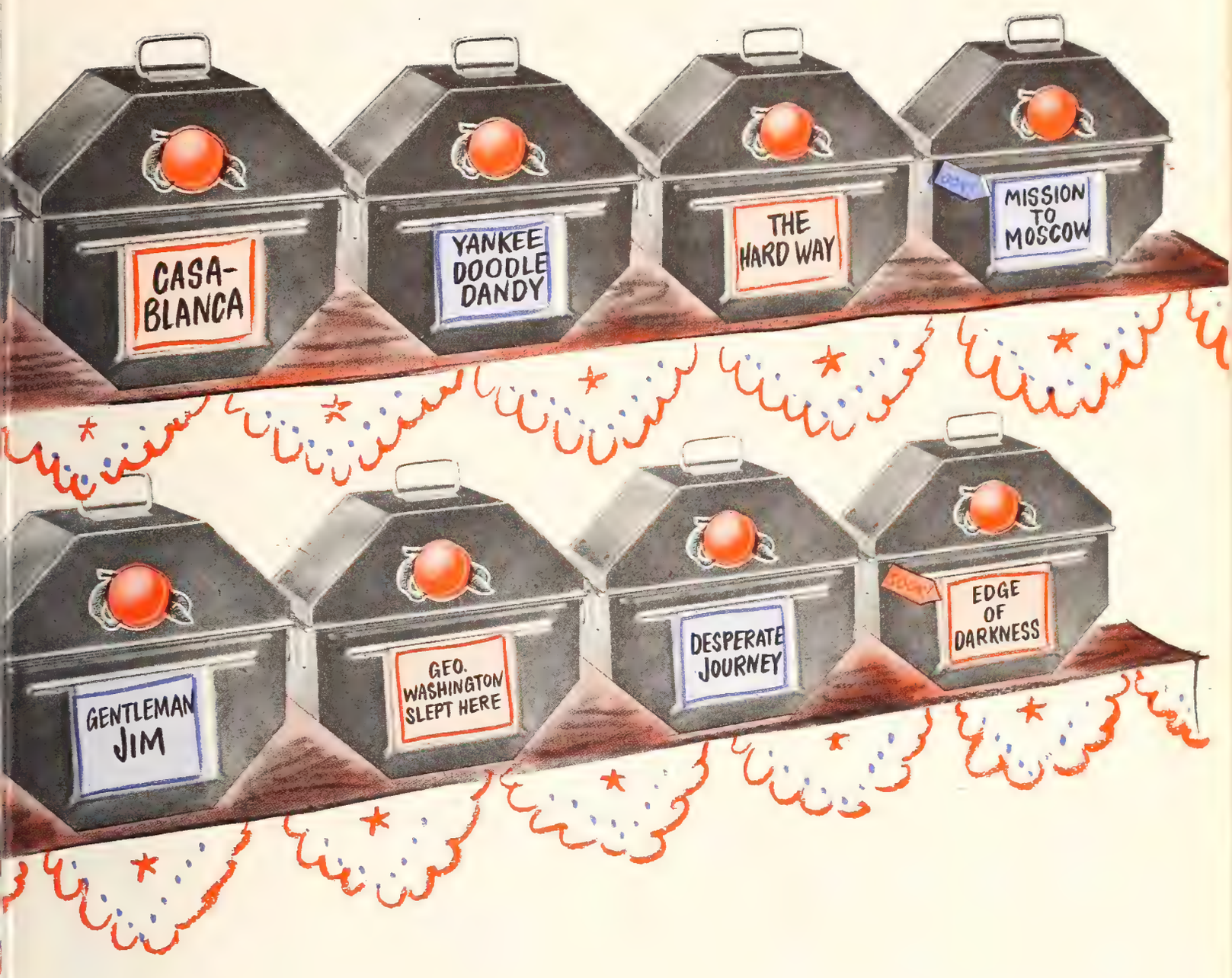
"Ho-hum! When all is said and done there's only one Metro-Goldwyn-Mayer!"



they're all Peaches...



HOLD ON TO 'EM



They're the biggest anywhere so be smart and get the most out of them! The only place you can find them this big is..

WARNERS

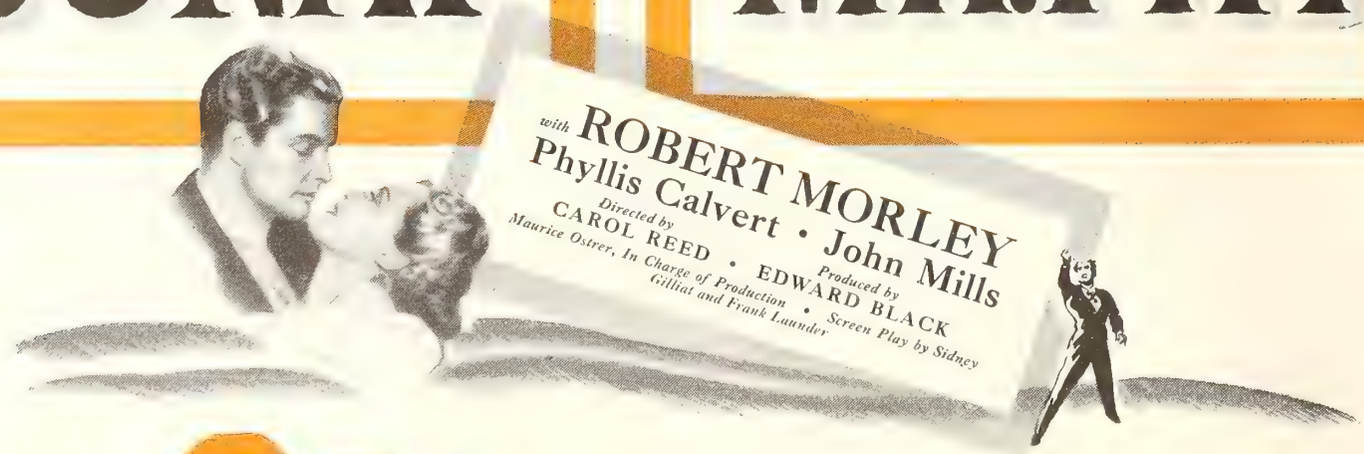
heavy Sugar

k L. Warner, *Executive Producer*

"Mr. Chips" is in the CHIPS again!

OPENED TO RECORD-SMASHING BUSINESS AT THE ROXY AND HEADED FOR A SENSATIONAL WEEK'S GROSS!

ROBERT DONAT *in* THE YOUNG MR. PITT



Again! 20th CENTURY-FOX HITS *the Jackpot!*

Sign up Quick—RED CROSS WEEK—Apr. 1-7

MOTION PICTURE HERALD

COLVIN BROWN, *Publisher* | MARTIN QUIGLEY, *President and Editor-in-Chief* | TERRY RAMSAYE, *Editor*

Vol. 150, No. 11 | March 13, 1943

THEY ARE GUESTS

BETTER showmen everywhere will be holding approval for Mr. Leonard Goldenson's urging that the motion picture theatre, in these war-rationed and restricted days, has such an opportunity as it may never have again to build continuing and profitable good-will among its customers, many of them new customers pushed into the box office by war circumstances.

Every observer must concur in the observation that in many of the retail businesses these days the customers are "being cuffed around and served with inferior products at high prices", as Mr. Goldenson remarked. "Probably," he added, in his address to the Quigley Awards luncheon gathering of showmen, "they get away with it now—but the public is not going to forget."

This is brought especially to mind just now by the report of a Herald reporter who last week adventured into an important Brooklyn theatre on "amateur night" when hoodlums in the gallery made the show impossible for civilized patrons. An appeal to the manager resulted in advice: "Come some other night". That way properties are ruined.

The motion picture theatre has not only to sell entertainment, but also the environment of entertainment—sometimes that is as good as the show, especially in this war crowded world. The theatre is the host.

OF THE PEOPLE

THAT declaration that the motion pictures are "Democracy at work", made by Mr. Charles Francis Coe of the Motion Picture Producers and Distributors of America, doing some able welkin ringing for the industry in a New York speech this week, is an assertion that needs to be kept in mind, and in print. Your editor has these many years contended from press and rostrum that *"if you do not like the movies, you do not like the United States"*. And that reminds one of those years ago when Mr. Will H. Hays engaged in giving currency to the remark that "nobody is for the pictures but the people". Later he observed that "everyone had two businesses—his own and the motion picture". Again, let it be set down that the motion picture has the authority of the customers. They have builded it by their preferences and choices at the box office and they, only, will maintain it.

INTERNATIONAL

FOR a full decade and a half the motion picture business has been highly international. The rising walls of nationalism in the pre-war period complicated the pattern. They complicate it now in many directions, affecting many aspects of American production. More recently the picture map has been overwhelmingly dominated by the areas of the English and American languages. This week a new and perhaps surprising move on the big checkerboard is reported in the news pages in the merger of the British production facilities of Metro-Goldwyn-Mayer and Sir Alexander Korda. It appears that Mr. Korda returns now to Britain to make pictures there. Meanwhile, it is indicated that he may yet, should he so elect, make pictures for release through United Artists, in which he continues to hold an interest. This indicates an opinion in certain authoritative quarters of this industry that "there'll always be an England", and also designs for the service of a post-war world. More will develop.

CASE REPORT

FROM those metropolitan areas that are reporting by wire daily or even hourly to the home offices of distribution we hear often and fluently, and mostly the tidings are of growing grosses, new records. That is where the rising munitions payrolls flourish. But way out yonder beyond the areas of today's hectic war industries there is another story. Here is a report, temperately phrased, from an exhibitor contributor to The Herald's "What the Picture Did for Me" pages:

"YANK AT ETON, A: Mickey Rooney, Edmund Gwenn — A good picture that was enjoyed by all those who got to see it, a small number due to the pleasure riding ban. We rural towns are really suffering. It really hurts when my rural patrons see me and say, 'We do want to come to the show so badly, as that is the only recreation we have, but they may take our gas tickets away.' I have worked hard to make this theatre, to keep my patrons from going to large cities to shows. And now where do I stand in the face of closing my doors? Played Wednesday, Thursday, January 27, 28.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage."

This is representative of a substantial area of this America, and people who count.

VICTORY GARDENS

A GREAT furore of attention in the press, and on the air, is being given to the subject of "Victory Gardens". Most curiously, the American screen seems to have no consciousness of the movement. It is the more peculiar since both the Office of War Information and the Department of Agriculture alike are so laden with messages for the screen. It would appear just possible that a lot of influential persons and officials are a bit remote from the soil. In England the Ministry of Information has prepared and circulated an exceedingly detailed series of pictures on how gardens are made and how crops are preserved and used. So far those have been exposed to view over here only by the Film Library of the Museum of Modern Art in New York. They are of real utility, of course, only on the soil of England. They do display, however, a special competency, and they carry no political or social implications.

—*Terry Ramsaye*

THIS WEEK IN THE NEWS

Disney Necessary

OFFICIAL designation as a key war production plant has been accorded Walt Disney Productions, Inc., at Los Angeles. It makes the home of Donald Duck and Mickey Mouse the first and only film studio to be granted such defense rating.

In February, 98.24 per cent of the footage delivered by the Disney artists was for the War Department, Navy, Coast Guard and other Government agencies, it was learned. Only 1.76 per cent was for theatrical exhibition. Hollywood scouts report that the studio and its war secrets are as heavily guarded as a powder mill and there are not a few gun emplacements guarding it and nearby aircraft plants.

Under the war rating the Disney organization is entitled to Selective Service deferments for key men and requires certificates of availability for all new employees, if hired from war plants. It also places labor relations directly under the War Labor Board. The studio is the first to operate under the labor-management principle, having set up a committee in the bargaining contract signed last October with the Screen Cartoonists Guild.

Other cartoon producers, also engaged in war work, are working on alignments with the War Manpower Commission labor-management machinery through the new Cartoon Producers Association, headed by Leon Schlesinger. The latest Government cartoon contract is an assignment from the Navy to George Pal to make three training films on "Aids to Navigation."

On the Fly

DESCRIBING the radio broadcasting industry as in the horse and buggy stage, James Lawrence Fly, chairman of the Federal Communications Commission, forecasts a super-duper machine that will provide every home with interference-free radio sound reception, color television and a facsimile report one of these years soon.

The super-duper will, says he, be the best there is in frequency modulation receivers and television mechanism. Frequency modulation sets and facsimile machines already are in use in limited numbers. Transition from civil to war production brought about these sets.

President Must Decide

THE DRAFT classification of a film and radio entertainer was appealed directly to the President for the first time on Monday. Major General Lewis B. Hershey, director of Selective Service, referred to President Roosevelt an appeal from a local board decision placing Kay Kyser, band leader, in class I-A.

The appeal was initiated by Mr. Kyser on the ground he was an essential worker in morale building activities. With his band he has been touring Army camps and Bond and war production rallies. Elmer Davis, director of the Office of War Information, backed up the request. Mr. Kyser is a consultant on the OWI radio advisory committee.

"We think he is doing more useful work now," Mr. Davis said, remarking that the musician is now 37 and if inducted into the Army would probably be made a band leader.

Douglas Meservey, head of the OWI radio committee, said that previously they had asked local draft boards to defer Bob Hope, Edgar Bergen, Nelson Eddy, Lanny Rose, Red Skelton, Freeman Cosden (of "Amos 'n Andy") and Harold Peary (the "Great Gildersleeve") as well as Mr. Kyser. Now, however, OWI will request deferment only for full-time salaried members of its staff in key positions.

STUDIO story buyers face book, play shortage Page 13

PARAMOUNT reports annual profit of $14,525,000 Page 14

23 CURRENT season films are given special handling Page 15

ON THE MARCH — Red Kann discusses relations with OWI Page 16

OWI films tell the world how folks in the U. S. behave Page 20

116 FILMS are sent to North Africa by U. S. agency Page 24

RULE exhibition is ineligible for deferment in draft Page 25

UNITED STATES and Canada plan to expand film cooperation Page 28

TRADE readjustments may follow British raw film cuts Page 35

EXHIBITORS of nation rally to support Red Cross campaign Page 37

FILMS are "democracy at work," Coe tells executives' meeting Page 40

PROTEST on taxes closes theatres in state in Mexico Page 46

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PICTURE GROSSES

With this issue Motion Picture Herald begins a new service of reports on the performance of principal pictures in indicative situations. The new department appears this week on pages 59 and 60, along with an exposition of the method.

Congress Acts

THE DISNEY plan to replace President Roosevelt's salary control order limiting salaries to $25,000 after taxes with a law freezing large salaries at their December 7, 1941, levels but permitting increases in lower salaries to $25,000 net this week was in the hands of the Senate Finance Committee.

The House of Representatives was scheduled to act on the measure Thursday.

The Senate committee was expected to take the same view as the House Ways and Means Committee, which pointed out, in reporting the bill, that the President had acted in defiance of the repeated refusal of the two committees to impose any limitation on income and in the face of assurances given in the Senate during debate on the Price Control Act that the measure did not afford an opportunity for such limitation.

Official Sanction

G-MAN J. Edgar Hoover will deliver a double barreled warning to the public against loose talk in a prologue and an epilogue to "Next of Kin," the British Ministry of Information feature which Universal will distribute.

"This film is not a true story," Mr. Hoover will say in the prologue, according to Universal, "but it well might be. It will show you that if people are careless of what they say, as the people in this film were . . . tragedy, death and disaster might well happen."

The film, now being cut and edited, is expected to be released soon.

Merger in Britain

METRO-GOLDWYN-MAYER and Sir Alexander Korda, producer of pictures in England for United Artists, have merged production interests, according to an official news release from MGM. The company has produced pictures in Britain but under the new arrangement Mr. Korda will take over all the MGM productions in England. Mr. Korda's own productions will, on the other hand, be distributed by MGM.

United Artists in New York announced that Sir Alexander was retaining his interest in that company but was silent on the matter of production and distribution.

Both interests have a notable record for successful productions and star finding. Sir Alexander brought Robert Donat, Charles Laughton, Vivien Leigh, Laurence Olivier, Sabu and Binnie Barnes to the screen. MGM made "A Yank at Oxford," "Goodbye Mr. Chips" and "The Citadel" and introduced Greer Garson, this year's Academy Award winner, to pictures. The forthcoming "Sabotage Agent," a topical spy drama, is their newest British-made offering.

The usual expressions of satisfaction over the new arrangement were evident in the news releases together with assurances of a maintenance of high production and distribution standards.

A dispatch to *Motion Picture Daily* from Hollywood Wednesday quoted Edward C. Raftery, U. A. president, as saying that United Artists' distribution facilities would continue to be available to Mr. Korda, should he want them, adding that "under certain conditions" Mr. Korda had the right to release through other channels.

"We have no quarrel with Mr. Korda," he said.

New Champion

MOTION pictures have a new champion in Representative Will Rogers, now serving his first Congressional term. Challenging recent criticism of the industry by his colleagues, Mr. Rogers spoke of his own experience of a year in the Army at Camp Hood, Texas, and asserted, "no industry has cooperated more fully with the war, its efforts and its purposes."

He quoted Colonel Lawton, Chief of the Army's Pictorial Division, who said, "I know of no other industry turning over to the Government items of war material absolutely without profit." He further said that the Signal Corps had yet to reject a single film from the Hollywood studios.

"I want the House to know what a tremendous aid these training films have been. I was recently in the Army. I was trained by these films. I later used these films to train other men. The use of training films has cut the training time by 30 per cent to 80 per cent," the new Congressman said.

In this issue

ON THE MARCH by RED KANN

In which he discusses the delicate matter of OWI relations, and some aspects of the Mickey Rooney situation and what it implies.

On page 16.

War Award

THE FIRST annual Quigley Award for War Showmanship is to be presented to the winner, Jack Matlack of the Broadway theatre, Portland, Ore., March 17th by Frank C. Walker, Postmaster General of the United States, at the request of Lowell Mellett, chief of the Motion Picture Bureau of the Office of War Information, and in behalf of Martin Quigley, president and editor-in-chief of MOTION PICTURE HERALD. Mr. Matlack is the first winner of a new award competition to be conducted, for the duration, by the Round Table Section of the HERALD. Mr. Matlack's winning endeavors as a showman supporting the war drives were during his prior employment with the Hunt Theatres at Medford, Ore. He has long been a contributor to the pages of The Round Table.

To the Nines

WHAT is maintained by the publicists of MGM as the "biggest all star picture of all time," "Nine Marines," will give extra pulsations to numerologists all and sundry. Nine directors will direct the nine sequences prepared by nine script writers. The nine stars have not been announced but the story is by A. Robert Hopkins who must, of course, have been born on the ninth month, and Edwin Knopf, who, of course, likes ninepins, is the producer. Long runs of nine months, or ninety-nine days, or a running time of ninety-nine minutes doubtless will be arranged by the nine best salesmen in the distribution staff.

The Battle . . .

HARRY BAUR, star of "The Golem," "Un Carnet de Bal," "Rasputin," "The Mad Emperor" and others, is the latest film victim of the Nazis. Film critics of Rio de Janeiro recently held a memorial service for Mr. Baur, reported executed by a firing squad. At the time, Free French sources in New York had no information other than that he was thought a "collaborationist"—and so they did not see why he should have been murdered.

El Septimo Arts, Mexican actors' journal, in its February 19th issue, elaborated on the Baur story, asserting he was one of a group of hostages shot because of sabotage. Free French spokesmen in New York Monday reiterated they had not heard of his execution, but added that word of his arrest had come through. He had been forbidden previously to act because he was Jewish, it was said.

SNAFU?

THE ARMY way of distributing films for the Signal Corps will be thoroughly studied by A. A. Schubart, manager of exchange operations for RKO, Col. K. B. Lawton, director of the pictorial division of the Signal Corps, announced Wednesday. Accompanied by Lt. D. R. Williams, from the office of the Chief Signal Officer, Mr. Schubart left at midweek to visit eastern and midwestern Army posts. He will study film libraries and the handling of training films. Mr. Schubart was selected at the recommendation of the War Activities Committee, which is interested in the survey from the point of raw stock conservation. His report will be made available to both the Army and WAC.

Davis in Charge

THE LAST word on all United States overseas propaganda, except in South America, has been given to Elmer Davis, director of the Office of War Information. On Wednesday the White House announced that the President had signed an order placing all propaganda activities, including such as were being conducted by the Office of Strategic Services, under the OWI. It ended reports of a tri-cornered rivalry between OWI, State Department and the OSS for the last word policy-wise on overseas film, radio, and press activity. Presumably the Office of Strategic Services under Colonel William J. Donovan will continue to gather information for the Joint Chiefs of Staff. South America remains the exclusive bailiwick of Nelson Rockefeller, Coordinator of Inter-American Affairs and his radio, film, press, etc., organization.

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THIS WEEK the Camera observes:



SPECIAL showing of "The Moon Is Down" at the Twentieth Century-Fox preview theatre in New York was attended by many, including: Spyros Skouras, president; Lady Hardwicke; Mrs. Jo Davidson; Torolv Kandahl, Norwegian information minister in New York; Jo Davidson; Sir Cedric Hardwicke, the film's star; Tom Connors, Twentieth Century-Fox sales chief; Annette Downs; Theodore Wessell, Danish Embassy.



AT "AIR FORCE" Washington premiere: Frank Murphy, Associate Justice of the Supreme Court, and Mrs. Gwendolyn Dewey.



MRS. J. J. PARKER, Oregon circuit operator, and service men at the $600 pool table she donated in Portland for their recreation.

HIS 35TH YEAR in the show business and 27th with MGM was celebrated by Leroy Bickel, MGM Dallas branch manager, at a Variety Club luncheon there. In line, below, are R. J. O'Donnell, national chief barker; Austin Strong, playwright; Mr. Bickel; C. C. Ezell, Texas Variety Club chief barker.





PROFITS from RKO's "Forever and a Day" will go to the National Foundation for Infantile Paralysis, the company announced last week in New York. Above, at the announcement: Basil O'Connor, Foundation president; Sir Cedric Hardwicke, British actor; N. Peter Rathvon, RKO president; Ned Depinet, RKO Radio Pictures president.



CLASS at Pathe News. Harold Bonafield, the newsreel's head cutter, demonstrates to New York University students film cutting and editing. Professor Robert Gessner, head of the university's film courses, watches at left.



FIVE-YEAR contract was signed recently by Arthur Levey, right, as president and general manager of the Scophony Corporation of America, television concern.



WOMEN managers appointed by E. M. Loew, seated, for his Massachusetts circuit: Mrs. Lucius Smith, Winchester; Ethel Donati, Boston; Mrs. Loyla McGhee, Beverly; Mrs. Lea Morin, Dorchester.



FIVE HUNDRED pounds (sterling), collected from Denham studio workers, is presented to M. Zonoff, of the Russian Embassy, by J. A. Rank. It went to the Russian Red Cross.

ACADEMY WINNERS

¶ OUTSTANDING achievements of and in the industry were memorialized last week at the Academy of Motion Picture Arts and Sciences annual banquet. See page 30.



William Goetz, 20th-Fox, presents to Louis B. Mayer, MGM, the award for "Mrs. Miniver," outstanding film.



Winners: Lt. Van Heflin, best support ("Johnny Eager"); Greer Garson, best performance ("Mrs. Miniver"); James Cagney, best performance ("Yankee Doodle Dandy"); Teresa Wright, best support ("Mrs. Miniver").



Mervyn LeRoy hands Carey Wilson of MGM award for "Andy Hardy" series.



John Farrow accepts from David Selznick an award on behalf of Australia.



Lowell Mellett, OWI, above; Walter Wanger, Academy president, below.



Mrs. Sidney Franklin accepts, for her husband, the Thalberg Award.



David Selznick gives Leonid Antonov of the U.S.S.R. a documentary award.



STUDIO STORY BUYERS FACE BOOK, PLAY SHORTAGE

War Forces Prices to New Highs, Causes Changes in Buying Policies

Hollywood's principal source of material, the book and play market, is suffering a serious shortage, and, coupled with war restrictions on the production branch of the film industry this basic source has been given greater importance and a consideration which it has not received since the beginning of the talking picture era. The job of selecting potential screen vehicles from available material is beset with innumerable problems resulting from the dictates of a war economy, home office story and play editors report.

War books and plays already have reached their peak. Large numbers of writers are in the armed services or engaged in war work, thereby reducing their creative output to a minimum for the duration. Supply and demand of the market has sent bidding prices to unprecedented figures. Officials of story departments for the major producing companies agree, however, that one yardstick, applied to purchasing before the war, is still applicable, "Is it a good story?" In a market which never has had rules for determining potentialities, even this gauge is not altogether dependable today, it was pointed out.

Raw stock restrictions, Hollywood's manpower shortage and other war factors are narrowing the field of story purchases. Not one major company is purchasing material to be put away on the shelf for production at "some future date." According to Richard Mealand, eastern story editor for Paramount, "we cannot afford to do that any more."

Mounting production costs, the uncertainty of future restrictions from the War Production Board or other Government agencies plus the market shortage have caused many readjustments in property buying, it was indicated by Henry Klinger, assistant to Bertram Bloch, story and play editor for Twentieth Century-Fox. Olin Clark, story chief of MGM, pointed out that editors must "weigh and evaluate properties" more carefully now than ever before.

All company spokesmen agreed, however, that "perishables," books or plays based on war action or having war background themes which are timely now but "may not be six months from now," present the greatest danger in considering purchases. No matter how good a book or play may be, if it is a "perishable," "our judgment tells us not to touch it," one editor said.

Historical Material Offers Difficulties

Although a number of best-selling novels on the current market are "period" stories, dealing with historical events of the United States and other nations, story editors point out that only a few of them will reach the screen. There will be few period pictures because of the WPB $5,000 ceiling on sets and the cost of costumes. This further narrows the field.

Subject matter dealing with the years before 1939, it was observed by Paramount's story buyer, presents further difficulties. In the light of present day events, there are few good dramas or romances available whose topics, completely divorced from war, would not seem "dated" on the screen. These stories practically fall into the classification of "period" pieces, he said.

Comedies, comedy-romances, mystery romances, horror stories are at a premium. There aren't enough "quality" stories in each of these categories to enable each studio to purchase a representative number from each group with which to build a backlog. Original screenplays, moreover, are regarded these days as "Klondike Gold."

Many War Films on 20th-Fox Backlog

"No one can forecast a 'trend' in film properties," Mr. Klinger observed. He said that 20th-Fox now has approximately 16 pictures on its production schedule which are war stories and that they represent about half of the total schedule. He indicated that most of these films would serve as a backlog for the 1943-44 season. The company is not buying any more war stories, "unless, of course, some book or play comes along that is particularly outstanding and we are able to obtain it."

The product shortage has placed greater emphasis on story purchases, Mr. Klinger said, for the reason that with fewer films produced next year and with extended playing time given to all product, distributors must have the material that is "going to stand up." No company can afford to buy "lightweight material" even for the so-called "B" product. The story has got to be better because increased attention will be given to it in production and distribution. "This," he said, "is doing away with the 'B' picture, which by the way is now being called an A-minor."

Paramount's story editor, however, reported the company would continue production on the so-called "B" product, including the William Pine-William Thomas action pictures. With a reduced production schedule, because of the WPB raw stock cuts, the company naturally is giving "greater attention to the bigger-scaled pictures as well as to the lower-budget films."

The war has brought about new techniques in production, he said, and "we are learning how to cut corners. Few features will cost more than $1,000,000 or $2,000,000 this or next season," he forecast, estimating that the bigger productions will average between $750,000 and $900,000. "As a result of leveling off at the top, we naturally are 'leveling up from the bottom,' thus spending more money on the 'B' film than we did before the war."

Paramount is buying any book or story, whether for a musical, comedy or drama, "that has good entertainment value." That is the primary consideration. Mr. Clark of MGM, and spokesmen for other major companies also pointed out that "entertainment quality" of a property is their only guidance today.

Indicative of this policy, it has been noted that all companies are seeking the "unusual" in subject matter. Story editors are going far afield from the routine novel, biography or play. Paramount, for example, purchased an article from *Collier's* recently which is now in production, known as "Girl's Town." Twentieth Century-Fox bought a short story for $25,000, one of the highest prices ever paid in this field, because the novel twist to the story had great screen possibilities. The company also purchased screen rights to a news dispatch which appeared in *Time* magazine, and an article about diplomatic couriers which was published in *Readers' Digest*.

Companies Backed Stage Plays

The Broadway stage, always an important source of screen material, this season figured prominently in the financial backing of at least two film companies, Twentieth Century-Fox and Columbia. The former backed Jed Harris' production, "Dark Eyes," and the English play, "Flare Path." It also will back "Highland Fling," now being rewritten and scheduled for production next season. Columbia backed "Nine Girls," "Janie" and "Counterattack," the latter adapted from the Russian, which recently caused a flurry on Broadway when its producer, Lee Sabinson, announced its closing. The play was taken over by Jules Leventhal and is continuing its run. Paramount is represented on Broadway with only one production, "Lady in the Dark," which returned for another run recently, with Gertrude Lawrence still in the star role. Warner Bros. backed "Sun Field" earlier in the season.

The forthcoming summer stock season, which this year is expected to be operated on a small scale, due to gasoline and other restrictions, will serve to introduce new plays and new authors for Broadway's 1943-44 season and, it is hoped, will also serve as grist for Hollywood's mill.

Warner Executives Back From Coast Meeting

Mort Blumenstock, advertising and publicity director, and Samuel Schneider, assistant to the president of Warner Brothers, returned to New York on Monday after conferences in Hollywood with Harry M. and Jack L. Warner and Charles Einfeld on 1943-44 product plans.

Ben Kalmenson, general sales manager, who also was present at the meetings, stopped off in Kansas City to confer with Hoy Haines, western and southern division manager, and is expected back in New York shortly. Norman Moray, short subjects sales manager, who is on a tour of the company's branches throughout the country, returned to New York for a short stay before resuming his trip.

Paramount Reports $14,525,000 Net

Loew Profit $2,449,056 in Quarter; Republic, C.F.I. Indicate Earnings

Paramount Pictures, Inc., this week reported earnings for the year ended January 2, 1943, at $14,525,000. Loew's, Inc., announced a net profit of $2,449,056 for the first quarter ended November 26, 1942. Republic Pictures estimated its net operating income for the first eight months ended December 31st, 1942, at $1,000,000, and Consolidated Film Industries, Inc., reported a net income of $504,351 for 1942.

Paramount's $14,525,000 earnings are estimated after interest and all charges including reserves provided for contingencies and provision for all Federal taxes. This amount includes $1,200,000 representing Paramount's direct and indirect net interest as a stockholder in the combined undistributed earnings for the year of partially owned non-consolidated subsidiaries and approximately $450,000 of non-recurring income. Earnings for the year ended January 3, 1942, were $10,251,242, including a $1,045,000 share of undistributed earnings of partially owned non-consolidated subsidiaries.

The company estimated its earnings for the quarter ended January 2, 1943, at $5,247,000. Due to receipt during this quarter of remittances from Paramount's foreign subsidiaries, this figure includes the company's share of film rentals and earnings of such subsidiaries applicable to the first nine months of 1942 to the extent not previously reflected in earnings during that period. During the first nine months of 1942, Paramount recorded such revenues only to the extent received or determined to be receivable in dollars.

Earnings for the quarter ended January 3, 1942, were $2,801,242.

There were outstanding as of January 2, 1943, 121,451 shares of cumulative convertible $100 par value first preferred stock. After deducting $728,706 of dividends accrued for the year on these preferred shares, the remaining $13,796,294 of estimated combined consolidated and share of undistributed earnings for the year represent $4.70 per share on the 2,933,717 shares of common stock outstanding on January 2, 1943, which compares with $3.41 per share for the year ended January 3, 1942.

Paramount To Redeem First Preferred

Estimated combined and consolidated and share of undistributed earnings for the quarter ended January 2, 1943, represent $1.73 per share on common stock outstanding, which compares with 94 cents per share for the corresponding quarter ended January 3, 1942.

The company announced in New York Monday that its board of directors authorized the redemption on May 10, 1943 of all outstanding first preferred stock and scrip not previously called for redemption, at $100.67 a share. Excluding shares designated for redemption on April 1, 1943, there are outstanding 51,171,363 shares of first preferred stock, including scrip. Shares called for redemption on May 10th, 1943, are convertible into common stock, to and including April 26th, at the rate of seven shares of common stock for one share of first preferred stock.

Paramount previously had called for redemption on April 1, 1943, one-half of its first preferred stock, amounting to 59,282 shares. These are similarly convertible into common stock, to and including March 18th, and to date 43,112 of these shares have been converted.

The $2,449,056 net profit reported by Loew's, Inc., was for the first quarter of the company's current fiscal year ended November 26, 1942. It compares with a net of $2,627,145 for the corresponding quarter of the previous year.

Operating profit for the quarter after subsidiaries' preferred dividends amounted to $7,392,457 this year, compared with $5,778,132 in the first quarter of the preceding year. Reserve for contingencies and depreciation amounted to $1,742,040 in the current year's quarter, which was approximately the same as in the preceding year's first quarter. Reserve for Federal taxes was $3,201,361 in the 1942 quarter, compared with $1,414,617 the year before.

Net income of $504,351 for 1942, reported by Consolidated Film Industries, Inc., compared with a net of $513,451 for the preceding year. The company's annual report showed net sales of $6,700,358 for 1942 and costs of $6,183,793, with miscellaneous income of $396,858. Provision for Federal taxes was $300,000.

H. J. Yates, president, said in his annual report that all of Consolidated's bank loans, aggregating $800,000, were paid by the company in November, 1942, and all notes discounted with banks, aggregating $260,000, were paid during the year.

Republic Income Was $428,549 in Year

Net operating income for the first eight months ended December 31, 1942 of its current fiscal year was estimated by Republic Pictures at $1,000,000 before Federal taxes, Mr. Yates informed stockholders of Consolidated last Friday. The latter company owns 47 per cent of the outstanding capital stock of Republic and owns one-half of the stock of Cajo Company, Inc., which owns 36 per cent of the Republic capital stock outstanding.

Republic reported net operating income of $428,549 for the fiscal year ended April 30, 1942, before reserves for contingencies. Loan indebtedness of the company to Consolidated amounted to $4,269,094 as of December 31, 1942, after a reduction in the amount of $626,475 during 1942. Its indebtedness to Consolidated for laboratory work and accessories at the end of 1942, additionally, was reduced to $111,666 during 1942.

Mr. Yates said that Consolidated makes loans to Republic weekly to finance production and distribution. A further substantial reduction in Republic's loan indebtedness to Consolidated may be expected in 1943, the report indicated. Consolidated continues to receive a large volume of film laboratory and accessory work from Republic. All Consolidated plants have orders on hand in excess of capacity. Extension of plants is under way.

WPB Clarifies Raw Film Order

Clarification of the War Production Board's raw film stock limitation order with respect to the filming of Army and Navy pictures was issued to film manufacturers Monday by WPB officials in Washington. The WPB declared that manufacturers were not required to supply the Army and Navy from film produced by them for civilian use, and amended its limitation order to make clear that the only way the military and certain other preferred purchasers can obtain film from manufacturers is on schedules of production and distribution approved by the Director General for Operations.

In New York, the clarification of the ruling was welcomed by representatives of film manufacturers and distribution officials, who observed that it should have an appreciable beneficial effect on industry supplies.

The WPB explained that some manufacturers had misinterpreted the original order as requiring them to turn over motion picture or other film they were producing for civilian consumption on any order sent in by the Army or Navy.

Home office spokesmen would not venture an estimate of the amount of raw stock that has been diverted from industry channels heretofore to meet Army and Navy orders over and above available supplies for military uses, but they indicated that the amount was "substantial."

The new procedure will not, of course, increase the amount of raw stock available to the industry, it was pointed out. However, it will merely add to the assurance that the footage allocated to the industry will be on hand when it is needed and that the industry will not have to wait for its film because of the heavy demands of the Army and Navy for stock.

Kastner Leaves OWI To Join Columbia

Lacy W. Kastner, formerly general manager in Europe for United Artists, has resigned as chief of distribution for the overseas motion picture bureau of the Office of War Information, effective March 15th.

Mr. Kastner will join the foreign department of Columbia Pictures as special home office representative assisting Joseph McConville, foreign sales manager. He will continue, however, as a consultant on distribution for OWI.

It was reported on Wednesday that Charles Goldsmith, of the Metro-Goldwyn-Mayer foreign staff, would be named supervisor of OWI distribution by Robert Riskin, head of the unit.

Simpson, Clift Head British Exhibitors

Henry Simpson of Lancashire on Tuesday was elected president of the British Cinematograph Exhibitors Association.

The London meeting also elected Sidney Clift vice-president.

Service of W. J. Speakman, retiring president, was praised, and Lord Riverdale, a guest speaker, thanked the British film industry for its collection of £202,491 for the R. A. F. Benevolent Fund.

23 OF CURRENT FILMS GET SPECIAL HANDLING

Big Pictures Given Extra Attention Exceed Totals of Previous Years

by JOHN STUART, Jr.

"Colossal" is the word which motion picture distributors might once have used to describe some of the key features of the current season.

But today these films, most of them in the million dollar production bracket, are being described as "big pictures, or "specials." These are the releases which are the key to each of the blocks offered in Consent Decree pattern by at least three distributors. They are the extraordinary pictures which are being sold singly, at special percentage terms. Often they receive a roadshow and an extended exploitation buildup such as was used but rarely in the past.

At least 23 of the pictures released since the season began in September can be classed in the "big" group, by reason of the unusual sales attention and exploitation which they received. A dozen have been given distinct sales attention verging on the meaning of the term "special" as defined by the Consent Decree. Others were sold as block leaders or singly.

The prospect for the balance of the season is for as many, or more, "super-releases." All of the major distributors have reported unusually large backlogs of product for summer or next season release. MOTION PICTURE HERALD'S Hollywood bureau reported a backlog of 162 completed pictures and 35 in work, in the issue of February 27th.

Of these at least a score appear certain to rate special designation. Half of them appear likely to be sold alone, with special terms and exploitation.

There is evidence that in most instances the top bracket product is justifying the special attention, and often special prices, assigned it by the distributors. On February 6th in MOTION PICTURE HERALD, sales managers said that for the first four months of the new season holdover time had increased as much as 100 per cent in key first runs and up to 200 per cent in split week subsequent situations.

Film Entertainment Hitting New High

Financial statements for the first part of the new film year bear witness also that motion picture entertainment is reaching a new high. Paramount this week reported a 1942 net of $14,525,000. MGM listed a net of $2,449,056 for the quarter ended November 26th.

Distributors are not alone in this boom, however. Circuit reports, and holdover and gross notations from virtually every key release center show unprecedented business. It is attributed by distributors to the "big" pictures.

Distribution executives are always reluctant to discuss the specific terms on which they are selling particular releases. The consensus of their comments shows however, that the number of high percentage pictures is substantially ahead of a comparable date in the 1941-42 season.

Specifically classified as "specials" this year, and generally sold on an advanced percentage basis, are:

"Random Harvest" and "The Human Comedy," MGM; "Commandos Strike at Dawn," Columbia; "Holiday Inn" and "Star Spangled Rhythm," Paramount; "Pride of the Yankees," "Bambi," "Saludos Amigos," "They Got Me Covered" and "Hitler's Children," RKO; "Tales of Manhattan," "Black Swan" and "The Immortal Sergeant," Twentieth Century-Fox; "In Which We Serve," United Artists; "Arabian Nights" and "Shadow of a Doubt," Universal, and "Yankee Doodle Dandy," Warner Brothers.

Adhere to Decree Order On Trade Showings

In addition to these, each company, according to its sales policy, has given special attention to those pictures which were selected as leaders of particular blocks. The five distributors who were party to the Consent Decree have adhered to its provisions of grouping and trade showing. United Artists, Columbia and Universal on various pictures, however, have also followed the pattern of the Big Five in giving special classifications.

Leaders in Metro's two blocks have included "For Me and My Gal," "Somewhere I'll Find You" and "Stand by for Action." Paramount keyed its first four blocks with "Wake Island," "Road to Morocco," "The Palm Beach Story" and "China."

RKO's specials included pictures released for Walt Disney, Samuel Goldwyn, and in the case of "Hitler's Children," for Edward Golden. By the terms of these arrangements they are generally sold singly on special percentage deals.

Twentieth Century-Fox, in addition to the above listings has given particular attention to "Life Begins at 8:30," "Springtime in the Rockies," "Iceland" and "Footlight Serenade."

Warners, with the exception of special handling this year for "Yankee Doodle Dandy," and last year for "Sergeant York" continues its policy of individual sales treatment for every release. A company spokesman pointed out that production talent has been concentrated on the release of an average of three pictures per month.

Higher prices have been asked for each picture, he said, with several selling at 40 per cent and half a dozen or more at 35 per cent. Proportionately, however, Warner salesmen said, the caliber of company offerings has been substantially above that of any previous year. They pointed to the announced Warner policy of concentration of resources on the best possible grade of films.

Pictures cited as examples included "Air Force," "Casablanca," "Gentleman Jim," "Now Voyager" and " Across the Pacific."

While it is impossible to generalize on a national scale, reports from circuit buyers, independent exhibitors and the distribution companies themselves indicate that the number of straight percentage pictures is considerably ahead of former years. Except in a few special deals with circuits or small subsequent run independents it is generally admitted that the best pictures are now being sold on a strictly percentage basis.

Asking price on the biggest of the "big" pictures lends from upwards of 30 per cent to 40 or more. Several companies, including Warners, MGM and Paramount are reported to be asking exhibitors for 50 per cent on their designated specials.

Last year the five consenting distributors sold only nine specifically designated specials, under the terms of the consent decree. They included "Mrs. Miniver," "Louisiana Purchase," "Reap the Wild Wind," "Dumbo," "Ball of Fire," "Fantasia," "How Green Was My Valley," "This Above All" and "Sergeant York."

Additionally, at least 18 pictures, including those of, the "little three" distributors, were given special attention. Among titles on this list were "Kings Row," "One Foot in Heaven," "The Man Who Came to Dinner," "Saboteur" "The Gold Rush," "My Gal Sal," "To the Shores of Tripoli," "Woman of the Year," "Birth of the Blues," "Honky Tonk" and "Suspicion."

This compares with the minimum of a dozen specials and some 23 "big" pictures released in the first six months of the current season.

Product already in view on the distribution horizon indicates that at least 12 pictures now tentatively scheduled for release in the late spring or summer will be "big" items. They certainly will receive unusual exploitation attention and probably will be classed in special sales brackets.

Included on this list, according to home office reports, are Warners' "Mission to Moscow," "This Is the Army," "Watch on the Rhine" and possibly "Arsenic and Old Lace"; "Flesh and Fantasy" from Universal, and perhaps their new "Phantom of the Opera" version.

Companies Indicate Big Pictures

United Artists has "Stage Door Canteen" from Sol Lesser, and "Victory Through Air Power," by Walt Disney, as important prospects. Columbia soon will release Jean Arthur in George Stevens' production of "The More the Merrier," and has "The Desperados" for April and "Destroyer" for June.

Twentieth Century-Fox has the color musical, "Hello, Frisco, Hello," "The Moon Is Down," by John Steinbeck, and perhaps "Jane Eyre" as leaders for its sales department. The prospective RKO list includes "This Land Is Mine," "From Here to Victory" and "A Lady Takes a Chance," with Jean Arthur.

Two very important pictures from Paramount are its version of the Ernest Hemingway book, "For Whom the Bell Tolls" and the musical, "Dixie." Metro is not revealing immediate plans beyond the special campaign for "The Human Comedy," soon to get under way, and probable special attention to "Keeper of the Flame" with Katharine Hepburn and Spencer Tracy.

ON THE MARCH

by RED KANN

HOLLYWOOD

IT will rate us no cheers to observe the prime significance of the Academy Awards dinner was not the designation of Greer Garson as the First Lady, James Cagney as the best actor and "Mrs. Miniver" as the picture of the year.

While the top winners were discounted long before the decisions were revealed, this did not necessarily detract from their importance in this competitive neck of the woods. Nor did it dull the interest of the public in the results of the annual race. But there was something else, a something else which reaches far beyond the outer boundaries of the excitement compressed into the overcrowded and uncomfortable confines of the Cocoanut Grove that night.

There was a letter from Franklin D. Roosevelt. Addressed to Walter Wanger, president of the Academy, and read by Donald Crisp, all of it was complimentary. Much of it, however, was geared to another key as this emphasizes:

"In total war, motion pictures, like all other human endeavor, have an important part to play in the struggle for freedom and the survival of democracy. Those who have achieved highly in motion pictures at this time have contributed greatly toward that end.

"It is a matter of deep satisfaction to me, as it must be to you, that we have succeeded in turning the tremendous power of the motion picture into an effective war instrument without the slightest resort to the totalitarian methods of our enemies. We have preserved, and shall continue to preserve, the right of free expression which is so distinctly the mark of the democratic way of life. We are able to do this by voluntary cooperation of the motion picture industry and the Government because all of us have a common goal of our own free choice . . . no one has a greater stake in victory than you whose profession is so bound up with the maintenance of the American tradition of free communications."

Many angles might be read into the background. Until recently, Lowell Mellett met resistance at some studios over OWI's desire to check scripts and to advise on the addition, deletion or revision of story material, and slants. He had been insisting this indicated no censorship, informal or otherwise, but merely an acceptance of the industry's voluntarily extended offer of a year ago to do what it could on behalf of the war effort. At the Academy dinner, he retraced the ground once more, recognized the concern about censorship was "natural," stated preservation of freedom of expression was one of the objectives of the conflict and closed his address with the flat statement "the Government is not going into the motion picture business."

There Are Doubts, Many Hopes

IT is being only factual to report some here think the Government already are in, that others continue to wonder, and that coupled with the uncertainties most certainly travels the hope the industry will not be snarled in knots of governmental directives, however well-intentioned they may be.

Those angles in the background might include reflections on whether or not the President's clarifying language was induced by the difficulties which have resisted Mellett. No pretense at inside information is being offered, yet it could make sense that the decided reassurances which FDR's message impart spring from the need to tell Hollywood and the rest of the industry the fundamental right of expressing themselves freely faces no jeopardy. Even in war.

When the President states he knows the industry will not fail the American people and the cause of democracy, actually he charges it again with strict observance of its duty. He also voices confidence that past performances will be matched certainly, and possibly outstripped, by future delivery.

Nevertheless, there is a long and difficult road to travel. The progress, or the lack of it, to a great extent depends upon the attitude of Mellett's office. It depends upon a deeper understanding of the problems peculiar to the industry. It depends upon a recognition of the distance that can be traveled by a business which deals with entertainment and operates pretty much today as it did in peacetime. It depends upon appreciation of the added facts which are that this business is making, advertising, selling and exhibiting its product in the second year of war largely as it did before Pearl Harbor, despite restrictions of critical materials, physical and human alike. It includes the understanding that this industry plays a vital role in aiding the war without being a war industry in the terms of the ordinary definition; that, as long as the normal commercial function is continued, the problem continues to be specialized.

On the other side, it is fair to state there can be little gained in an atmosphere of suspicion. If the industry, constituted as Hollywood for this purpose, wants to help further, it must maintain an open mind. It should accelerate its cooperation at least until the case history of industry-OWI collaboration demonstrates the effort was thoroughly applied and found unworkable.

This sounds like a very pat formula. It may not be so pat. Yet, having asked OWI to establish an office on Hollywood's doorstep, two-way traffic ought to be maintained until and if the time arrives when bottlenecks cannot be dissolved.

Rooney, and Clarification

MEANWHILE, bouquets handed down from high places turn into strange fruit in one respect anyway. Films play a tremendous part in amusing and sustaining the public, a necessary function in times like these. The OWI, for example, views the excellent, "The Human Comedy" as an outstanding contribution to a better understanding of the home folks by friendly and on-the-line peoples overseas. Of course, someone else could have played Mickey Rooney's pivotal role. Whether as well is another matter entirely.

Some technical classifications of manpower at the studios are draft-exempt. Actors, including Rooney, are not. Thus, Hollywood is befogged and bewildered over the Government's cheers for a rousing industry and failure to consider the practicalities of a situation denuding the studios of male stars. Metro's move on Rooney arrives belatedly, therefore, yet it finally arrives.

There is no consolidated opinion here on the wisdom or the foolhardiness behind the application seeking deferment for the duration. The usual two schools of thinking are around once more, but the point is the test ought to have been made and now is. Win or lose, the industry is privileged to know where it stands. Where dilly dallyings once prevailed, the attitude now is one of we-want-to-know.

Those yells you may be hearing are ours.

After the Oscars Are Over

IT'S custom. Now that the Academy dinner is gone and Oscar is a name for the mothballs until the end of '43, the conversation pieces still linger.

The evening was stuffy, jammed, dull and probably the latter because everyone had done his own correct calculating. Everyone, too, has his own ideas on how this No. 1 event in Hollywood ought to be managed. For instance:

The demand for tickets was overpowering. What with strategists, politicians and soft corns, the seating problem was worse. This gives Academy managers headaches and causes them to lose weight.

One phase of studio over-indulgence manifests itself in terms of the press, the result being 196 Oakleys were handed out for a dinner which one who should know figures it requires 35 to place on the wires for the world press. At an outlandish 196 and an overload of 1,225 at the scene of the jam, the problem facing the Academy on the paid customer was pretty obvious.

Regardless of over-indulgence or sundry reasons, it seems pretty obvious, too, that a press ticket means a guest and a guest means an automatic obligation on the host to take proper care of him. This year, the press evidently was better accommodated than in other years, according to several local authorities. But it was evident as well that the job was not all it could have been.

This may appear to be an insular matter of no interest beyond

[*Continued on page* 18]



"I Pledge" ALLEGIANCE..."

Pledge

TO THE THEATRES DIVISION, WAR ACTIVITIES COMMITTEE,
MOTION PICTURE INDUSTRY, 1501 Broadway, New York

EAGER to support the indispensable services rendered by the American Red Cross to our fighting men, I pledge my complete co-operation in the Red Cross War Fund Week to be conducted by the Motion Picture Industry, April 1-7, inclusive.

In order that the audience collections to be made in my theatre at every performance during the week will bring the greatest results we have ever achieved, we will exhibit both the special Red Cross Trailer and the one reel Red Cross Short to be provided free. We will publicize the week in our advertising and make suitable displays.

It is understood that my local Red Cross Chapter is to receive 100% of all the funds collected, the receipt for which I will forward promptly to the War Activities Committee for the purposes of an Industry-wide record.

RED CROSS WAR FUND WEEK

APRIL 1ST THRU 7TH 1943

MOTION PICTURE INDUSTRY

(If you operate more than one theatre, please list them, individually, on the reverse side.)

SIGN AND RETURN AT ONCE TO YOUR DISTRICT RED CROSS WAR FUND CHAIRMAN

(Signed) _____

_____ *Theatre*

_____ *Address*

_____

SIGN TODAY! FOR YOUR COUNTRY! FOR YOUR BOYS!

Send it at once to your District Chairman!

Albany	Lou Golding
Atlanta	W. K. Jenkins / Oscar C. Lam
Boston	M. J. Mullin
Buffalo	A. Charles Hayman
Charlotte	H. F. Kincey
Chicago	Edwin Silverman
Cincinnati	Ike Libson
Cleveland	William N. Skirball
Dallas	R. J. O'Donnell
Denver	Rick Ricketson
Des Moines	A. H. Blank
Detroit	E. C. Beatty
Indianapolis	Harry Katz
Kansas City	Elmer Rhoden
Los Angeles	R. H. Poole
Memphis	M. A. Lightman
Milwaukee	Harold Fitzgerald
Minneapolis	John J. Friedl
New Haven	I. J. Hoffman
New Orleans	E. V. Richards, Jr.
New York City	Harry Lowenstein / Fred Schwartz
Oklahoma City	L. C. Griffith
Omaha	Joseph Kinsky
Philadelphia	Jay Emanuel
Pittsburgh	M. A. Silver
Portland	Albert J. Finke
St. Louis	Fred Wehrenberg
Salt Lake City	John Rugar / Tracy Barham
San Francisco	B. V. Sturdivant
Seattle	Frank Newman
Washington	W. F. Crockett / John Payette

TRAILER BY CAPT. EDDIE RICKENBACKER! GRATIS POSTERS! CAMPAIGN BOOK! PUBLICITY MATS!

ON THE MARCH

(Continued from page 16)

the bordering mountains, but there is to consider the whole matter of press relations, whether resentments will rankle and whether rankled resentments are apt to collect their linotype of flesh. In order to remove this criticism from the personal, we add very quickly now that this is not a private beef. Our own Oakleys placed us at an excellent table, as the crow flies not far from M-G-M. That's really making progress in Hollywood.

For what it may be worth beyond amusement, Philip K. Scheuer of the Los Angeles *Times*, leading paper of Southern California, came up with this:

"Guests were squeezed so tightly, in fact, that when Miss MacDonald let loose with the national anthem, they were able to rise with only the greatest difficulty. This was particularly true of the so-called 'gentlemen of the press' who were largely segregated in a walled area located three hours by pack train from the floor in what was placarded 'Corridor 21'. It was promptly renamed the Polish Corridor.

Awards Dinner "Has Outgrown Itself"

"This writer, who is what is laughingly known as your reporter for the event, sat face to face with the ladies' powder room and is able and willing to furnish a complete list of the stars who passed in and out during the evening. The price for this information is one Oscar, new or used."

What Scheuer might have added was this: Not only was it patriotic to rise to Miss MacDonald's national anthem. It was also heroic and practically impossible.

Hollywood's annual dinner party, with assorted Oscars for dessert, appears to have outgrown itself. Only a fraction of those who want to go, get there when it can be otherwise. The awards affair need not be a dinner at all. If the public will patronize the Philharmonic Auditorium and its 2,700 seats to hear Marian Anderson, the industry certainly will fill it for its own party. If that auditorium won't do, the Shrine Civic Auditorium—capacity 6,700—might. Too, there ought to be reserved seats, but no dinner and trimmings persuading those who should know better to be impolite to their invited speakers. If the Academy won't go for this on its own, the OPA and its frown on banquets probably will determine the issue anyway.

Urges Extensive Representation

One more point. In these days of labor-management successes in many industries, there is reason to democratize the Academy dinner to embrace the unknown and the unsung of all studios who never get a peek. If the awards represent Hollywood selecting its winners through democratic voting processes, the constituents ought to be permitted to applaud their own candidates. It is anything but that way now. Anything but.

Messages to the Academy from the President, Frank Knox of the Navy Department and Donald Nelson of the War Production Board were made available about noontime on the day of the dinner. Thus, the press was entrusted with a White House release in advance, but it couldn't get the Academy winners.

The Casablanca conference was in newspaper hands approximately twenty-four hours before official release. That same press had to wait until 12.56 A. M., Pacific War Time, to learn it was Miss Garson for the woman. A. M. newspapers along the Atlantic seaboard generally went to bed without the full story.

However, war news was cut to small display in the final edition of the Los Angeles Examiner. Blazoned across the page in type about four inches high was The Word about Garson, Cagney, et al.

■*Bob Hope, getting close to an acute local situation, said he intended being nice to producers because some of them might be opening up butcher shops one of these days.*

He failed to get an Oscar last year, he said, because the Academy was short of metal and he was short of talent.

His comment on the shortage of young leading men was this:

"Can you imagine Hedy Lamarr waiting to be kissed while a middle-aged leading man takes time out to plug in his heating pad?"

ResumeFullTime In Connecticut

Motion picture theatres in Connecticut resumed seven-day operation, following the lifting of the state's voluntary one-day closings on March 8th. The order came from Governor Raymond E. Baldwin, who had requested the closings six weeks ago to conserve fuel oil.

Considerable relief to operators of theatres was immediately apparent, especially since the lifting of the restriction was coupled with the end of the enforced pleasure-driving ban. Advertisements in the Hartford papers by Warner Brothers theatres and the Loew's Poli circuit announced that theatres would operate on a full-scale basis.

During the five-week period, as much as a 50 per cent decrease in the volume of business, including theatres, was estimated in many of the small communities, beach towns and rural areas, where it was claimed that the hardships of transportation under the driving ban and the one-day closings had hit weekly grosses. Downtown theatres in New Haven suffered less than neighborhood houses, however. There had been considerable criticism during the early days of the closing order, it was reported, based on the fact that theatres which were in buildings generally required heating, and although the plan failed to save an appreciable amount of fuel, a 10 to 15 per cent loss in business was suffered.

The over-all effect of the conservation program was successful, nevertheless, and brought favorable comment from Governor Baldwin. "Conditions now warrant the reopening, although there are still a few good kicks left in old man winter," he said. "I am deeply appreciative of the willingness of the business places of the state who cooperated in this matter. Their helpfulness indicates the cooperation which a voluntary request receives."

MacKenty New RCA Director

John Gilman MacKenty has been elected a director with the title of vice-president and general manager of the Radiomarine Corporation of America, it was announced last week by Charles J. Pannill, president of the company. Mr. MacKenty was formerly assistant to the vice-president of the Radio Corporation of America in charge of the RCA Laboratories.

MATLACK HEADS PORTLAND DRIVE

Jack Matlack, winner last week of the first Quigley War Showmanship Award, has been appointed chairman of the amusement industry section of the Red Cross war fund campaign in Portland, Ore. Mr. Matlack is publicity director for the seven J. J. Parker theatres there. During 1942, he had charge of publicity for the George A. Hunt houses in Medford, Ore.

He is also a member of the Oregon War Savings Staff and of the local WAC.

Dunphy Urges WPB Avoid Film Dual Problem

by FRANCIS L. BURT
in Washington

Holding that the Government has no place in the settlement of intra-industry controversies, Christopher J. Dunphy, chief of the War Production Board's amusement section, last week warned board officials against injecting themselves into the double feature situation.

Mr. Dunphy's report, submitted to N. G. Burleigh, chief of the service equipment section, was his last official act as he resigned to join his wife, seriously ill in Palm Beach, Fla., turning his desk over to Allen G. Smith, his executive assistant, who will serve as acting chief of the section.

Both leaders in the film industry and editors of the more prominent trade papers were agreed that the double feature "is a very controversial issue and one not brought about by the war," Mr. Dunphy declared in summarizing the results of two months' study of the subject.

Pointing out that in some sections theatres operate solely on double features and in others exclusively on single pictures, he explained that the practice in any area is determined by local competitive conditions.

"The War Production Board's interest in the exhibition of motion pictures in theatres is only from the standpoint of conservation of materials," he cautioned. "It should not set up or designate trade practices for the exhibition of motion pictures.

"The theatre owners themselves should be allowed to settle their own operating problems until such time as it has been proved that they are wasting materials. At this writing, they are continually improving their theatre operations to the extent that they are actually conserving materials.

"Very little equipment and material would be conserved by the elimination of double features. An appreciable amount of film could be saved by cutting down the number of pictures available to theatres; but the saving of film is now being accomplished by Limitation Order 178, issued by the War Production Board January 1, 1943. By strict administration of this order, picture production will be cut progressively because of curtailment of film allowances to the motion picture industry, making fewer pictures available to the theatres.

"This may in itself eliminate double features," he concluded, "due to the reduced number of pictures available to theatres for exhibition purposes."

A SALUTE TO THE EXHIBITORS OF AMERICA!

At this moment, as the results of the March of Dimes drive pour in, I wish it were possible for me to shake the hand of every exhibitor and theatre worker who participated in this grand effort. I would like to thank and congratulate each of you personally on the splendid job you've done.

While the returns are not all in, indications are that the total collected may exceed that of last year—a remarkably fine showing.

And such a result could only have been attained through the generous, earnest work of exhibitors throughout the country.

As chairman of the national committee and on behalf of my associates, I thank you exhibitors of America from the bottom of my heart. Again you have reflected credit upon our entire industry.

You did the work; you produced the results; to you goes that satisfaction which comes from helping those who need help.

The National Foundation For Infantile Paralysis asks me to extend its deep gratitude.

And, through Mr. Basil O'Connor, I have the privilege of conveying to you—each and everyone of you—the deep, personal appreciation of President Roosevelt, sponsor of this fine charity.

Please hurry your final accounting to your state chairman, so we may complete the job and tender the final checks as quickly as possible. The total will be announced when the certified accountants have completed their work.

NICHOLAS M. SCHENCK
National Chairman, Motion Picture Committee 1943 March of Dimes



"THANKS TO ALL!"

P. S.—And now let's all work together again for the success of the Red Cross Drive.

OWI FILMS TO TELL WORLD HOW U. S. FOLK BEHAVE

Plans Factual Subjects to "Dispel Fanciful" Ideas About This Country

If the world abroad hitherto has pictured the United States as a land of gangsters, cattle thieving cowboys and raucous slang, it soon will learn better.

The Government are about to set cameras rolling en masse on a program for the production of motion picture short subjects "to tell the truth and dispel the fanciful conceptions" about this country. Its direction is in the hands of the film section of the Office of War Information's Overseas division.

Robert Riskin, Hollywood writer who heads the OWI overseas unit at New York, speaking through a subordinate officer, this week outlined the first releases in the "Projection of America Series" of films which the agency will make. They are destined, he said, for distribution in all parts of the world through both the commercial industry's channels and through a special Government system now in process of organization.

The Government film distribution agency will operate through the outpost offices of the OWI, now open in about 28 cities in all sections of the globe. To them will be sent film specialists with mobile projectors and distribution plans to carry 16mm. and 35mm. motion pictures from Uncle Sam to the people of England, Canada, Africa, Turkey, China, Australia, Sweden, India, Egypt, Alaska and way points.

The short subject program will supplement the newsreel releases which the OWI has been sending around the world weekly since last June. To date 41 issues in at least half a dozen languages have been dispatched overseas. They are distributed through regular commercial film channels, and through special OWI outlets arranged by outpost representatives.

The OWI Overseas Motion Picture Bureau was reported in the New York *Times* this week to have outlined as its aim a "production program through which it hopes to counteract in foreign lands the impression that the United States is a country of gangsters and cattle rustling cowboys."

Dozen Short Subjects In Preparation

It was indicated that the OWI officials consider the motion picture as largely responsible for "the misconception of American life that has spread to all corners of the world."

A dozen short subjects are currently in production or in the writing stage under the direction of Mr. Riskin. They will form the van of the special export films which OWI will send overseas. Some are destined for specific areas while others, dubbed in many languages, will be given general circulation throughout the world.

In the first of the series the OWI will seek to correct, in a one-reel documentary, impressions that Chicago is a bullet-riddled warren of gangsters and hi-jackers. Schools, churches, museums, art galleries, shops and the industrial activities of the midwest city will be shown in strictly documentary fashion, the OWI reports.

Robinson May Narrate Chicago Subject

The scenario was written by Vera Caspary. She is a native of Chicago and a novelist with screen credits for stories produced by Paramount, Columbia, RKO and Republic. Ben Hecht also will contribute to the scenario and it is reported that the OWI plans to have Edward G. Robinson narrate the picture. Mr. Robinson, as a prototype of screen gangsters, will dispel illusions about Chicago.

Willard Van Dyke, independent producer of documentary films, will manage the production, taking a camera unit to Chicago. Until recently, Mr. Van Dyke was on the non-theatrical film production staff of the Coordinator of Inter-American Affairs.

As a companion piece to the Chicago documentary the OWI will dispel Hollywood illusions about the west. This factual subject, according to Mr. Riskin's spokesman, will be titled "Cowboy." It will show the cattle country through the eyes of a young English refugee. He will find that cowboys and ranchers are modern, hard working individuals.

Additionally the film is planned to depict the marketing process by which beef is sent to the cities, and, via Lend Lease, to the United Nations and armed forces overseas.

The script for this picture was written by Arthur Arent. Mr. Arent wrote the "One Third of a Nation" series produced on the stage in 1938 by the defunct WPA Federal Theatre. He has no professional Hollywood writing credits, according to *International Motion Picture Almanac.*

Cameramen are now at work on preliminary footage for this picture in the vicinity of Marfa, Texas.

Another projected subject will end false impressions about New York, the spokesman said. Its theme will be the harmony with which various foreign minority groups live together in the American "melting pot." Harry Kurnitz, who has written screenplays for MGM, and Arthur Kober are collaborators on the script.

The only picture completed to date by Mr. Riskin's film unit is a special production designed for release through the Stockholm outpost office of the OWI. Titled "Sweden in America," it features the Swedish star, Ingrid Bergman, in a report on Swedish immigrants who came to the United States. Their contributions to the industrial and cultural growth of the country are stressed. It is now being edited.

Film on Music Designed For Russian Screens

A film on music will bid for better understanding between the United States and Russia, according to the OWI. Now in preparation, the script calls for a report to Russia on the reception which American symphony orchestras and music audiences afforded the Shostakovich Seventh Symphony, sent here last winter. Arturo Toscanini, conducting the music's American premiere; Leopold Stokowski, and some special footage on the composer prepared by the Russian Government will be included in the reel.

Titles and descriptions of the remainder of the first dozen projected short subjects were not disclosed by the OWI. They are still in preparation, and "subject to change," according to Mr. Riskin's office.

His spokesman declared, however, that they will be written by professional Hollywood screen writers and produced by competent production experts under Mr. Riskin's direction.

Subject matter for the reels is selected by Mr. Riskin and a "policy control committee" which passes on all OWI overseas propaganda. On the board, in addition to the film man, are Robert Sherwood, director of the Overseas Division, and experts on the respective countries at which material is aimed. Elmer Davis, director of the Office of War Information, reviews general programs.

Suggestions for specific screen treatments come from OWI outpost representatives, according to Mr. Riskin's assistant. These men include educators, diplomats, commercial experts and a few film critics, writers and producers. The latter group includes Richard Watts in Dublin, Gilbert Gabriel in Alaska and George Britt. All were former film and drama critics on New York newspapers.

Foreign managers of the commercial motion picture distributing companies, and the foreign department of the Motion Picture Producers and Distributors of America have not been consulted on story plans, the OWI acknowledged. Although admitting the familiarity of the foreign departments with screen outlets overseas, the spokesman called attention to the qualifications of the OWI film unit staff. Mr. Riskin, and many others on the staff are experienced in picture making and distribution, he said.

Questions as to the cost of the film program, plans for its expansion and details of the overseas distribution were referred to Washington by the OWI's film staff in New York. The answers, they said, would have to come from Elmer Davis.

OWI LEASES ESTATE TO TRAIN EXPERTS

The Office of War Information on Saturday announced that it had rented the 56-room mansion and 2,000-acre estate of Marshall Field at Huntington, Long Island, to train employees for its outpost offices in foreign countries. Classes of about 40 will be sent through the school.

Editing and cutting film and newsreels will be included in the course on radio, decoding, languages and the preparation of news and publications for foreign countries. The film training, it was said, will enable outpost agents to adapt the United Newsreel and other film material to special local conditions.

M-G-M TRADE SHOWINGS

CITY	PLACE ADDRESS	DAY, DATE & HOUR of SCREENING — AIR RAID WARDENS	
ALBANY	20th-Fox Screen Room 1052 Broadway	WED. 3/17	11 A.M.
ATLANTA	RKO Screen Room 191 Walton St., N.W.	WED. 3/17	10:30 A.M.
BOSTON	M-G-M Screen Room 46 Church Street	TUES. 3/16	10 A.M. Also 2:15 P.M.
BUFFALO	20th-Fox Screen Room 290 Franklin Street	WED. 3/17	8 P.M.
CHARLOTTE	20th-Fox Screen Room 308 South Church Street	WED. 3/17	1:30 P.M.
CHICAGO	H. C. Igel's Screen Room 1301 South Wabash Ave.	TUES. 3/16	1 P.M.
CINCINNATI	RKO Screen Room 16 East Sixth Street	WED. 3/17	7 P.M.
CLEVELAND	20th-Fox Screen Room 2219 Payne Avenue	WED. 3/17	1 P.M.
DALLAS	20th-Fox Screen Room 1803 Wood Street	WED. 3/17	2:30 P.M.
DENVER	Paramount Screen Room 2100 Stout Street	TUES. 3/16	2:30 P.M.
DES MOINES	20th-Fox Screen Room 1300 High Street	WED. 3/17	1 P.M.
DETROIT	Max Blumenthal's Sc. Rm. 2310 Cass Avenue	WED. 3/17	1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room 326 North Illinois Street	WED. 3/17	9 A.M.
KANSAS CITY	Vogue Theatre 3444 Broadway	TUES. 3/16	1 P.M.
LOS ANGELES	20th-Fox Screen Room 2019 South Vermont Ave.	WED. 3/17	2:30 P.M.
MEMPHIS	20th-Fox Screen Room 151 Vance Avenue	WED. 3/17	1 P.M.
MILWAUKEE	Warner Screen Room 212 W. Wisconsin Ave.	WED. 3/17	1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room 1015 Currie Avenue	WED. 3/17	1 P.M.
NEW HAVEN	20th-Fox Screen Room 40 Whiting Street	WED. 3/17	10 A.M.
NEW ORLEANS	20th-Fox Screen Room 200 South Liberty	WED. 3/17	1:30 P.M.
NEW YORK / NEW JERSEY	M-G-M Screen Room 630 Ninth Avenue	TUES. 3/16	9:30 A.M. Also 1:30 P.M.
OKLA'MA CITY	20th-Fox Screen Room 10 North Lee Street	WED. 3/17	10 A.M.
OMAHA	20th-Fox Screen Room 1502 Davenport	WED. 3/17	1:15 P.M.
PHILADELPHIA	M-G-M Screen Room 1233 Summer Street	TUES. 3/16	2 P.M.
PITTSBURGH	M-G-M Screen Room 1631 Blvd. of Allies	TUES. 3/16	1 P.M.
PORTLAND	B. F. Shearer Screen Room 1947 N.W. Kearney Street	TUES. 3/16	1 P.M.
ST. LOUIS	S'Renco Screen Room 3143 Olive Street	TUES. 3/16	1 P.M.
SALT LAKE CITY	20th-Fox Screen Room 216 East First Street, So.	WED. 3/17	1 P.M.
S. FRANCISCO	20th-Fox Screen Room 245 Hyde Street	WED. 3/17	1:30 P.M.
SEATTLE	Jewel Box Preview Theatre 2318 Second Avenue	WED. 3/17	1 P.M.
WASHINGTON	20th-Fox Screen Room 932 New Jersey, N.W.	WED. 3/17	1 P.M.

M-G-M TRADE SHOWING CANCELLATION

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"PILOT #5"

AND

"DU BARRY WAS A LADY"

ADVERTISED FOR TRADE SHOWING ON MARCH 16th AT

BOSTON
CHICAGO
DENVER
KANSAS CITY
NEW YORK-NEW JERSEY
PHILADELPHIA
PITTSBURGH
PORTLAND
ST. LOUIS

and

MARCH 17th AT

ALBANY
ATLANTA
BUFFALO
CHARLOTTE
CINCINNATI
CLEVELAND
DALLAS
DES MOINES
DETROIT
INDIANAPOLIS
LOS ANGELES
MEMPHIS
MILWAUKEE
MINNEAPOLIS
NEW HAVEN
NEW ORLEANS
OKLAHOMA CITY
OMAHA
SALT LAKE CITY
SAN FRANCISCO
SEATTLE
WASHINGTON

Will not be screened on these dates. A new trade show date for these pictures will be announced later.

"Air Raid Warden"—*Stan Laurel, Oliver Hardy*

METRO

The Award

M-G-M TOPS QUIGLEY SURVEY OF BOX-OFFICE CHAMPIONS

SHOWMEN'S TRADE REVIEW *Annual Vote:* "MRS. MINIVER" TOPS!

FILM DAILY ANNUAL VOTE: "MRS. MINIVER" TOPS!

RED BOOK SILVER TROPHY *for* "MRS. MINIVER"

PARENTS' MAGAZINE MEDAL "MRS. MINIVER"

"RANDOM HARVEST" Parents' Magazine Medal – Jan., 1943

M-G-M LEADS FILM DAILY ALL-TIME POLL!

"MRS. MINIVER" Best of 1942 N.Y. Foreign Language Film Critics' Circle

Boxoffice Mag. BLUE RIBBON *for* "MRS. MINIVER"

NATIONAL BOARD of REVIEW Young Reviewers "MRS. MINIVER" TOPS!

M-G-M TOPS LEADERS OF M. P. INDUSTRY Showmen's Trade Review

FAME MAGAZINE (Quigley) "MRS. MINIVER" Best of 1942

FAME MAGAZINE (Quigley) M-G-M TOPS BOX-OFFICE STARS

N.Y. TIMES HERALD-TRIB. DAILY NEWS pick "MINIVER" in 10 BEST

"STAND BY FOR ACTION" *Award by* NAVY LEAGUE

M-G-M TOPS IN SHORTS! Quigley FAME Annual Poll

M-G-M TOPS! Boxoffice Mag. BAROMETER All-American Favorites 1942

M-G-M TOPS! Boxoffice Mag. BAROMETER Blue-Ribbons For 10 Years!

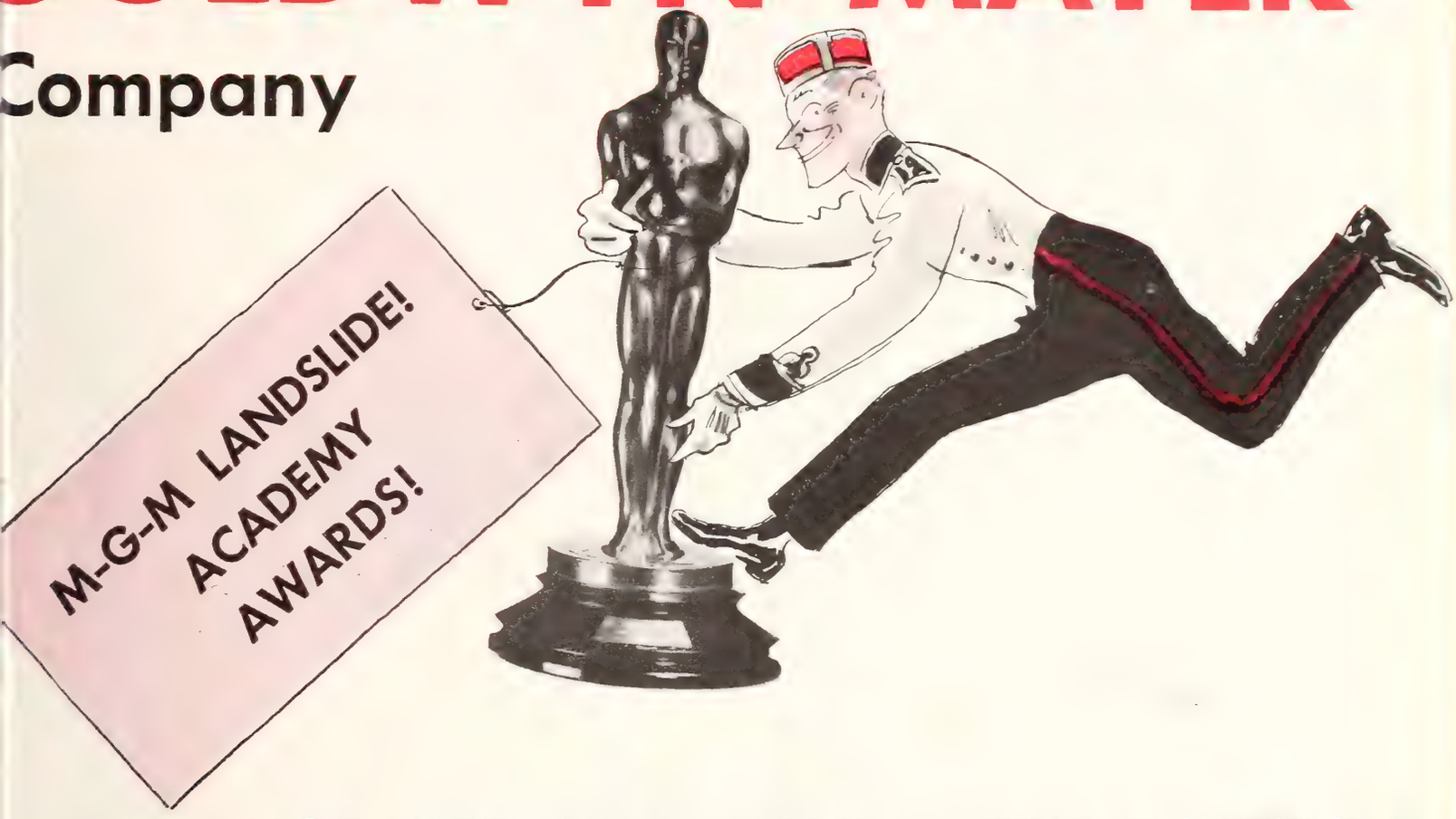
"Just when I thought I couldn't hold another one— 10 out of 25 Academy Trophies!"



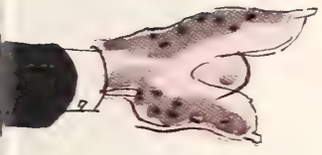
Pledge Please! Red Cross Drive - April 1–7

GOLDWYN-MAYER

Company



ISN'T IT THE TRUTH!



With gratitude and pride for the record-breaking honors which have been showered on The Friendly Company for "MRS. MINIVER," we are happy to be able to say again —it's not for just a day, not for just a season, but ALWAYS! Just now "RANDOM HARVEST" has set a new 11-week record at Radio City Music Hall and is a nationwide triumph! "THE HUMAN COMEDY" is doing the biggest business of all the mighty M-G-M Astor Theatre hits. The Lion's Roar is lustier than ever. It says: "Thanks to all for the awards. We'll never rest on our trophies!"

LOVE AND KISSES FROM LEO TO ALL THE WINNERS!

BEST PICTURE: "Mrs. Miniver." BEST ACTRESS: Greer Garson in "Mrs. Miniver." BEST MALE SUPPORT: Van Heflin in "Johnny Eager." BEST FEMALE SUPPORT: Teresa Wright in "Mrs. Miniver." BEST DIRECTION: William Wyler for "Mrs. Miniver." BEST WRITTEN SCREENPLAY: Arthur Wimperis, George Froeschel, James Hilton, Claudine West for "Mrs. Miniver." BEST ORIGINAL SCREENPLAY: Ring Lardner, Jr. and Michael Kanin for "Woman of the Year." BEST PHOTOGRAPHY (black and white): Joseph Ruttenberg for "Mrs. Miniver." SPECIAL AWARD: For the "Andy Hardy" series, which best reflects the American way of life. THALBERG MEMORIAL AWARD: For consistent high quality production achievement—Sidney Franklin, as producer of "Mrs. Miniver" and "Random Harvest."

116 Films Are Sent to North Africa

Do Not Include Newsreels and OWI Films; Riskin Studying Others

By Hollywood Bureau

Sixty-four Hollywood features and 52 shorts are telling North Africa about the United States.

Some of them arrived there with the American troops and others followed by ship, by plane or by any other means which the Office of War Information could contrive with a minimum of delay.

Twenty more features have been chosen by the Hollywood representative of the overseas division of OWI for consideration of Robert Riskin, chief of that division stationed in New York, and the process of selecting from the flow of entertainment films a supply of films which tell the story of America at war is a continuing operation.

The foregoing figures are exclusive of newsreels, OWI's own films and such selections from English product as the authorities of occupation have considered appropriate for exhibition in an area which has seen nothing but Nazi-sponsored pictures on its screens since the fall of France.

The 64 features and 52 shorts are listed below.

Neither OWI nor Hollywood considers that these pictures constitute a perfect or complete or impeccable representation of life in the United States to the citizens of an area dominated for years by the propaganda films of a power opposed to democracy. On the contrary, there was need for removing much material from many of the films prior to shipment, and there is said to have been no arguing among film companies whose wares were being scissored.

Both OWI and Hollywood consider that there will be less need of recutting or pruning the pictures that are to follow the first series of shipments. The 20 pictures next to go, if approved by OWI headquarters, are from the current flow of product—some of them from the backlogs of the studios, inclusive of several that have not been screened for the press up to date—and it is felt that producers in general, both by process of experience with the handling of war-useful themes and by reason of OWI's cooperation in supplying information with respect to the potentialities of the tomorows, have geared their films, in story, treatment and plotting, to the war needs of the nation.

Preference for Films Not On War Subjects

At this point in the selection of pictures for dispatch to North Africa, and subsequently to whatever other areas now closed to American films may be opened to them by the prosecution of the offensive, preference is for films without war content, such as musicals and comedies, but conveying, in their background, settings and in the incidental material, a portrayal of the American way of life.

There is no ban upon war themes, however.

One of the subjects on the list up for approval depicts a commando raid on a Scandinavian country. Another depicts the rise of an American citizen to a position of power which he prepares to use for purposes of establishing a fascistic dictatorship in this country. One has a North African setting and another is a study of small town life in America without a villain or hint of evil in it. Together, it is felt, they constitute, without sacrifice of entertainment in any degree, a composite instrument of information qualified to overcome the effects of the enemy's long whetted and adroitly wielded weapon of propaganda.

Following is a listing, by companies, of the films sent to North Africa, divided into, first, a feature group, and, secondly, short subjects.

M-G-M

"Twenty Mule Team," "Boom Town," "Flight Command," "Joe Smith, American," "Pride and Prejudice," "I Love You Again," "Mortal Storm," "Dr. Jekyll & Mr. Hyde," "A Woman's Face," "Andy Hardy Meets Deb," "Men of Boys Town," "Come Live With Me," "Little Nelly Kelly," "Andy Hardy's Private Secretary," "Strike Up the Band," "Ziegfeld Girl," "Third Finger, Left Hand."

RKO Radio

"Dumbo," "Navy Comes Through," "Nurse Edith Cavell," "Parachute Battalion," "Once Upon a Honeymoon," "Seven Days Leave," "Father Takes a Trip," "A Girl, A Guy and a Gob," "Lucky Partners," "Fantasia," "Hunchback of Notre Dame."

Universal

"Invisible Woman," "Nice Girl," "It's a Date," "Underpup," "Eagle Squadron," "If I Had My Way," "Flame of New Orleans," "Model Wife."

Twentieth Century-Fox

"Ten Gentlemen from West Point," "Tales of Manhattan," "Pied Piper," "A Haunting We Will Go," "Footlight Serenade," "Orchestra Wives."

United Artists

"Long Voyage Home," "Foreign Correspondent," "Gold Rush," "Cheers for Miss Bishop," "Major Barbara," "Tom, Dick and Harry," "Corsican Brothers."

Warners

"Yankee Doodle Dandy," "Naughty But Nice," "Virginia City," "They Drive By Night," "Till We Meet Again," "The Sea Hawk," "Sergeant York," "All This and Heaven, Too," "Four Wives."

Paramount

"Holiday Inn," "Hold Back the Dawn," "Arise My Love," "Ghost Breakers," "The Avengers" ("Day Will Dawn").

The following are the short subjects sent to North Africa:

M-G-M

"Waterbugs," "Little Cesario," "Flying Bear," "Dance of Weeds," "Prospecting Bear," "Alley Cat," "Miracle at Lourdes," "Out of Darkness," "Puss 'N' Toots," "The Greenie."

RKO Radio

"Quail Quest," "Sportsmen's Partner," "Jungle Jaunt," "Kentucky Royalty," "Private Smith, USA," "Caballero College," "Donald Gets Drafted," "The Riveters," "Army Mascot," "Sky Trooper," "Lend a Paw," "Record Breaker," "Fighting Fish," "A Polo Phony," "Gaucho Sports," "Publicity Sports," "Pampas Paddock," "Show Eagle."

Twentieth Century-Fox

"All Out for V," "Big Build Up," Sham Battle Shinanigans," "Gandy Goose in Lights Out," "Gandy Goose in Tire Trouble."

Universal

"Class in Swing," "Rhythm Revels," "Music A La King," "Rhumbaland," "Once Upon a Summertime," "Music in Morgan Manner."

Warners

"University of Southern California Band and Glee Club," "Rhapsody in Rivets," "Emile Coleman and Orchestra," "H. Malnick and Orchestra," "Fighting 69th½," "Wacky Worm," "Snowtime for Comedy," "Stage Fright," "Inki and the Lion," "Alice in Movieland," "Hal Kemp and Orchestra," "Don Cossack Chorus."

95% of Theatres Pledged to WAC

War Activities Committee headquarters in New York this week disclosed that of a total of 17,085 motion picture theatres operating in the U. S. on February 15th, 16,426 have filed pledges to show Victory Films released by the WAC. Only 659 houses, or less than five per cent of theatres in operation as of that date, have not as yet signed pledges. Included in the 16,426 are 1,914 theatres which operate on a part-time basis of the week or year.

The number of theatres, listed by exchange territories, with those pledged in parenthesis, is as follows: Albany, 228 (188); Atlanta, 1012 (941); Boston, 775 (773); Buffalo, 292 (288); Charlotte, 552 (551); Chicago, 680 (648); Cincinnati, 711 (689); Cleveland, 510 (491); Dallas, 1111 (1069); Denver, 352 (308); Des Moines, 401 (398); Detroit, 579 (576); Indianapolis, 454 (443); Kansas City, 583 (516); Los Angeles, 637 (617); Memphis, 464 (461); Metropolitan, 1020 (964); Milwaukee, 374 (374); Minneapolis, 830 (822); New Haven, 199 (197); New Orleans, 553 (532); Oklahoma City, 412 (405); Omaha, 359 (338); Philadelphia, 816 (805); Pittsburgh, 608 (608); Portland, 225 (225); St. Louis, 534 (487); Salt Lake City, 382 (357); San Francisco, 502 (484); Seattle, 297 (287); and Washington, D. C., 633 (584).

Benson Enters Service

Bee Wight Benson has been inducted into the Army, and his position as manager of the Eastown theatre, Des Moines, has been taken by George Norman.

RULE EXHIBITION INELIGIBLE FOR DRAFT DEFERMENT

Classed by WMC as Retail Distribution, Termed as Non-Essential in War

Motion picture exhibition has been classed as retail distribution, and as such is not eligible for specific job deferments as an essential industry, officials of the War Manpower Commission explained this week. The ruling places it among the distributive trades which are considered non-essential to the war program.

At the same time, it was pointed out, theatres have not been classified specifically as non-essential and married employees with children are still entitled to deferment.

Theatre workers are not required to leave their jobs to search for work in war plants, on farms or in industries specifically declared essential, the War Manpower Commission, through chairman Paul V. McNutt, explained.

The ruling by the Manpower Commission came in response to a request by the International Alliance of Theatrical Stage Employees that projectionists be classified as essential technicians. At a Washington meeting last Friday Mr. McNutt told Richard Walsh, president, and Louis Krouse, general secretary, that the request could not be considered in view of the distributive nature of theatre operation.

To clarify draft problems for theatre operators, Si Fabian, chairman of the theatres division of the War Activities Committee on Thursday sent out a report to all exhibitor members on the recent meeting between Mr. McNutt and WAC delegates.

The letter pointed out that theatre employees from 18 to 38 years old are subject to all draft regulations. However, men above that age bracket, or in 3-A because of direct family dependency, do not have to seek war jobs or face reclassification, Mr. Fabian pointed out.

"Nothing in our efforts to establish the status of theatre employees," Mr. Fabian said, "should be construed to mean that any exhibitor wants any special privilege or exemption for any able-bodied man within the draft ages. This is not a matter of having theatre employees escape military service."

Few Production Jobs Rated Essential

The essential activities committee of the WMC passed on the IATSE request for an essential rating. In rejecting it Collis Stocking, head of the sub-committee, made it clear that so far only a few production jobs in the motion picture industry have been found essential. Their classification nowise extends to the entire industry, or to exhibition or distribution, specifically.

A spokesman for the commission indicated that it is unlikely that any further lists of essential jobs would be issued and that emphasis now would be laid upon the listing of non-essential occupations. Theatres have not yet been placed in the non-essential category, and it was indicated that they might not be classified either essential or non-essential.

At the international headquarters of the IATSE in New York spokesmen indicated that the projectionists' union had accepted the ruling of the WMC without question and would make no further efforts for the certification of operators as essential.

The WMC spokesman explained that the ruling of the essential activities sub-committee was merely a preliminary consideration of the IATSE request. Several hundred such requests are received daily from various groups, he said. They are not considered formal applications for deferment but are turned over to the essential activities committee for preliminary recommendation.

If the union desired further consideration of its case, the WMC official explained, it could appeal the committee's action to a specially appointed board composed of WMC members and representatives of the industry.

James F. Brennan, union vice-president, explained at New York that the projectionists' ranks have not been seriously depleted by the draft. He expressed doubt that there would be a further appeal. Many locals, according to Mr. Brennan, have ample rosters from which to replace drafted booth men.

Projectionists also are combining war work with theatre jobs in many localities, Mr. Brennan said. Booth men who work split shifts or six- or four-hour days are working in war plants too.

Seven salient points in War Activities Committee conversations with Mr. McNutt were cited by Mr. Fabian to "clarify the status of theatre employees . . . and relieve confusion and anxiety." The report follows:

"(1) Mr. McNutt was told that theatre owners, like all other good Americans, do not seek to have their employees evade war service but wish to give every possible cooperation to the winning of the war.

"(2) If a theatre employee is 18 to 38 years old, he is subject to the draft regulations just as are all other men in that age bracket.

"(3) However, because he works in a theatre his draft status is not changed. If he is entitled under the draft laws to deferment for dependents, disability or for any other reason, his employment in a theatre does not deprive him of those rights.

"(4) There have been isolated instances where the U. S. Employment Bureau has informed theatre workers they are not 'non-deferrable' regardless of dependents, age or physical condition. Upon direct authority of Mr. McNutt, this is not true.

"(5) Like banks, insurance companies and many other business groups, the motion picture theatres have not been declared essential or non-essential, 'deferrable' or 'non-deferrable.' Men of 18 to 38 are not to be discriminated against because the theatre business had not been specifically declared essential.

Regional Units Handle 48-Hour Ruling

"(6) While there has been no official declaration that this industry is 'essential' there have been many unofficial utterances indicating that the Government hopes the theatres will continue full operation with enough manpower for efficient, safe operation. The only positions in theatres that have definitely been declared 'non-deferrable' are ushers, doormen and porters.

"(7) Mr. McNutt requested that we call his attention to any specific instances where branches of the U. S. Employment Bureau or any other agencies, mistakenly attempt to handle any case other than outlined above. If they will send us proof and details, we will follow through with Mr. McNutt."

Application of the 48-hour ruling to industries in designated labor shortage areas will be under the direction of regional directors of the War Manpower Commission, Fowler Harper, deputy chairman, said last week. Regional directors will have full power to decide on the transfer of workers, extension of deadlines, or application of the 48-hour rule.

RUSSIA'S ACTORS DRAFT EXEMPT

Russia's film stars, directors, or important writers and playwrights have not been taken from their cultural jobs for service with the Army, the Soviet Embassy revealed in Washington on Monday, according to United Press reports. Soviet leaders decided, war or no war, that it was necessary to maintain cultural activities, an Embassy spokesman was quoted as saying. In consequence, film workers were exempted from the general draft.

Those Russian film workers who have volunteered or were called up were sent back to their original work. The film studios are fully mobilized to further the war effort through their special talents, not as fighters, the embassy said. Directors, writers, cameramen and producers have free access to the front line to study conditions at first hand.

Tender $4,000 in Bond Sale

Only $4,000 in bonds were offered for sale at the recent semi-annual session for the purchase of Fox-Spokane Theatre Corporation bonds for the sinking fund account. Of these, $1,500 were at 99.74, and $2,500 were at par. Interest bearing bonds which mature September, 1948, have been reduced to $207,500, compared to the original issue of $400,000. There remains in the sinking fund account a surplus of $6,500.

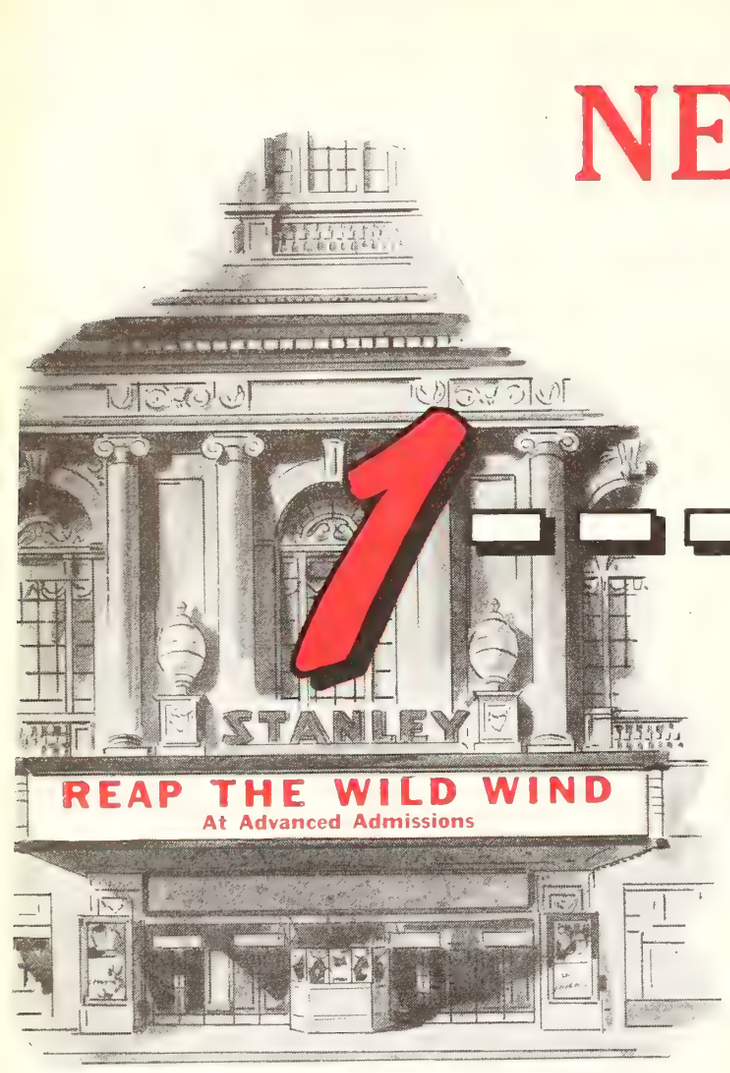
Stoddard Named M. & P. Buyer

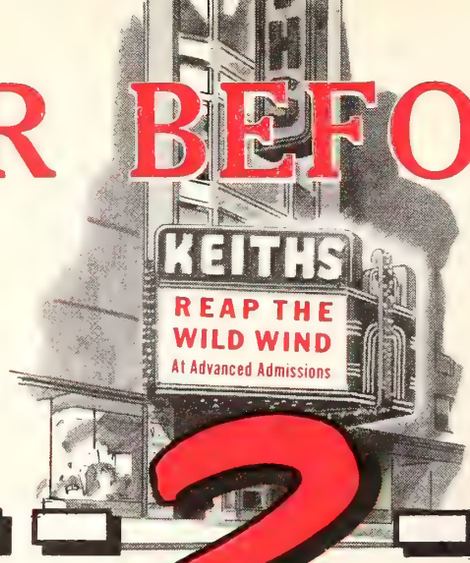
Chester L. Stoddard, M. & P. Theatres district manager, has been appointed chief film buyer for the circuit, it was announced last week by Martin J. Mullin and Samuel Pinanski, circuit heads in Boston. John B. Carroll will succeed Mr. Stoddard. He is manager of the Metropolitan theatre in Boston, and will be replaced by Ben Rosenberg.

Leaves Seattle Post

Morris Segel has resigned as Seattle branch manager for Paramount, and has been succeeded by Herbert A. Kaufman, formerly with the Paramount exchange in New York.

NEVER BEFORE



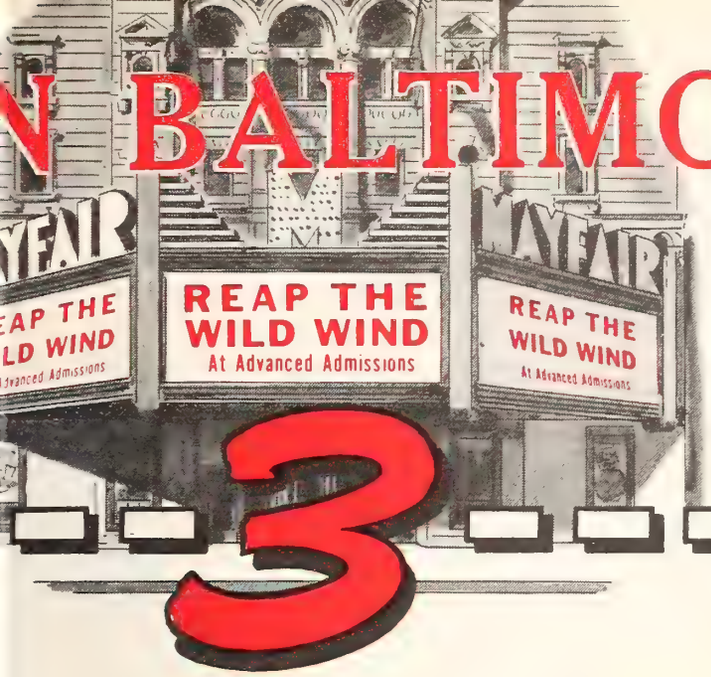


1 2

Four separate and sensational downtown first runs at *advanced admissions!* Coming back month after month to hold over and pull top money in *competing* houses stones' throws apart. No other picture had

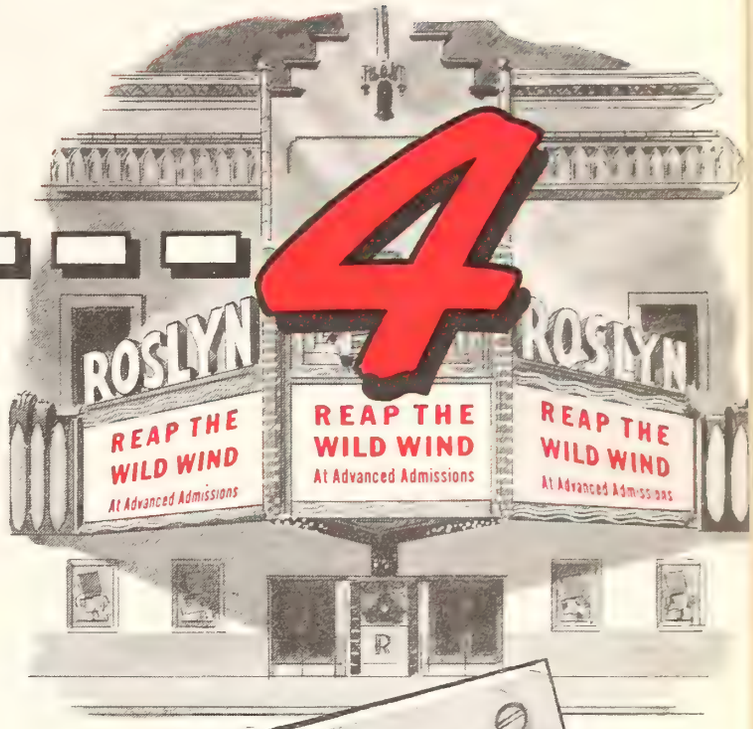


N BALTIMORE!



3

4



done it. But "Reap" did! Just one proof of the tremendous pull and stamina of this sensational attraction . . . just a hint of what will happen when you break the news of the biggest *bargain* in town—

ecil B. DeMille's

E WILD WIND"

e At Popular Prices

PARAMOUNT

Will Advertise It to 34 Million Souls—On Top of Coast-to-Coast Lux Program Broadcast Mar. 8th!

U.S., Canada Expand Film Cooperation

Grierson Outlines Plans for Further Pictures on the War Effort

Plans for expanding cooperation between the National Film Board of Canada and the motion picture bureau of the U. S. Office of War Information were disclosed in New York last Friday by John Grierson, head of the Canadian film board and recently appointed general manager of the War Information Board of Canada.

Mr. Grierson said, "We are interested in everything the United States makes, whether it comes from the OWI, the Navy or the Army. Today, there is greater contact between experts in all these services. We hope to use American films that deal with our common problems. We, in turn, are making films on the common problems of finance, services and organized action," presumably destined for distribution in American theatres under OWI auspices, through the War Activities Committee.

Although specific details of the "coperative plan" were not disclosed by either Mr. Grierson or the New York office of the OWI, it was indicated that pictures similar in purpose and scope to "Inside Fighting Canada," produced by the National Film Board, and reported to have been made at the request of the OWI for release in the United States, now are being prepared. In return, the OWI is to make available for distribution in Canada through the board, shorts and features designed to depict America's participation in the war.

Mr. Grierson was reached at his hotel in New York, following a brief visit to Washington where, it is understood, he conferred with Elmer Davis, chief of the OWI, and Lowell Mellett, director of the motion picture bureau of the OWI. His talks were said to concern his new post as head of Canada's information services.

Regarding Canada's war program via the screen, Mr. Grierson said, "The film medium there is generally recognized as having done a good job of war information. The problem now is to give all media the opportunity for good war information. The film section of the WIB will have no special priority over the press, radio or graphics—including stills, posters and display—as a medium of special interest. Everything visual recently has been transferred to the National Film Board."

Expansion Program Is Indicated

Indication of an expansion program of the National Film Board for 1943-44 was seen last week in Canada when the House of Commons tabled a budget of departmental estimates, totaling $425,000. This compared to $237,000 for the year ending March 31, 1943. It was reported that when the budget finally is approved, the total will far exceed the $425,000 figure.

According to Mr. Grierson, the board's budget "actually is more than that because it spends the film money of all other departments. This year, more and more departments have asked to have films made by the National Film Board. That figure includes overhead, as well." The board's "own vote in the budget," he said, "is for its own supplementary special work, of which it is doing more in the field of special national information, with particular regard to rural problems and unity in Canada."

The board plans to make "longer documentaries from time to time, as the occasion warrants," he said, "such as 'Not the Gates of Hell,' the first four-reeler to be released shortly in America by United Artists and 'Action Stations' on the Canadian Navy, made by Joris Ivens."

In answer to a query concerning Hollywood's war-effort cooperation with Canada, Mr. Grierson said: "Canada already has had the benefit of Walt Disney's cooperation. Hollywood is very cooperative in all films that concern Canadian policy and it would seem to have become a part of Hollywood's general policy to remember Canada definitely in their production policies," he pointed out, referring to such pictures as "Corvettes," "The Commandos," "Captains of the Clouds," "Royal North West Mounted" and the James Fitzpatrick travelogues.

Since his appointment last month to the post of general manager of the War Information Board, Mr. Grierson has been dividing his time between that job and the National Film Board. In describing his twin duties, he indicated he would delegate certain jobs to be done in the board to others. "I am the most intensive student of delegation in North America," he said, "but very fortunate in having a first-rate team in the film board in Stuart Legg and Ross McLean to delegate to."

Springfield Mayor Brands Local Film Ads Indecent

The Springfield police department was authorized by Mayor Roger L. Putnam to take action against theatre men who inserted advertisements in the local newspapers which violated good taste. The Mayor pointed to advertisements which he termed "salacious." He said that film ads not only had art work that was indecent, but also used "suggestive" copy.

Meanwhile, a fight to prevent the rental of the Municipal Auditorium for Sunday vaudeville shows will be continued by theatre men who will appear before the City Council on March 15th to voice their objections.

Altec To Service Circuit

R. E. Griffith Theatres, Inc., has signed with Altec Service for repairs and contracted for the company's equipment in its 66 houses in Texas. The Welworth Theatres of Minneapolis has also signed with the company for its service.

"Desert Victory" Shows British Africa Drive

"Desert Victory," a motion picture account of the British Eighth Army's campaign against Rommel, culminating in the entry into Tripoli, was previewed by the Ministry of Information at Odeon's Leicester Square theatre in London this week.

The film is a comprehensive, graphic and dramatic record of the Eighth Army's North African campaign. It is of feature length and contains virtually all front line material from Army and Air Force photographic units, brilliantly assembled under the production eye of Major David MacDonald. It covers every aspect and development of the campaign unemotionally but impressively.

Actual battle incidents are stirringly photographed. Terrific artillery barrages, massed tank battles, air combats and bombings are graphically depicted. The action builds skillfully to a victorious climax and is supported by an informative commentary. It will be a certain box-office hit here and its appeal to American audiences would appear to be almost as strong.

—Aubrey Flanagan, in London.

Negatives and prints of the film, "Desert Victory," showing the British Eighth Army's smashing victory at El Alamein and its triumphant advance across the desert to Tripoli, are being rushed to the United States by air and will be released to American audiences in the near future, the British Information Service in New York announced on Monday.

Illinois Press Aiding Theatre Drives

At the same time that downstate exhibitors are making an effective contribution to the war effort by putting over the various "drives" they are doing a bang-up job of winning good-will for the industry, according to Edward G. Zorn, president of the United Theatre Owners of Illinois.

Following the recent infantile paralysis campaign, photographs were published in three Peoria newspapers giving credit for the activities, and George W. Barrette, editor of the Peoria *Journal-Transcript,* wrote an article commenting favorably upon the entire motion picture industry

This attention by a local editor, says Mr. Zorn, reflects the attitude of Illinois downstate newspapers generally and has been obtained only by the willing and intelligent application of local theatre managers who realize their responsibilities in these trying times.

Leonard C. Worley, chairman of a five-county zone, which includes Peoria, reports collections of $4,043 so far this year as compared to $2,577 last year in the Infantile Paralysis Drive.

AFL, CIO Win Philadelphia Exchange Elections

The United Artists film exchange employees in Philadelphia have voted the AFL as its bargaining agent, while the Twentieth Century-Fox exchange there selected the CIO. The election of United Artists backed the AFL with a 100 per cent vote, the CIO being chosen by the Twentieth-Fox employees with a majority vote.

The remaining Philadelphia exchanges are all AFL affiliates with the exception of Universal, which has voted to be represented by the CIO.



Speaking of Oscars—

SPEAKING OF ANIMALS

AND THEIR FAMILIES"

WINS ACADEMY AWARD

As The Best One-Reel Production of 1942

PRODUCED BY FAIRBANKS & CARLISLE

Rx *And they're all just what the Doctor ordered*

PARAMOUNT'S 'TEN BEST' PROGRAM OF SHORT FEATURES

Popeye . . . Superman . . . Popular Science . . . Madcap
Models . . . Victory Shorts . . . Unusual Occupations
Paramount Headliners . . . Grantland Rice Sportlights
Speaking of Animals . . . *And* PARAMOUNT NEWS

(Copyright by Paramount Pictures, Inc. 1943)

Virginia MPTO Elects Crockett

William F. Crockett of Virginia Beach was reelected president of the MPTO of Virginia at the mid-winter meeting held in Richmond at the John Marshall Hotel last Monday. Ben Pitts, Fredericksburg, was reelected vice-president, as well as Harold Wood, secretary, and Sam Bendheim, Jr., treasurer.

Jay Kimmell, Kopeland Ornoff and George Peters were added to the board of directors by the nominating committee, of which Hunter Perry of Charlottesville is chairman.

The membership voted to continue as an independent organization, although both national exhibitor groups have approached them. Alexander Parker, representing the association's counsel, Major Robert Barton, now in the armed services, read the report for the past year, and among the matters under discussion were the forthcoming Red Cross drive, manpower, War Activities Committee films and problems in regards to service men's admissions, and the like.

Among the exhibitors, in addition to the above, who attended the meeting, were: Chris Geoghegan, Herman Rubin, Wade Pearson, L. A. Flowers, William S. Wilder, Leonard Gordon, Ben Somma, Frank Falls, Frank O'Brien, Morton G. Thalhimer, Charles Denmead, Harry Roth, Sam Roth, Ellison Loth, George Ward, Julian Brylawski, Roy Richardson and Dan Weinberg. A number of exchange representatives also were present.

New Capra Film Goes to Army

"The Nazis Strike," second in the series of seven orientation films produced by Lieutenant Colonel Frank Capra, was released to military audiences on Monday. The picture, part of the series headed "Why We Fight," is a sequel to "Prelude to War" and will be shown to all military personnel. The third film in the series will depict Britain's part in the war.

Prints are being distributed to all military posts in the United States through the established machinery of the Army Motion Picture Service. Screening schedules will be arranged by all post commanders to insure that all troops on their stations witness the series. Soldiers stationed overseas will be sent the pictures in both 16 and 35 mm. by the Overseas Branch of the Motion Picture Service.

No decision has been reached on releasing the pictures to the general public. It is reported that both industry executives and Washington officials are divided on the advisability of showing the reels in theatres.

Ask Dismissal of Ohio Gambling Law Suit

Charging that the court of appeals in Cincinnati has no original jurisdiction to issue an injunction restraining city officials from continuing to issue permits for chance games, but that the action should have originated in common pleas court, City Solicitor John D. Ellis has asked dismissal of a suit brought by a Cincinnati taxpayer to compel city officials to enforce the city and state gambling laws.

The court of appeals issued a writ of mandamus several weeks ago, and this week took the case under advisement after completion of the hearings. Meanwhile, the city is continuing to issue playing permits to religious and charitable organizations, and chance games are continuing with appreciable competition to theatres.

ACADEMY AWARD WINNERS:

The winners of the annual awards for 1942 of the Academy of Motion Picture Arts and Sciences were announced at Hollywood on March 4th. Preceding the announcement of the awards, Lowell Mellett, director of the Motion Picture Bureau of the Office of War Information, addressed the annual dinner, and messages were read from President Roosevelt, Secretary of the Navy Frank Knox, Donald Nelson, chairman of the War Production Board; Secretary of the Treasury Henry Morgenthau, Jr., and Madame Chiang Kai-Shek. Following are the winners in the various classifications:

Most outstanding picture of the year—"Mrs. Miniver", Metro-Goldwyn-Mayer.

Best performance by an actor—James Cagney in "Yankee Doodle Dandy", Warner.

Best performance by an actress—Greer Garson in "Mrs. Miniver", MGM.

Best performance by an actor in a supporting role—Van Heflin in "Johnny Eager", Metro-Goldwyn-Mayer.

Best performance by an actress in a supporting role—Teresa Wright in "Mrs. Miniver", Metro-Goldwyn-Mayer.

Best achievement in directing—William Wyler for "Mrs. Miniver", MGM.

Best written screenplay—Arthur Wimperis, George Froeschel, James Hilton and Claudine West, for "Mrs. Miniver", Metro-Goldwyn-Mayer.

Best original screenplay—Ring Lardner, Jr., and Michael Kanin for "Woman of the Year", Metro-Goldwyn-Mayer.

Best original motion picture story—Emeric Pressburger for "The Invaders" (British), Ortus-Columbia.

Best achievements in art direction (black-and-white films)—Richard Day and Joseph Wright for "This Above All", Twentieth Century-Fox.

Best achievements in art direction (color films)—Richard Day and Joseph Wright for "My Gal Sal", Twentieth Century-Fox.

Best achievements in cinematography (black-and-white films)—Joseph Ruttenberg for "Mrs. Miniver", Metro-Goldwyn-Mayer.

Best achievements in cinematography (color)—Leon Shamroy for "The Black Swan", Twentieth Century-Fox.

Best achievement in sound recording—Nathan Levinson for "Yankee Doodle Dandy", Warner Brothers.

Short subjects—Cartoons, "Der Fuehrer's Face", Walt Disney-RKO; one-reel, "Speaking of Animals and Their Families", Paramount (Fairbanks and Carlisle, producers); two-reel, "Beyond the Line of Duty", Warner Brothers.

Best achievement in film editing—Daniel Mandell for "The Pride of the Yankees", Samuel Goldwyn-RKO.

Best achievement in special effects—"Reap the Wild Wind", Paramount; Gordon Jennings, Farciot Edouard and William L. Pereira, photographic effects; Louis Mesenkop, sound effects.

Best achievements in music:

Scoring of musical pictures—Ray Heindorf and Heinz Roemheld for "Yankee Doodle Dandy", Warner Brothers.

Scoring of dramatic picture—Max Steiner for "Now, Voyager", Warner Brothers.

Best song—"White Christmas", from "Holiday Inn", Paramount, Irving Berlin.

Documentary motion pictures—Features, "Moscow Strikes Back", Artkino-Republic; "Prelude to War", U. S. Army Special Services; Short Subjects, "The Battle of Midway", U. S. Navy Department; "Kokoda Front Line", Australian News Information Bureau.

First Special Award—Charles Boyer for the creation of the French Research Foundation for motion pictures.

Second Special Award—Outstanding international foreign production of Noel Coward's "In Which We Serve".

Special Award to Metro-Goldwyn-Mayer for production of the series which best reflects the American way of life, the "Andy Hardy" series.

Thalberg Memorial Award for consistent high quality production achievement—Sidney Franklin, as producer of "Mrs. Miniver" and "Random Harvest".

Scientific and Technical Awards:

Class One: None.

Class Two: Plaque to Carroll Clark and F. Thomas Thompson, of the RKO art and miniature departments, for the design and construction of a moving cloud and horizon machine; Daniel B. Clark, Twentieth Century-Fox, for the development of a lens calibration system and its use in exposure control.

Class Three (Honorable Mention in the report of the Research Council): Daniel J. Bloomberg, Republic sound department, for the design and application to production of a device for marking action negative for pre-selection purposes; Robert Henderson, Paramount engineering and transparency departments, for the design and construction of adjustable light bridges and screen frames for transparency process photography.

TRADE SHOWING!

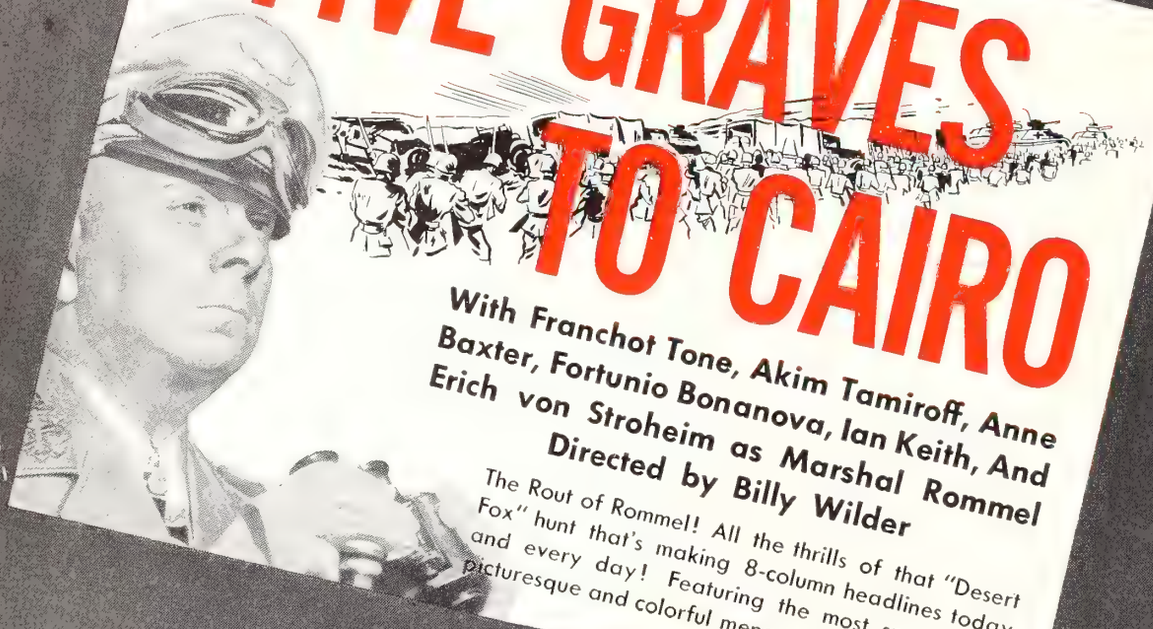
OF FIVE MORE SHOWS THAT SHOW YOU WHO'S THE

PARAMOUNT

COMPANY

THE ORCHIDS THAT BLOOM IN THE SPRING

FIVE GRAVES TO CAIRO



With Franchot Tone, Akim Tamiroff, Anne Baxter, Fortunio Bonanova, Ian Keith, And Erich von Stroheim as Marshal Rommel

Directed by Billy Wilder

The Rout of Rommel! All the thrills of that "Desert Fox" hunt that's making 8-column headlines today and every day! Featuring the most spectacular, picturesque and colorful menace of this or any war!

AERIAL GUNNER

Terrific action story of the army's shooting stars. Filmed with cooperation of U.S. Army at Harlingen Aerial Gunnery School.



Starring

CHESTER MORRIS
RICHARD ARLEN
JIMMY LYDON and
Lita Ward · Dick Purcell
Directed by Wm. H. Pine

RED CROSS WEEK
APRIL 1-7
at the Nation's Motion Pictur

Paramount Pictures

LORETTA YOUNG · ALAN LADD
William ("Wake Island") Bendix, in

CHINA



Directed by John Farrow who gave you "Wake Island"

Ladd smacks the Japs with bullets, gun butt and bayonet! Trapped with twenty girls in war-torn China! ...The most meteoric star in pictures in the year's greatest action show.

HIGH EXPLOSIVE



Starring
Chester MORRIS • Jean PARKER • Barry SULLIVAN
with Ralph Sanford • Barbara Lynn • Directed by Frank McDonald

Action-packed thriller of men who ride with death... gambling their lives on every turn of the wheel. Men without uniforms . . . who keep our armies fighting!

SALUTE FOR THREE



with Marty May · Cliff Edwards
Lorraine & Rognan · And Dona Drake
& her Girl Band • Directed by Ralph Murphy

A hero—a honey—and a heel get mixed up in romance . . . in swing tempo . . . at the canteen. Five swell tunes—hilarious dances!

Pick Them At These Trade Screenings

Paramount TRADE SCREENINGS

BRANCH	CITY	PLACE OF SCREENING	CHINA	AERIAL GUNNER	SALUTE FOR THREE	HIGH EXPLOSIVE	5 GRAVES TO CAIRO
ALBANY	ALBANY, N. Y.	FOX Proj. Room, 1052 Broadway	FRI. MAR. 19 2 P.M.	MON. MAR. 22 10 A.M.	MON. MAR. 22 11 30 A.M.	TUES. MAR. 23 10 A.M.	MON. MAY 3 2 P.M.
ATLANTA	ATLANTA, GA.	PARAMOUNT EX., 154 Walton St., N. W.	FRI. MAR. 19 2 30 P.M.	MON. MAR. 22 11 A.M.	MON. MAR 22 2:30 P.M.	TUES. MAR. 23 2:30 P.M.	MON. MAY 3 2:30 P.M.
BOSTON	BOSTON, MASS.	PARAMOUNT EX., 58 Berkeley St.	FRI. MAR 19 2:30 P.M.	MON. MAR. 22 11 A.M.	MON. MAR. 22 2:30 P.M.	TUES. MAR. 23 11 A.M.	MON. MAY 3 2:30 P.M.
BUFFALO	BUFFALO, N. Y.	PARAMOUNT EX., 464 Franklin St.	FRI. MAR. 19 2 30 P.M.	MON. MAR. 22 9:30 A.M.	MON. MAR. 22 11 A.M.	TUES. MAR. 23 10:30 A.M.	MON. MAY 3 2:30 P.M.
CHARLOTTE	CHARLOTTE, N. C.	PARAMOUNT EX., 305 S. Church St.	FRI. MAR. 19 2 P.M.	MON. MAR. 22 2 P.M.	MON. MAR. 22 3:30 P.M.	TUES. MAR. 23 2 P.M.	MON. MAY 3 2 P.M.
CHICAGO	CHICAGO, ILL.	PARAMOUNT EX., 1306 S. Michigan Ave.	FRI. MAR. 19 2:30 P.M	MON. MAR. 22 1:30 P.M.	MON. MAR. 22 3 P.M.	TUES. MAR. 23 2:30 P.M.	MON. MAY 3 2:30 P.M.
CINCINNATI	CINCINNATI, OHIO	PARAMOUNT EX., 1214 Central P'kway	FRI. MAR. 19 2:30 P.M.	MON. MAR. 22 11 A.M.	MON. MAR. 22 2:30 P.M.	TUES. MAR. 23 2:30 P.M.	MON. MAY 3 2:30 P.M.
CLEVELAND	CLEVELAND, OHIO	PARAMOUNT EX., 1735 E. 23rd St.	FRI. MAR. 19 2 P.M.	MON. MAR. 22 11 A.M.	MON. MAR. 22 2 P.M.	TUES. MAR. 23 2 P.M.	MON. MAY 3 2 P.M.
DALLAS	DALLAS, TEXAS	PARAMOUNT EX., 412 S. Harwood St.	FRI. MAR. 19 2 P.M.	MON. MAR. 22 10:30 A.M.	MON. MAR. 22 2 P.M.	TUES. MAR. 23 10:30 A.M.	MON. MAY 3 10:30 A.M.
DENVER	DENVER, COLO.	PARAMOUNT EX., 2100 Stout St.	FRI. MAR. 19 2:30 P.M.	MON. MAR. 22 10 A.M.	MON. MAR. 22 11:15 A.M.	TUES. MAR. 23 10 A.M.	MON. MAY 3 10 A.M.
DES MOINES	DES MOINES, IOWA	PARAMOUNT EX., 1125 High St.	FRI. MAR. 19 2:30 P.M.	MON. MAR. 22 10:30 A.M.	MON. MAR. 22 2:30 P.M.	TUES. MAR. 23 2:30 P.M.	MON. MAY 3 2:30 P.M.
DETROIT	DETROIT, MICH.	PARAMOUNT EX., 479 Ledyard Ave.	FRI. MAR. 19 2 P.M.	MON. MAR. 22 11 A.M.	MON. MAR. 22 2 P.M.	TUES. MAR. 23 2 P.M.	MON. MAY 3 2 P.M.
INDIANAPOLIS	INDIANAPOLIS, IND.	PARAMOUNT EX., 116 W. Michigan St.	FRI. MAR. 19 2 P.M.	MON. MAR. 22 10 A.M.	MON. MAR. 22 11:15 A.M.	TUES. MAR. 23 10 A.M.	MON. MAY 3 10 A.M.
KANSAS CITY	KANSAS CITY, MO.	PARAMOUNT EX., 1800 Wyandotte St.	FRI. MAR. 19 2 P.M.	MON. MAR. 22 10:30 A.M.	TUES. MAR. 23 10:30 A.M.	TUES. MAR. 23 2 P.M.	MON. MAY 3 2 P.M.
LOS ANGELES	LOS ANGELES, CAL.	AMBASSADOR THEA., Ambassador Hotel	FRI. MAR. 19 2 P.M.	MON. MAR. 22 1:30 P.M.	MON. MAR. 22 3 P.M.	TUES. MAR. 23 2 P.M.	MON. MAY 3 2 P.M.
MEMPHIS	MEMPHIS, TENN.	PARAMOUNT EX., 362 So. Second St.	FRI. MAR. 19 2 P.M.	MON. MAR. 22 10:30 A.M.	MON. MAR. 22 2 P.M.	TUES. MAR. 23 10:30 A.M.	MON. MAY 3 2 P.M.
MILWAUKEE	MILWAUKEE, WISC.	PARAMOUNT EX., 1121 N. 8th St.	FRI. MAR. 19 2 P.M.	MON. MAR. 22 1.30 P.M.	MON. MAR. 22 3 P.M.	TUES. MAR. 23 2 P.M.	MON. MAY 3 2 P.M.
MINNEAPOLIS	MINNEAPOLIS, MINN.	PARAMOUNT EX., 1201 Currie Ave.	FRI. MAR. 19 2.30 P.M.	MON. MAR. 22 2 P.M.	MON. MAR. 22 3:30 P.M.	TUES. MAR. 23 2:30 P.M.	MON. MAY 3 2.30 P.M.
NEW HAVEN	NEW HAVEN, CONN.	PARAMOUNT EX., 82 State St.	FRI. MAR. 19 3 P.M.	MON. MAR. 22 2 P.M.	MON. MAR. 22 3:15 P.M.	TUES MAR. 23 3 P.M.	MON. MAY 3 3 P.M.
NEW ORLEANS	NEW ORLEANS, LA.	PARAMOUNT EX., 215 S. Liberty St.	FRI. MAR. 19 10:30 A.M.	MON. MAR. 22 4:30 P.M.	MON. MAR. 22 2:30 P.M	TUES. MAR. 23 10:30 A.M	MON. MAY 3 10:30 A.M.
NEW YORK	NEW YORK, N. Y.	FOX Proj. Room, 345 West 44th St.	FRI. MAR. 19 2:30 P.M.	FRI. MAR. 19 4 P.M.	MON. MAR. 22 2:30 P.M.	MON. MAR. 22 4 P.M.	MON. MAY 3 2:30 P.M.
OKLAHOMA CITY	OKLA. CITY, OKLA.	PARAMOUNT EX., 701 West Grand Ave.	FRI. MAR. 19 2 P.M.	MON. MAR. 22 10 A.M.	MON. MAR. 22 2 P.M	TUES. MAR. 23 10 A.M	MON. MAY 3 2 P.M.
OMAHA	OMAHA, NEBR.	PARAMOUNT EX., 1704 Davenport St.	FRI. MAR. 19 2 P.M.	MON. MAR. 22 2 P.M	MON. MAR. 22 3 30 P.M.	TUES MAR. 23 2 P.M	MON. MAY 3 2 P.M.
PHILADELPHIA	PHILADELPHIA, PA.	PARAMOUNT EX., 248 N. 12th St.	FRI. MAR. 19 2 30 P.M	MON. MAR. 22 11 A.M	MON. MAR. 22 2 30 P.M	TUES. MAR 23 2 30 P.M	MON. MAY 3 2 30 P.M
PITTSBURGH	PITTSBURGH, PA.	PARAMOUNT EX., 1727 Blvd. of Allies	FRI. MAR. 19 2 P.M.	MON. MAR. 22 10 30 A.M	MON. MAR. 22 2 P.M	TUES. MAR. 23 2 P.M.	MON MAY 3 2 P.M.
PORTLAND	PORTLAND, ORE.	PARAMOUNT EX., 909 N.W. 19th Ave.	FRI MAR 19 2 30 P.M	MON. MAR. 22 1 P.M	MON MAR. 22 2 30 P.M	TUES MAR 23 2 30 P.M	MON. MAY 3 2 30 P.M.
ST. LOUIS	ST. LOUIS, MO.	PARAMOUNT EX., 2949 Olive St.	FRI. MAR. 19 1 P.M	MON. MAR. 22 10 A.M	MON. MAR 22 1 P.M	TUES. MAR. 23 10 A.M	MON. MAY 3 1 P.M
SALT LAKE CITY	SALT LAKE CITY, U.	PARAMOUNT EX., 270 E. 1st South St.	FRI. MAR. 19 2 P.M.	MON. MAR. 22 1 P.M	MON. MAR 22 2 30 P.M	TUES. MAR. 23 2 P.M	MON. MAY 3 2 P.M.
SAN FRANCISCO	SANFRANCISCO, CAL.	PARAMOUNT EX., 205 Golden Gate Ave	FRI MAR. 19 2 P.M	MON. MAR. 22 1:30 P.M.	MON MAR 22 3 P.M.	TUES. MAR. 23 2 P.M	MON. MAY 3 2 P.M.
SEATTLE	SEATTLE, WASH.	PARAMOUNT EX., 2330 First Ave.	FRI. MAR. 19 2 P.M.	MON. MAR. 22 1:30 P.M	MON. MAR. 22 2 45 P.M	TUES. MAR. 23 1.30 P.M	MON. MAY 3 1 30 P.M
WASHINGTON	WASHINGTON, D.C.	PARAMOUNT EX., 306 H St., N.W.	FRI. MAR. 19 10:30 A.M.	MON. MAR. 22 10:30 A.M.	MON. MAR. 22 2 P.M	TUES. MAR. 23 10 30 A.M	MON. MAY 3 10 30 A.M

TRADE READJUSTMENTS MAY FOLLOW BRITISH CUTS

Revised Release System, Shorter Programs in Theatres Possible

by AUBREY FLANAGAN
in London

That 1943 would see new shapes and new machinery in the immediate front of the industry scene has long been forecast in these pages. That an overhaul of the release system, maybe an adjustment or abbreviation of actual picture house programmes, the revival of films for some time past languishing in the vaults, would mark the current year frequently has been suggested. The present prospects are, it would seem, that such prognostication was not so far out.

Each and all of these variations on the industry theme have been—with other problems and posers—before both trade and Government during the recent examinations and discussions over new stock economies. Many of them are now seen as *sine qua nons* of survival.

In all the industry councils which have been going into the why and the wherefore of raw stock conservation, it has been abundantly clear that reforms or adjustments may have a tendency in the direction of keener efficiency, or at best, may spotlight certain weaknesses in the industry's operations and mechanisms, and not alone under wartime conditions.

None but the most extravagant and incompetent producers and directors, for instance, have failed to agree with the Board of Trade's suggestions that within the studios, there has been plenty of room for a more economical and efficient use of raw stock. Students of British production have never been at any pains to conceal their conviction that waste on retakes—scenes have been re-shot 45 times—on screen tests, trick photography, art titles, editorial experiments and the like has long been one of the production industry's "strongest weaknesses."

Now, with less celluloid to play with, producer, director and editor will have no option but to go easy on the raw stock, and *ipso facto* on the industry's finances.

Release Print Economy Is Anticipated

Within the distributors' fold it long has been claimed that the ordering of positive prints has been both unorganized and undisciplined. Now, with less raw stock allocated, greater care, keener attention to essential need, will have an immediate and far reaching, not to say a long overdue effect, in the direct and appropriate line of economy, which is arguably an essential of sound business.

The overhaul of the London release system, foundation upon which the whole British release machinery and the ordering of prints, are based, has been suggested by keener spirits within the Kinematograph Renters Society itself. With regard to the London release problem, certain geographical anomalies, with consequent economic repercussions, long have called for reform.

Main leads and credit titles which have occupied an increasing footage of recent years, and far too much of the patron's time, would seem to be due for a cut. Obviously contractual obligations offer an obstacle in this regard but not an insurmountable one. It will be possible to decrease the footage without cutting the credits.

Either way the Board of Trade would in emergency swiftly issue an Order in Council protecting any technical offenders. Trailers, on the other hand, whilst one exhibitor's meat and another's poison, are regarded by the more sagacious among the renters as their best publicity investment in these restricted days, and an immeasurable vehicle for reaching an otherwise inaccessible public.

One of the keenest problems facing the renters was that of the actual mathematical allocation of raw stock based on the footage available after the cuts had been made. Obviously a per capita cut was preferable to a global cut. Obviously, too, this presented certain complications, but complications it must have been possible by agreement between the KRS and the Board of Trade to solve satisfactorily.

A cut of say 25 per cent in the footage used by Metro, whose product is consistent both in quality and quantity, would have a markedly different effect from that which such a cut would have on United Artists, whose total product may be less this year than last.

It was the renters' contention that they could and should be allowed to adjust these differences on a sliding scale basis, and even transfer surplus raw stock from renters who did not need it to others who needed more than their agreed allocation.

There are, of course, numerous smaller renters who are not members of the KRS and the Board of Trade has been by no means unconcerned about their position.

Trade Consultation Seen Necessary

All in all, however, these problems and postulates have sharpened the perceptions of the distributors, brought a keener edge to their consideration, not only of economies but of trade matters in general. It was significant in this regard that they would not commit themselves to any cut-and-dried policy or scheme until they had had close consultation with other trade groups.

The CEA suggestion of a cut in program length, a direct reflection of the Board of Trade request for consideration of a 12½ per cent cut in screen time, and their plan for "bicycling" of newreels, which they claimed immediately would save 5,000,000 of the 32,000,000 feet aimed at, and the suggestion that individual reels could stand a cut were seen not as exclusively exhibitor problems but as matters to be thrashed out among all three parties concerned.

Conversely, the renters were unwilling to formulate any specific plan without talking with the CEA and hearing their views on proposed formulae. Such trade conversations, far too infrequent within the structure of the British industry, and as a rule only manifest in the face of emergency or something equivalent, in the belief of partisans on both sides, can have nothing but lastingly good effects on the industry generally.

The newsreels were first subject to a suggestion that bi-weekly issues be changed to weekly issues. It was not looked on with favor by the Ministry of Information, who see in the newsreel an invaluable vehicle for bringing information and propaganda to the public. The newsreels did not take too kindly to the CEA ideas, and put it abroad through various channels that the exhibitors were talking out of turn, monopolizing the limelight and legislating other folks' livelihoods away.

Newsreels both for their quality and their editorial generosity have been criticized in the past and now. With less footage to play with, it may well be that producers and editors of the topicals may give closer attention to their medium, sharpen it to a higher point of journalistic perfection, with loss neither to propaganda nor entertainment values, nor to the box office.

Measure the whole of these adaptations and adjustments in terms of emergency and they may seem to some to be exacting and subversive. But many within the industry, measuring them with a longer rule, and assessing their possible values in terms of the industry's tomorrows, consider them to have elements of reform and reconstruction.

SLASH IN BRITISH PROGRAMS AVERTED

British exhibitors may not be forced to reduce playing time in the new drive to conserve film, London observers reported Tuesday. The British Board of Trade, which is the Government's agency in the matter, will probably accept certain other specific proposals for saving of raw stock, recently submitted to it by industry representatives, these sources added. If those proposals fail to have effect, it was said, then rationing of raw stock to distributors and producers, and reduction of playing time probably will be imposed.

Distributor Revenue Justifies Clearance

Board Reverses St. Louis Award; Affirms Milwaukee Dismissal

Distributors scored a double victory before the Appeal Board of the Motion Picture Arbitration Tribunal this week when two cases were decided in their favor.

Two new cases were filed this week in New York.

A St. Louis complainant, Victor Thein, operator of the Palm theatre lost the 57th appeal decision by asking the board to reduce still further the cut awarded him by the arbitrator. In his original decision, Thomas C. Hennings, arbitrator, found that the seven days clearance of the Will Rogers theatre over the Palm was unreasonable and reduced the margin to four days.

The Appeal Board reversed the award in its entirety and dismissed the case. Mr. Thien, MGM, the only defendant distributor, and the intervening Union Southern Company, operator of the Will Rogers, must pay the costs.

The board noted that while the Palm had held an earlier run and 14 days over the newer Will Rogers in 1936-37, it had asked Loew's to reverse the run between the two theatres for the 1937-38 season, in order to lower the cost of product. The Will Rogers has since received pictures ahead of the Palm and with a seven day clearance.

Financial returns to the distributor were cited by the appeal opinion as evidence that the present clearance is reasonable.

Board Analyzes Theatre Revenues in Decision

"The record shows that, for the 1936-37 season when the Palm had the run ahead of the Will Rogers with fourteen days clearance, it paid Loew's $1,323.45 less than the Will Rogers paid in the 1937-83 season when the Will Rogers had the run ahead of the Palm with only seven days clearance. It also appears that for the 1937-38 season Loew's derived from both theatres $2,165.23 more revenue in the aggregate than it did from both theatres in the 1936-37 season," the board said.

It found also that the Will Rogers was a superior type of theatre operation, newer, and charged admission prices ten cents higher than the Palm for a full week run.

Milwaukee

A question as to whether the mere ownership and leasing of a theatre building qualifies as a theatre operator within the meaning of the Consent Decree's specific run clause, Section X, was decided by the appeal board in the 56th opinion.

The board upheld the dismissal by Thomas A. Byrne, Milwaukee arbitrator, of the complaint of the Menasha Theatre Realty Company, operating the Brin theatre, Menasha, Wis. against the five consenting distributors.

The Brin was leased by the Milwaukee Theatres, Inc., a circuit affiliated with Twentieth Century-Fox, until February 6, 1942. At that time the owner took over the operation of the Brin and shortly afterwards filed a Section X demand for first run in Menasha. Complainant admitted it had physically operated the theatre only from that date but contended that ownership of the building met the provisions of Section X, sub section B for pre-decree operation.

"It is obvious that by no possible stretch of construction of the word operator can the mere ownership of the theatre building, where the theatre itself is operated by another, make the owner in any sense the operator of a theatre. The construction given to this section by the arbitrator is correct and is approved," the Board said.

The arbitrator dismissed the case on this point but later reopened the action "in the belief that it was incumbent upon him to make a specific finding on each of the matters specified in Section X.

"In this assumption the arbitrator was wrong," the Appeal Board wrote. "When an arbitrator has reached a conclusion free from doubt in his own mind that a complainant has not qualified under this section, these specific findings are not only unnecessary but inadvisable. We have here, instead of an expeditious and inexpensive proceeding, a long series of hearings and a voluminous record. It is unnecessary for us to consider these specific findings.

"Moreover, nothing in the record" the board added, justifies the arbitrator's conclusion "that a manipulation of leases alleged to have been made by the intervenor was made, if at all 'by the constructive approval of the distributor defendants.' "

Buffalo

Withdrawal of the 18th Buffalo complaint, a clearance action by the Granada theatre, against the five distributors and Shea's Kensington and North Park theatre was reported Monday. The S. G. Theatre Corporation, complainant, did not disclose settlement terms.

New York

Associated Playhouses in the 47th complaint filed at New York last week asked the elimination of all clearance granted by Paramount and MGM to the Loew Valencia theatre, Jamaica, over five Associated theatres on the South Shore. They are the Bay Shore and Regent in Bay Shore, the Babylon in Babylon, and the Amityville and Sayville theatres. The Valencia's seven day clearance was termed unreasonable for all the towns, as was a one day clearance held during winter months over the Bay Shore theatres.

The 48th New York complaint filed Tuesday named the five consenting distributors in a clearance action filed by the Plaza theatre, Newark. It was entered by the Francis Amusement Company, owned by Della and Madeline Kridel, Frances Carton and Janet Heinle.

Margins of 21 days held by the Central, 30 days by the Tivoli and seven by the Ormont theatres were attacked. Complainant asked elimination of the Ormont and Central margins and a cut to 14 days in Tivoli's clearance.

Chicago

Savanna Theatre Corporation owner and operator of the Web and Orpheum Theatres, Savanna, Ill. have intervened in the arbitration case of Marchesi Brothers vs. MGM. and Warners. The complainant's Carroll Theatre, Mt. Carroll, Ill. seeks a reduction of the clearance granted to the Web and Orpheum Theatres. Parties have been unable to agree on an arbitrator. He will be named by the American Arbitration Association.

The 12th Chicago complaint, clearance demand of the Annetta theatre, Cicero, was withdrawn on Thursday. Filed in November 1941, the long pending action named the five consenting distributors and the Villas and Palace theatres in Cicero.

First Run House Open All Night

The Warner theatre circuit in Philadelphia, cooperating with labor-management committees in many war plants in the territory, and following the suggestion made by representative chairmen of various labor-management groups, has inaugurated a plan of keeping one central city first run house open all night one night a week. The late shows are primarily for employees of local war plants and the regular evening admission prices prevail.

The plan got under way last March 5th when the Fox theatre, opening with "Silver Skates," kept the box office open until 3:30 on Saturday morning, at which time the last show started. Since the plan is in agreement with the morale program to open desirable places of entertainment, especially for night shift workers, it is hoped that labor-management committees and personnel directors will post appropriate announcements on company bulletin boards from time to time. Continuation of the plan is dependent largely upon the patronage of war workers, and it is hoped that it will prove beneficial in helping to solve the problem of absenteeism at the war plants.

There are four all-night film houses normally operating in the downtown district, but the interest on the part of the night shift workers to see a first run picture was manifest by the crowds that turned out last month for a special dawn premiere promoted by the Warner circuit for the opening of "Commandos Strike at Dawn," Columbia release.

Four New Companies Are Chartered in New York

Four motion picture companies received papers of incorporation to carry on businesses in New York State according to Thomas J. Curray, Secretary of State. They were:

Gregory Ratoff Enterprises, Inc., Manhattan, moving picture producing business, with 1,000 shares of stock, by Gregory Ratoff, Sherry-Netherland Hotel; Philip E. Semel and Sherry Gilbert, New York.

Jay C. Fonda, motion picture apparatus of all kinds, $10,000 authorized capital stock, by Jay C. Fonda, Edward Lemberger, and Reginald H. Schenck.

Climax Theatres Corporation, 200 shares, by Gustav A. Mezger, B. E. Mezger and John F. Laurence.

Don Opera Company, Inc., 50 shares of stock, no stated par value, by Herman Adler, Harry Epstein, Daniel M. Brams, New York.

Berman, Edwards, Vinnicoff Form 35-Theatre Circuit

A new, independent circuit of 35 theatres has been formed in southern California by Jack Berman, James Edwards, and Harry Vinnicoff. It comprises the groups of houses owned under their names by these men. Papers were filed at Sacramento this week.

Reelected Club President

Victor Gauntlett, advertising and publicity director for the Hamrick-Evergreen circuit in Seattle, has been reelected president of the Washingtonians, state-wide booster club.

EXHIBITORS RALLY TO PUSH RED CROSS CAMPAIGN

Expect 15,000 Theatres to Participate in Campaign to Start on April 1st

The annual American Red Cross Drive in April probably will enlist virtually all theatres in the country, the War Activities Committee indicated in New York this week. It was noted that exhibitors hesitant in other drives to take audience collections, are displaying none in this instance, believing the organization to be one of those closest to the American people.

"The exhibitor enthusiasm for this drive transcends anything that our campaign workers have seen since the war began." Claude Lee, campaign director, said in New York Monday. The one-week drive will start April 1st.

At least 15,000 theatres will participate, it was predicted.

This week, C. C. Moskowitz, Loew circuit chieftain, said that his theatres would double the amount of any previous collection. A similar prediction was made by Major Leslie Thompson of RKO.

John J. Friedl, Minneapolis district chairman, and head of the Minnesota Amusement Company, wired the WAC last week that in three days he had signed 75 per cent of his district.

The first corporate contribution to the fund this year by a major company was announced last week by N. Peter Rathvon, chairman of the industry division for New York City.

The heads of the major companies, who returned east from recent industry meetings in Hollywood, will discuss corporate contributions with the boards of directors.

Warners Contribute $50,000 to Fund

Warner Bros., the first to hold its meeting, last week contributed on behalf of the parent company and subsidiaries $50,000, double the contribution of last year. Major companies will allocate contributions to communities in which they operate.

Thirty-five leading showmen, in 31 key cities, will act as local theatre district chairmen in the drive.

In addition to obtaining the maximum exhibitor pledges for audience collections in their territories, they now are lining up local publicity committees. The publicity committees will cooperate on local Red Cross newspaper publicity and assist theatres.

Chairmen appointed are: Albany, Lou Golding; Atlanta, William K. Jenkins and Oscar C. Lam; Boston, M. J. Mullin; Buffalo, A. Charles Hayman; Charlotte, H. F. Kincey; Chicago, Edwin Silverman; Cincinnati, Ike Libson; Cleveland, William N. Skirball; Dallas, R. J. O'Donnell; Denver, Rick Ricketson; Des Moines, A. H. Blank; Detroit, E. C. Beatty.

Indianapolis, Harry Katz; Kansas City, Elmer Rhoden; Los Angeles, R. H. Poole; Memphis, M. A. Lightman; Milwaukee, Harold Fitzgerald; Minneapolis, John J. Friedl; New Haven, I. J. Hoffman; New Orleans, E. V. Richards, Jr.; New York, Harry Lowenstein and Fred Schwartz; Oklahoma City, L. C. Griffith; Omaha, Joseph Kinsky; Philadelphia, Jay Emanuel; Pittsburgh, M. A. Silver; Portland, Albert J. Finke; St. Louis, Fred Wehrenberg; Salt Lake City, John Rugar and Tracy Barham; San Francisco, B. V. Sturdivant; Seattle, Frank Newman; Washington, W. F. Crockett and John Payette.



ADVERTISING, publicity, trade paper and WAC executives gathered at lunch in New York Wednesday as the guests of Barney Balaban, who had been called away to the Raymond Blank funeral. They discussed the theatres' annual Red Cross drive, April 1st through 7th. Above are some of those present: Claude Lee, Oscar Doob, Francis Harmon, Robert Gillham and Arthur Mayer. Mr. Doob presided and discussed modi operandi. *The meeting favored collections in the theatre with the house lights up—and kindred devices to encourage audience response.*

After an address by John Balaban, chairman of the amusement section of the Red Cross for Chicago, the Chicago projectionists voted unanimously to contribute one day's pay to the American Red Cross war fund and also voted a $2,500 contribution from the general fund. Peter Shayne, union chief, estimated the total would be about $15,000.

At the same time the operators announced the purchase of $20,000 worth of War Bonds, making a total of $100,000 worth now held.

The Chicago stagehands union also voted that each man contribute a day's pay and voted $1,000 from the general fund.

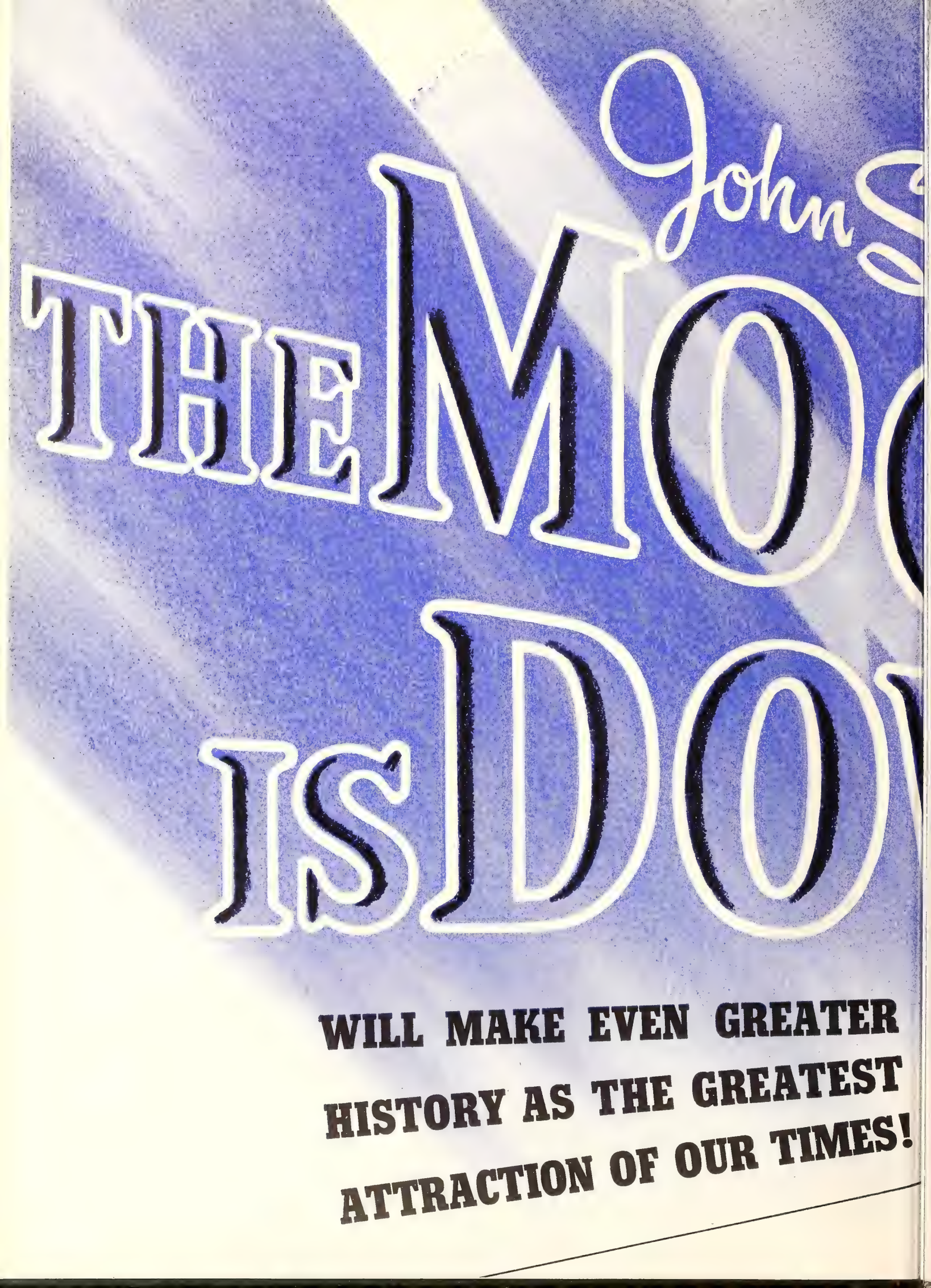
The New York group of the War Activities Committee met Thursday, March 4th, and made definite arrangements for the drive. The meeting was presided over by Samuel Rinzler. Representatives of the Red Cross who spoke were: Mrs. Thomas Lamont, George Rogers, area director in the nine eastern states, and James Cecil, publicity director.

In Fall River, William S. Canning, Interstate Empire manager, and chairman of the local Red Cross appeal, has received a letter from Secretary of the Navy Frank Knox, praising the efforts of the volunteers and stressing the value of the Red Cross in the field.

Scrap Metals Total Grows

Cincinnati suburban theatres highest in the collection of salvage material in the Washington's Birthday scrap metals matinee, were: Westwood theatre, 13,280 pounds; Ritz, 10,010; Emery, 9,070; Chevriot, 8,840; West Hills, 8,000; Mt. Lookout 7,800; Mariemont 7,705; Avalon 7,060; Cleves, 7,060; Silvertone, 6,600; Idle Hour, 6,360, and Jackson, 6,360.

Governor Charles Edison of New Jersey has congratulated theatre owners and managers in the state for their part in the war effort in a letter to Mr. Helen B. Hildinger, director of the legislative committee of New Jersey Allied.



WILL MAKE EVEN GREATER HISTORY AS THE GREATEST ATTRACTION OF OUR TIMES!

THE HOLLYWOOD SCENE

From HOLLYWOOD BUREAU

With 32 years in show business and 16 theatres in Minnesota as a background of experience, plus collaboration in the production of three pictures during the past two years, W. R. Frank is going to turn producer, without ceasing to be an exhibitor, and establish himself at the General Service studios here to film "Dr. Paul Joseph Goebbels" as the first of three pictures on his agenda.

The screenplay from which the film is to be made is by Alfred Zeisler and Herbert Phillips and derives from Mr. Zeisler's personal knowledge of Goebbels acquired at first hand in 1933-34 when the then newly ensconced Chancellor Hitler placed Goebbels in charge of the motion picture industry in Germany, thus in direct contact with Zeisler in his capacity as producer-director for UFA. Later in 1934 Zeisler returned to the United States, ending a nine-year connection with that company.

Exhibitor Frank is no newcomer to Hollywood and production. He was associated with William Dieterle in production of "Syncopation" and "All That Money Can Buy," and with Samuel Bronston in production of "The Adventures of Martin Eden." Starting now on his own, he plans to divide his time equally between Hollywood and Minnesota, where his exhibition partnership with O. C. Woempner and Val Nearpass is of 25 years' standing.

Our Gang Comedies To Be Streamlined

After 22 years of conformity to a pattern which took them to the crest of the wave of popularity, and then a bit down into the trough of disregard, the Our Gang Comedies are in for a streamlining. Metro-Goldwyn-Mayer has designed for them a new format in which they are to paraphrase for the juniors, so to speak, the MGM shorts of other kinds and classes. The first item in this departure from the past is to be a take-off on the studio's "Crime Doesn't Pay" series. . . . Another change in the MGM program brings Robert Benchley back to the shorts field for a series of films, written by himself and in which he will star, to be produced by the Jerry Bressler unit.

Reagan To Have Role in "This Is the Army"

The Army has assigned Ronald Reagan, soldier, to the duty of playing a part in Warner's "This Is the Army," which is something of a break for Ronald Reagan, actor, and, in view of the performer's showing in the MOTION PICTURE HERALD poll of exhibitors about a year ago now, a break for the picture, which is in itself a break for the Army Relief Fund, and likewise for the studio, to which the actor-soldier is to return to do some more acting after the duration. Soldier Reagan's return to the screen is not to be interpreted, however, as setting a precedent for the return of other actor-soldiers to act in other pictures, "This Is the Army" being, in official view, a military project.

There has been no illusion about this at any point. On the contrary, form letters to members of the press have notified anyone who might have missed the point that information pertaining to "This Is the Army" would be forthcoming from spokesmen designated by the Army and stationed at the Warner studio in Burbank for the purpose.

There may be some illusions, however, about the views of the Federal Bureau of Investigation regarding the production by Metro-Goldwyn-Mayer of a picture dealing with that organization. The news that such a picture was to be produced appeared abruptly in a limited number of publications and columns. When other publications queried the studio as to the accuracy of the report, with which went the usual professional inquiry as to why the story hadn't been communicated as usual to all periodicals of standing, it was stated that the studio had been directed to disseminate the information solely in written form as prepared and in no case vocally, which is the way a preponderance of production news is transmitted to press representatives in Hollywood. To the further inquiry this statement prompted, which was whether the studio would be similarly directed in its preparation and production of the picture, there was no answer.

Walter Huston has been added to the cast of "For All We Know," the Charles Boyer venture in truncated cinema which was known previously as "Flesh and Fantasy," and will appear in the fourth and final episode. . . . Columbia has signed Ted Lewis, the high-hatted tragedian of song, for a musical titled after the theme song which has identified him for a quarter of a century, "When My Baby Smiles at Me." . . . Irving Cummings, who directed "Louisiana Purchase" as the first of two pictures for Paramount, is to direct "Salty O'Rourke," a race track story, for his second.

RKO Radio's "The Cat People" has been holding over so long at the Hawaii theatre on Hollywood Boulevard and other theatres elsewhere that the studio has contracted Jacques Tourneur to direct "Seventh Victim," another item in the same tradition. . . . Proceeding with its once delayed project to produce a film based on the adventures of General Henri Giraud, Twentieth Century-Fox has purchased "Konegstein Prison," an article published in *Life*, for incorporation in the film, which is being called "The General" at this point. . . . Philip Dorn and Donna Reed are down for the leads in "Malta," which Joseph Pasternak is scheduled to produce for MGM. Producer Pasternak provided a touch of color at the Academy Banquet last week by smoking a pipe at the MGM table in the middle of the packed Cocoanut Grove of the Ambassador Hotel (which has nothing to do with "Malta" or anything else, of course).

Production Tempo Quickens

The production index rose from 35 to 41 at the close of the week, which witnessed the awardings of Oscars to Hollywood folk whose efforts their fellow workers rated best for the calendar year of 1942.

Greer Garson, whose portrayal in and as "Mrs. Miniver" won her an Academy Award, started work in MGM's "Mme. Curie", with Walter Pidgeon again opposite her and with Albert Basserman, Reginald Owen and Henry Travers in support.

Columbia started three pictures. They are "Appointment in Berlin", starring George Sanders, whose father in reality will play his father in the fiction which is the film, supported by Marguerite Chapman, Gale Sondergaard and Alec Craig; "Two Senoritas from Chicago", with Jinx Falkenberg, Joan Davis and Robert Haynes, and "Right Guy", offering Claire Trevor, Jess Parker, Edgar Buchanan, Ann Savage and Tom Neal.

Samuel Goldwyn started "North Star", his Russian feature for which anticipation is high, with Ann Baxter, Walter Brennan, Walter Huston, Ann Harding, Dana Andrew, Jane Withers, Dean Jagger and Eric von Stroheim.

Monogram launched two pictures, "Wings Over the Pacific", with Inez Cooper, Edward Norris, Montagu Love, John Miljan and Henry Guttman, and "Wild Horse Stampede", with Ken Maynard, Hoot Gibson and Betty Miles.

Republic started "False Faces", offering Rex Williams, Bill Henry, Veda Ann Borg, Joan Shaw, Stanley Ridges and others.

The scene, by studio and title:

COMPLETED

Paramount
Riding High
Five Graves to Cairo

Samuel Goldwyn
North Star

Republic
False Faces

STARTED

Columbia
Appointment in Berlin
Right Guy
Two Senoritas from Chicago

MGM
Madame Curie

Monogram
Wings Over the Pacific
Wild Horse Stampede

SHOOTING

Columbia
Somewhere in Sahara
Attack by Night

MGM
Guy Named Joe
Right About Face
Best Foot Forward
Girl Crazy
Man From Down Under

Monogram
Sarong Girl

Paramount
Hostages
Let's Face It
So Proudly We Hail
Lady in the Dark

RKO Radio
Leopard Man
Gildersleeve's Bad Day
Lady Takes a Chance
Fallen Sparrow
Sky's the Limit

Republic
Prodigal's Mother
Swing Your Partner
Riders of the Rio Grande

20th Century-Fox
Sweet Rosie O'Grady
Jitterbugs
Heaven Can Wait
Jane Eyre
Bomber's Moon
Stormy Weather

Universal
You Go to My Heart
Never a Dull Moment
You Can't Ration Love *
Phantom of the Opera
Corvettes In Action

Warner Bros.
Saratoga Trunk
This Is the Army

* Formerly "Oh Say Can You Swing"

*The Gold Rush is on!

Alice FAYE

John PAYNE

Hello, Fr





*Every record smashed at the World Premiere in San Francisco!

Rush your Pledge for RED CROSS WEEK—Apr. 1-7

Jack
OAKIE

Lynn
BARI

Sc0,Hello

in **Technicolor**

with

LAIRD CREGAR • JUNE HAVOC
WARD BOND • AUBREY MATHER

Directed by BRUCE HUMBERSTONE

Produced by MILTON SPERLING, 1st Lt., U.S.M.C.R.

Screen Play by Robert Ellis and Helen Logan and Richard Macauley
Lyrics and Music "You'll Never Know" by Mack Gordon and Harry Warren
Musical Sequences: Dances Staged by Val Raset • Costumes Designed by Helen Rose
Supervised by Fanchon

A 20th CENTURY-FOX *Bonanza!*

Crescent Amusement Loses Trust Suit

Found Guilty of Maintaining Monopoly; Distributors Are Not Convicted

The Crescent Amusement Company, six operating affiliates, and Tony Sudekum, president, and Kermit C. Stengel, vice-president, were found to have violated U. S. anti-trust laws in a decision handed down last Thursday at Nashville, Tenn.

Judge Elmer Davies, of the United States district court, found them guilty of maintaining a monopoly in violation of the Sherman anti-trust law. He ordered that such monopoly be dissolved and that a decree be entered for the divestiture of several of the theatre holdings named in the Government's complaint.

Decisions on appealing the case await the formal court order.

Distributor defendants in the case were not convicted of conspiring in the monopoly of the circuit, with a minor exception for United Artists. That company was held guilty of combining with the Cumberland and Rockwood Amusement Companies, to curb competition in Athens, Alabama and Rogersville, Tenn.

Paramount, Twentieth Century-Fox, Warners, Loew's and RKO were dropped from the case by a stipulation with the Government based on the New York consent decree of 1940. Universal was dismissed early in the action and Judge Davies dismissed the case against Columbia at the close of the trial last autumn.

Judge Davies ordered that a decree be entered "dissolving the combination: requiring each corporate defendant, or affiliated corporation, to divest itself of ownership of any stock or other interest in any corporate defendant with the exception of Strand Enterprises, Inc., and requiring the individual defendants found guilty of violating the Sherman Act to resign as officers of any affiliated corporation."

Louis Rosenbaum, named with Rockwood Amusement Company and United Artists in the conviction for monopoly at Athens, Ala., also was ordered to divest himself of interest in the Muscle Shoals Theaters, Inc.

Hold Circuit Subject To Federal Law

The divestment and dissolution must be carried out within a year of the date of the decree's entry. It is expected that it will be several months, however, before the final court order is prepared and entered.

The court reviewed the history of the case in a 192-page opinion, which cast aside many of the Government's original charges in their first field anti-trust prosecution of the major distributors.

In holding that the defendant circuit was subject to the Federal anti-trust laws, Judge Davies ruled that while the operation of a theatre as a retail establishment is in itself an intra-state and local matter "yet the making of licensing agreements between distributors of motion pictures and exhibitors and the interstate shipment of films pursuant thereto, is clearly a part of interstate commerce."

Crescent and its associated exhibitor corporations were convicted, by the ruling, of creating and maintaining "an unreasonable monopoly, combining closed towns with its competitive situations in licensing films, and coercing, or attempting to coerce independents to sell out their theatres or to abandon plans for competing."

In his summary of evidence Judge Davies noted that at the time the suit was filed Crescent and its affiliates faced competition in only five out of the 78 towns in which they operated in Alabama, Tennessee and Kentucky.

The court will grant an injunction restraining the defendants from continuing the cited conspiracies or entering into similar combinations in restrant of trade. It also will issue an order "invalidating existing franchises and agreements not to compete or any other conditioning of the licensing of films."

If the order is in strict accord with the general condemnation of Judge Davies' decision it is likely that the entire Crescent structure may be dissolved, attorneys said.

The involvement of distributors "caused more concern than any other question," the decision said. Judge Davies added: The court recognizes the rule that the distributor of motion picture films is perfectly free to do business with the exhibitor of its choice and to negotiate with a circuit and an independent at one and the same time and to sell to either.

"Yet such condition," he said, "must be free from discrimination against independents entered into as a result of pressure or coercion on the part of a monopoly or combination." The Government failed to prove this in their suit, Judge Davies added.

May Affect Circuits' Buying Practices

At New York Monday attorneys were doubtful as to the appeal chances of the case. They said it appeared very unlikely that the case could reach the Supreme Court and several expressed the opinion that the divestment order was not particularly severe.

However, distributor attorneys generally were in agreement that the Nashville decision may vitally affect the film buying practices of circuits who operate against independent exhibitors. It is too early to forecast the direction these changes may take. But attorneys expressed fear that every time an independent theatre failed, or went out of business, the circuits in the area would be subject to conspiracy suits based on Judge Davies' precedent.

Attorneys are watching with interest also for some sign from the Department of Justice as to what effect the ruling will have on pending anti-trust cases against the Griffith circuit at Oklahoma City, and the Schine prosecution in Buffalo. The latter case resumes in May following a one-year suspension agreement. The ruling also was seen as having possible bearing on the Government's action in respect to the New York Consent Decree. The trial period ends next November.

Pickwick Trust Suit Resumes Tuesday

The anti-trust suit of the Pickwick theatre, Greenwich, Conn., against the major distributors is scheduled to resume at New York City on March 16th. The complainant filed a motion in Federal court at New York Monday for a pre-trial examination of Nicholas M. Schenck, president of the defendant Loew's, Inc. Other distribution executives will be called before trial of the $6,000,000 suit.

The suit, brought by Prefect Theatres, Inc., Fairfield Holding Corporation, and Grenfield, Inc., was filed in April, 1941, in Connecticut Federal court against Loew's, Twentieth Century-Fox, RKO Radio, Vitagraph, Paramount, Universal, Columbia, and United Artists.

The plaintiffs charged the defendants conspired to prevent the Prefect Theatres, Inc., operators of the Pickwick from obtaining timely releases of feature films.

Saul E. Rogers, attorney for the plaintiffs filed the motion for Mr. Schenck's examination. He said that all parties to the action have been invited to attend the cross-examination, to be held at the County Lawyers Association Building, 14 Vesey Street, at 10 A.M., March 16th. The trial is expected to begin early in May, in New Haven.

The anti-trust action at Chicago by the Jackson Park theatre against Paramount, Warners, RKO, MGM and the Warner and Balaban and Katz circuits has been set for trial on June 7th. Judge Michael Igoe will hear the suit in which the Jackson Park asks $360,000 damages.

Producers Releasing To Reissue "39 Steps"

Producers Releasing Corporation has disclosed that it will reissue the Alfred Hitchcock film, "39 Steps," and will supervise the sales and distribution through its exchanges. The company closed with Arthur Lee, representing Gaumont-British, shortly before Mr. Lee's departure on the *Yankee Clipper,* which resulted in his death following the airliner's crash near Lisbon.

The management of Mr. Lee's organization, the Artlee Corporation, has been in the hands of Oscar Hanson. There can be no liquidation until Mr. Lee's body has been recovered, and he is declared legally dead.

Censor Total Off Sharply

The growing shortage in feature product was reflected here in the number of pictures submitted to the Pennsylvania State Board of Motion Picture Censors for review. Mrs. Edna R. Carroll, chairman of the board, announced that during February of this year only 24 features were submitted for review, compared to 42 features viewed by the board in February of last year.

Plan Membership Drive

Variety Club Tent No. 26, Chicago, plans a membership drive to increase the present membership of 170 in the new club. The board of directors named Clyde Eckhardt, Tom Gorman and Jack Kirsch as a committee.

WARNER BROS. TRADE SHOWINGS OF

"EDGE OF DARKNESS"

starring ERROL FLYNN · ANN SHERIDAN

CITY	PLACE OF SHOWING	ADDRESS	DAY AND DATE	TIME
Albany	Warner Screening Room	79 N. Pearl St.	Mon. 3/22	12:30 P.M.
Atlanta	RKO Screening Room	191 Walton St. N. W.	Mon. 3/22	10:00 A.M.
Boston	RKO Screening Room	122 Arlington St.	Mon. 3/22	2:00 P.M.
Buffalo	Paramount Sc. Rm.	464 Franklin St.	Mon. 3/22	1:30 P.M.
Charlotte	20th Century-Fox Sc. Rm.	308 So. Church St.	Mon. 3/22	10:00 A.M.
Chicago	Warner Screening Room	1307 S. Wabash Ave.	Mon. 3/22	1:00 P.M.
Cincinnati	RKO Screening Room	Palace Th. Bldg. E. 6th	Mon. 3/22	8:00 P.M.
Cleveland	Warner Screening Room	2300 Payne Ave.	Mon. 3/22	8:00 P.M.
Dallas	20th Century-Fox Sc. Rm.	1803 Wood St.	Mon. 3/22	10:00 A.M.
Denver	Paramount Sc. Rm.	21st & Stout Sts.	Mon. 3/22	2:00 P.M.
Des Moines	20th Century-Fox Sc. Rm.	1300 High St.	Mon. 3/22	12:45 P.M.
Detroit	Film Exchange Bldg.	2310 Cass Ave.	Mon. 3/22	1:30 P.M.
Indianapolis	Paramount Sc. Rm.	116 W. Michigan	Mon. 3/22	1:00 P.M.
Kansas City	Paramount Sc. Rm.	1802 Wyandotte St.	Mon. 3/22	1:30 P.M.
Los Angeles	Warner Exch. Sc. Rm.	2025 S. Vermont Ave.	Mon. 3/22	1:00 P.M.
Memphis	20th Century-Fox Sc. Rm.	151 Vance Ave.	Mon. 3/22	10:00 A.M.
Milwaukee	Warner Th. Sc. Rm.	212 W. Wisconsin Ave.	Mon. 3/22	1:30 P.M.
Minneapolis	20th Century-Fox Sc. Rm.	1015 Currie Ave.	Mon. 3/22	2:00 P.M.
New Haven	Warner Th. Proj. Rm.	70 College St.	Mon. 3/22	2:00 P.M.
New Orleans	Paramount Sc. Rm.	215 S. Liberty St.	Mon. 3/22	10:00 A.M.
New York	Home Office Sc. Rm.	321 W. 44th St.	Mon. 3/22	10:30 A.M.
Oklahoma	20th Century-Fox Sc. Rm.	10 North Lee Ave.	Mon. 3/22	10:00 A.M.
Omaha	20th Century-Fox Sc. Rm.	1502 Davenport St.	Mon. 3/22	1:00 P.M.
Philadelphia	Vine St. Sc. Rm.	1220 Vine St.	Mon. 3/22	10:30 A.M.
Pittsburgh	20th Century-Fox Sc. Rm.	1715 Blvd. of Allies	Mon. 3/22	1:30 P.M.
Portland	Star Screening Room	925 N. W. 19th Ave.	Mon. 3/22	2:00 P.M.
Salt Lake	20th Century-Fox Sc. Rm.	216 E. 1st South	Mon. 3/22	2:00 P.M.
San Francisco	Republic Sc. Rm.	221 Golden Gate Ave.	Mon. 3/22	1:30 P.M.
Seattle	Jewel Box Sc. Rm.	2318 Second Ave.	Mon. 3/22	1:30 P.M.
St. Louis	S'renco Sc. Rm.	3143 Olive St.	Mon. 3/22	10:00 A.M.
Washington	Earle Th. Bldg.	13th & E. Sts. N. W.	Mon. 3/22	10:00 A.M.

Tax Protest Closes Houses in Mexico

Fight Morelos State Levy of 10% on Pictures for Commercial Use

by LUIS BECERRA CELIS
in Mexico City

A curious problem, the exclusion of an entire state from film exhibition, is confronting the industry in Mexico. Exhibitors of Morelos State, prosperous semi-tropical zone just south of here, whose capital, Cuernavaca, is famed as a center for American tourists, have called a strike, closing their theatres in protest against higher taxes the state government has enacted.

Distributors have suspended deliveries of Mexican, American and other films, to Morelos, as a protest against the state's new impost of 10 per cent on all films sent into the state for commercial purposes.

This is the first time in Mexican picture history that such a situation has arisen. The industry and the Morelos public and film workers have asked the Federal Government to intervene.

The Morelos situation was the subject of a pointed statement issued by Jesus A. Grovas in his capacity as president of the National Cinematographic Industry Chamber. Mr. Grovas declared that the situation had been aggravated by additional levies of two cents on orchestra and one cent on gallery and balcony tickets ordered by the Morelos civil defense committee and Gen. Pablo Diaz Davila, commander of the state's military zone.

Mr. Grovas contended that these levies on theatre admissions are contrary to orders President Manuel Avilla Camacho recently issued against such forced contributions for defense.

In declaring that this set of taxes is confiscatory, Mr. Grovas said, "Such taxation makes not only unprofitable but ruinous the cinematographic business in Morelos state. It also bars the public from its favorite amusement, besides depriving numerous workers of employment."

The exhibitors and distributors, it was learned, petitioned the Morelos Government to reconsider the enactment of the higher taxes on the theatres and the import duty on films, but the Government refused to agree to modify the measure. That was why, it was explained, the entire industry in Morelos was obliged to suspend.

Theatre Owners Sued For Nine Months' Rent

Exclusive exhibition of Argentine pictures has seemingly proved to be bad business for the Cine Iris, a leading local first run theatre, for its owner, Esperanza Iris, is suing the exhibitors, the brothers Garcia Bringas, for $8,000 which she claims as nine months' rent on the theatre.

Eight years ago Mrs. Iris converted her stage theatre into a cinema. It exhibited American films for some time. Last year, it adopted the policy of being the introduction theatre in Mexico for the products of two of the biggest Argentine producers. For a while, all went well. But, the fact that the owner has had to sue for rent demonstrates that this policy is not as good as it was believed.

The brothers Bringas say they have had about enough of the Iris and that they want to turn it back to the actress but that they have not been able to agree upon the cash side of the proposition. The Bringas brothers, it is learned, desire to devote themselves exclusively to operating a new first run theatre here, the Metropolitan, which they hope to open soon.

This theatre, which faces fire headquarters, was to have opened two years ago, but the city forbade its opening because, it was explained, its location and the parking of patrons' cars, would obstruct the fire engines. It seems that this difficulty has been overcome and reports are that the Metropolitan, seating 4,000, will open as soon as the owners settle their case with Mrs. Iris.

Plans for the presentation here of the biggest picture charity show of the war on March 20th and 21st, of Warners' "Yankee Doodle Dandy," have been approved by President Camacho and Miguel Aleman, Minister of the Interior. The show will be in the Palace of Fine Arts (National theatre), which the Government owns.

Minister Aleman has authorized the entry to Mexico, especially for the shows, of as many stars as Warners want to send. It is expected that James Cagney will head this contingent, which will make personal appearances during the exhibitions. The show definitely will be held on the dates scheduled.

Admission for these functions will be a high-water mark in prices here, from $100 down. The entire proceeds will go to the Mexican Red Cross for its war work program and also to benefit the kin of the Mexican sailors who perished in the sinking of the two Mexican tankers last May, attacks that plunged Mexico into the war. The presentation will be conducted along the lines of those for the sale of War Bonds in American theatres.

WIDOWS SUPPLY MOST MEXICAN SCRIPTS

The queer fact that women are responsible for 90 per cent of the unsolicited scripts that producers receive is revealed by a survey of written contributions to Mexican films. Another strange fact is that half of these women are widows.

The producers are receiving on an average of five unsolicited scripts a day, most of them delivered personally by their authors, some of whom demand that their manuscripts be placed directly into the hands of the producer. The producers, tactfully, do not reveal just how many of these scripts they buy and use.

Torres Plans to Produce Popular Novel

Miguel Contreras Torres, producer of monumental pictures in Mexico—he made "Simon Bolivar," biography of the Venezuelan patriot at a record cost of $210,000 (U.S.)—has bought the film rights to "La Vida Inutil de Pito Perez" (The Futile Life of Pito Perez"), the novel by don Ruben Romero, Mexican Ambassador to Cuba, that is hailed as the chronicle of a Mexican Francois Villon. Mr. Romero will supervise production of the picture during his next home leave.

▽

Emilio Tuero, Spanish radio crooner, and Lupita Tovar, Costa Rican star, are playing the leads in Tolstoy's "Resurrection" that is being made at CLASA studios here by its subsidiary, Clasa Films, with Gilberto Martinez Solares directing.

▽

Silvano Ramos, famous Mexican composer whose "Alla en el Rancho Grande" ("Way Down on the Rancho Grande") was the plot of an outstanding Mexican film, died on March 2nd in his birth place, Celaya, Guanajuato State, at the age of 54 years.

National Decency Legion Classifies Seven Films

The National Legion of Decency reviewed seven films for the current week, approving four pictures as unobjectionable for general patronage and three as unobjectionable for adults. The listing follows:

Class A-1, Unobjectionable for General Patronage: "Fall In," "The Human Comedy," "Mysterious Doctor," "Western Cyclone." Class A-2, Unobjectionable for Adults: "After Midnight with Boston Blackie," "Ladies Day," "Slightly Dangerous."

Cartoon Producers Seek Training Films Plan

The Animated Cartoon Producers Association of Hollywood has set up plans for increased cooperation in the production of training films in order to offset the manpower drain of its personnel. Approval of the distributor companies is being sought and a meeting was expected to be held during the week to solidify the program.

Leon Schlesinger was named chairman of the group, which includes Walter Lantz and George Pal.

Dismiss Song Suit

Supreme Court Justice J. Sidney Bernstein, in New York supreme court last week, dismissed the injunction action brought by the Edward B. Marks Music Corporation and Charles B. King against Twentieth Century-Fox, Twentieth Century Music Corporation and Bregman, Vocco & Conn, Inc. The action was for an accounting, damages and to enjoin the film company from using the song, "Sing Me a Song of the Islands," in the pictures, "Song of the Islands."

Levenson Joins Army

Leo Levenson, associated with the M. & P. Theatres for the past 10 years, has reported for duty with the Army. He managed the candy department of the circuit.

On May 15th, 1943

Columbia Pictures will release

a great motion picture comedy

Joel *Jean* *Charles*

McCREA · ARTHUR · COBURN

in

George Stevens'

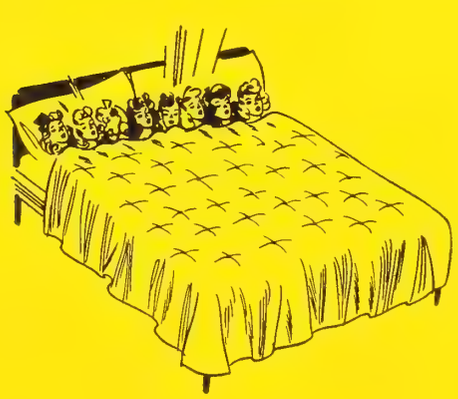
THE MORE THE MERRIER

Screen Play by Robert Russell and Frank Ross; Richard Flournoy and Lewis R. Foster

Story by Robert Russell and Frank Ross

Directed by

GEORGE STEVENS



Only "The More The Merrier" has a DINGLE...

NO OTHER MOTION PICTURE CAN MAKE THIS CLAIM!

Civil Rights, Safety Bills Filed in N. Y.

Administration Leaders Ask War Time Status Remain Unchanged

Following the introduction of Assemblyman Edith Cheney's bill in the New York legislature concerning safety measures, Assemblyman Jane Todd of Westchester County became the second woman member of that body to advance a code covering a similar situation. Miss Todd's bill was introduced in the form of an amendment to the existing labor law with respect to places of public assembly.

Her aim is to vest authority in the State Industrial Commissioner, with the exception of New York City, under which he may enforce safety laws in places where 100 or more persons can be accommodated. Included are eating and drinking establishments. Halls owned by religious organizations or state and county fair grounds are exempted.

At the present time, upstate cities enforce the laws through duly appointed officers, and routine inspection of booths and interiors of theatres is a general practice.

An amendment to the civil rights law as embodied in the bill introduced by Senator Samuel Greenberg of Brooklyn recently, is aimed at elaborating the present Davidson bill compelling admission of any person over 21 to legitimate theatres. Senator Greenberg desires the law to be made applicable to all types of amusement places, including motion picture theatres, concert halls, opera houses and circuses.

Before the measure was introduced, Senator Davidson told the MOTION PICTURE HERALD that such a restriction was not placed on film houses since "there had been no abuse in the field of barring critics by motion picture theatre owners." His bill was passed at the time of an action by Robert W. Christie, critic, against the Shuberts, who refused him admittance to one of their shows.

A review of the legislative activity in other states reveals that the measures in Connecticut on fire prevention regulations, repeal of the law legalizing bingo, and the legalization of horse racing are at a standstill, or have been reported unfavorably in the judiciary committee at Hartford.

Rochester Imposes Safety Rules

In Kansas, the theatre divorcement bill was short-lived, and was killed in committee following hearing by opponents of the measure.

Rochester's Public Safety Commissioner, Thomas Woods, has announced new safety regulations for theatres in that city. Fire drills for employees every 10 days, daily testing of doors, fireproofing of drapes, and observance of the smoking rules have been put into effect. Recharging of fire extinguishers is mandatory at least once a year. In Toronto, midnight shows have been banned starting April 1st, except for the six statutory holidays throughout the year. Hamilton, Ont., and Pembroke recently enacted laws along the same lines.

In Washington, Administration leaders are concerned with states' actions on the changes from War Time status which, it is claimed, would hamper seriously the war effort, creating such a drain on power plants as to necessitate the construction of new facilities. War Production Board officials disclosed that War Time saved one billion kilowatt hours of electric current last year, relieving the dimout restrictions considerably.

Officials Plead War Time Be Retained in States

The demands by agricultural interests for the repeal of War Time first brought the dispute to the fore. Since then, Ohio and Georgia have enacted laws repealing the Federal regulation, and the fight in Michigan over the measure is still on.

Last week, Robert P. Patterson, Under Secretary of War, and James V. Forrestal, Under Secretary of the Navy, issued a joint statement in support of Donald M. Nelson's plea on behalf of the War Production Board, to retain War Time. The statement said in part: "Hardships have been minor when compared to the savings achieved in electrical power necessary to war production." The statement warned that any change would result in a serious detriment to increased production in 1943.

In the Massachusetts legislature, recurrence of fires such as the Cocoanut Grove disaster, are being carefully guarded against. Scheduled for a hearing shortly is a bill requiring fire drills in public gathering places. Another concerns an order requiring plans of buildings to be posted denoting all exits and in the case of theatres, requires the projection of plans on the screen. Mayor Maurice Tobin of Boston is the author of a measure calling for the appointment of a special commission to investigate and study general and special laws relating to public safety with special reference to the licensing and inspection of buildings.

Two Theatres Held Up

Two Chicago theatres were victims of box office holdups recently. In each case a lone bandit obtained the money from a girl cashier who was alone in the booth at the time. On Saturday, February 27th, $31 was obtained from Warner's Symphony theatre and on Friday, March 5th, $231 from B. & K.'s State theatre in Cicero. The Warner policy of transferring funds to a Brinks safe at frequent intervals saved the major part of the large Saturday receipts.

Levin Promoted to Captain

Sam Levin was the first Balaban & Katz manager to join the Army, first to be assigned to foreign duty and now has been promoted to the rank of captain, making him the first B & K man to attain that rank. He was formerly manager of the Belpark theatre and is now stationed in the Panama Canal Zone.

Exhibitors Reject Joint Unit Plan

The two national exhibitor organizations this week rejected the recent proposals for a new all-inclusive national exhibitor association. Allied States Association, through its general counsel, Abram F. Myers, went on record declaring its rejection of what it termed "unity feelers." Motion Picture Theatre Owners of America, through its president, Edward L. Kuykendall, also expressed rejection of a single association plan.

William F. Rodgers, vice-president in charge of distribution for MGM, who last month suggested that all exhibitors make common cause in one national organization, indicated this week that he had no personal concern with exhibitor reaction to the proposal. His recommendation that theatre men form a united front, similar to the producers' association, was merely a suggestion, and nothing more, he said. Neither of the national exhibitor groups have communicated with him on the plan, and he has no wish to become involved in discussions of it, the MGM sales chief added.

Allied directors were of the opinion that "independent exhibitors should not now allow themselves to be enveloped in any flanking movement that would have the effect to halt the progress now being made in strengthening the independent exhibitor associations and in promoting cooperation and good will among such bodies."

Mr. Kuykendall declared that any attempt at a national exhibitor organization would be a waste of time and money. He said that the wide divergence of opinion between the present two national groups would prevent any foundation for harmony. He admitted that although both associations have the same objective, the manner in which various problems are approached do not coincide with the policies of each individual group, and added that there shouldn't be one national unit any more than there should be one political party in the United States.

Dr. Giannini's Estate Willed to Family

The will of Dr. A. H. Giannini, noted banker and financial adviser to many in the motion picture industry, listed "real and personal property in excess of $10,000, with a probable annual income therefrom in excess of $20,000." His widow and son were named as sole heirs in the will, which was filed for probate last week in the Los Angeles superior court by Julian L. Hazard, Beverly Hills attorney.

Dated February 19, 1940, it named Mrs. Leontine D. Giannini, 64, the widow, and Bernard, 32, the son, requesting their appointment as executors without bond. Dr. Giannini died on February 7th of this year.

Honor Gene Vogel

Gene Vogel, who resigned as a salesman in MGM's Albany exchange to become a special representative working out of New York for Universal, will be honored by his former Albany associates at a testimonial in that city March 15th. The affair will take place in the Variety Club rooms in the Ten Eyck Hotel. Richard Hayes, Paramount salesman, heads the committee, assisted by C. J. Latta, Sidney Stockton, Bill Williams, Gene Lowe and Joe Shure.

Transfer Imhoff to Chicago

Joseph Imhoff has taken up duties as office manager of the Metro-Goldwyn-Mayer branch in Chicago after having served in a similar capacity at the Milwaukee exchange. John Kemptgen, Milwaukee sales manager, has absorbed Mr. Imhoff's duties.

Senate Group Marking Time In AFM Fight

With the executive committee due to meet gain March 16th to consider the response of he record manufacturers to proposals laid be- ore them by the American Federation of Musicians for settlement of the controversy over he making of records, the Senate committee nvestigating the ban ordered by James C. Petrillo, president of the union, was marking ime this week, reluctant to act until it is dem- nstrated whether there is any chance of peace.

As a matter of fact, the committee is halted, s members privately admitting that there eems to be little that Congress can do to cut he Gordian knot beyond bringing the issues nto full daylight, as was done at the hearings eld some weeks ago.

Senator D. Worth Clark of Idaho, author of he resolution calling for the investigation, and hairman of the committee, is keeping in close ouch with Mr. Petrillo and has been assured hat every effort will be made by the union head o pave the way for a resumption of record pro- uction.

Mr. Clark said this week that the committee ould not go further into the matter so long as he negotiations continued in good faith. While he record manufacturers rejected the proposals f the union, he said, Mr. Petrillo apparently ill continue his efforts to reach a meeting round and there is no indication yet that the egotiations are deadlocked.

Veshner Named Consultant On Disney Production

David E. Weshner, former advertising and ublicity director for United Artists, has been ppointed general consultant and coordinator of Walt Disney Productions to work on exploita- on and publicity for the company's film "Vic- ry Through Air Power," adapted from the ook by Major Alexander de Seversky. The nnouncement was made last week by Roy Dis- ey, general manager of the company.

The picture is now in production, and will distributed through United Artists. It was eported that Mr. Weshner's exploitation pro- dure would be patterned after the campaign conducted for the Noel Coward film, "In hich We Serve."

RC Schedules Regional ales Meetings

A series of regional sales meetings will be nducted by Producers Releasing Corporation, e first of which is to be held on March 13th New York, it was announced by Arthur reenblatt, vice-president in charge of sales. Franchise holders, branch managers and sales presentatives have been invited to attend the ssion held in their area. The second meeting ll take place on March 20th in Chicago. Dis- ssions on sales policies, exploitation and sales omotion will keynote the sessions.

reenblatt Back from Coast

Arthur Greenblatt, vice-president in charge sales for Producers Releasing Corporation, rived in New York last week from Holly- od, where he conferred with Leon Fromkess, e-president in charge of production, on the 43-44 program. He will depart shortly for our of the company's exchanges.

amed Portland Manager

Frank O'Rourke, formerly assistant manager the Rex theatre, Portland, Ore., has been ned manager of the Roseway theatre in that .

To Motion Picture Herald:

Please send a new binder for my "Product Digest." Mine is worn, torn and bulging.

This is one of the most important books in my office—it stays on the desk with my bookings just inside the back cover.

Any charges will be paid at once on receipt of a bill. I would enclose a check, but do not know how much to send you.—*RALPH CRAIG, manager, Manos Theatre, Hollidaysburg, Pa.*

Extra Prints for Navy Approved

The House Appropriations Committee last week approved a Navy bill calling for a supplemental appropriation of $950,000 for welfare and recreation, which includes the increasing of motion picture prints shown from six to nine for each film over its circuit.

The amount required for the expansion is $225,000, and Commander P. R. Sterling explained that the three additional prints were needed for the maintenance of service to new ships and stations. An extra $25,000 was asked for programs to add to the film library. During the hearings on the bill, Commander Sterling told the committee members that none of the officers or recruits from the film industry are being employed in the production of entertainment films, all of which are produced by the industry, with approximately 300 out of 325 being booked over the Navy circuit.

A $3,375,000 appropriation was requested in the same bill by the Bureau of Ships for the purchase of 6,500 projectors, both 35 and 16mm. to be used on ships and at shore stations. Rear Admiral Edward L. Cochrane, chief of the bureau, said that efforts were being made to provide entertainment to men on all fighting fronts, with plans already under way to service the troops on Guadalcanal.

Brown Feted for Work On "Human Comedy"

Honored for his supervision of "The Human Comedy," Clarence Brown, producer and director of the Metro-Goldwyn-Mayer film, was given a luncheon last Friday at Sardi's in New York by the company's international department.

Home office representatives who attended were David Blum, Henry Krecke, William Melniker and Joseph Rosthal. Also present were New York representatives of the foreign press. Mr. Brown left on Friday for the Culver City studios, where he is scheduled to start production on "The White Cliffs of Dover."

Chicago Censor Makes Nine Cuts

The Chicago Police Censor Board made only nine cuts during February in inspecting 349,000 feet of film. This compares with 20 cuts made in 348,000 feet during January and 43 cuts in 380,600 feet in February, 1942. There were no pictures rejected and two classified for adults only. They were "Frankenstein Meets the Wolf Man" and "The Ape Man."

Barbara Yamins Weds Ensign

Barbara Yamins, daughter of Nathan Yamins, Fall River theatre owner, was married to Ensign Efrem Bruce Weinreb, son of Mr. and Mrs. Charles H. Weinreb of Newton Center, last Sunday at the Copley Plaza in Boston. The bride is a senior at Vassar College.

Warner Has Two Long Run Films On Broadway

The two longest-run films on Broadway this week, now that "Random Harvest" has vacated Radio City Music Hall and "Star Spangled Rhythm" has left the Paramount, after 11-week and eight-week holdovers, respectively, are Warners' "Casablanca" and "Air Force." The former, at the Strand, is in its fifth week, following a 10-week run at the Hollywood where "Air Force" is now into a fifth week. The company reported that because "Air Force" is "almost 30 per cent ahead of the first month of 'Casablanca,' the run of the aviation picture has been extended to the middle of April." "Watch on the Rhine," forthcoming Warner release, scheduled to open at the Hollywood on March 24th, has been indefinitely postponed. "Mission to Moscow," follows "Air Force" in April, it was said.

Samuel Goldwyn's comedy for RKO, "They Got Me Covered," starring Bob Hope and Dorothy Lamour, began a second week at the Music Hall on Thursday. In Washington, following three "record breaking weeks at the Keith theatre, the picture is being held a fourth week," the company reported. Third weeks also were set in Boston, Providence, Kansas City and New Orleans; second weeks in Portland, Me., Rochester, Syracuse, Cincinnati, Columbus, Denver, Trenton, Baltimore, Des Moines and Omaha. In Los Angeles, where the Hope comedy opened simultaneously in four theatres, it is being held a third week, at the Carthay Circle.

RKO's "Hitler's Children," the Edward Golden production, began its second week at the Paramount, New York. The Walt Disney-RKO release, "Saludos Amigos," has been held over a fourth week at the Globe.

Universal's "Pittsburgh" began a third week at Loew's Criterion, New York. MGM's "The Human Comedy," began its second week Tuesday at the Astor theatre.

Warners' "The Hard Way," began its third week in Hartford and second week in Springfield, Mass., Worcester and Memphis. "Casablanca" is in its fifth week in Cleveland, Reading and San Diego; fourth week, Ottawa, Long Beach, Chicago, Louisville, Arkon; third week, Minneapolis, Oakland, Tampa, Quebec; second week, Savannah, Jacksonville, Charlotte, Birmingham. "Yankee Doodle Dandy," is in its fourth week, Pittsburgh; third week, Montreal, Seattle, St. Petersburg, Kansas City; second week, Baltimore, Atlanta, Denver.

On Thursday, "The Young Mr. Pitt," 20th Century-Fox, starring Robert Donat, opened at the Roxy theatre, with Grace Moore, screen and opera star, as the stage show attraction. MGM's "Stand by for Action," opened at the Capitol Thursday, which saw resumption of that theatre's stage presentation for the first time since 1935. On Friday, RKO's "Forever and a Day," all-star cavalcade, opened at the Rivoli.

Columbia's "Commandos Strike at Dawn," was held two weeks at the Roosevelt, Chicago; Fox, Brooklyn; Orpheum, San Francisco; Rialto, Atlanta; Loew's, Hartford; Hillstreet and Pantages, Los Angeles; Bijou, Springfield. It played three weeks at the Liberty, Seattle. Columbia's "Something to Shout About," was held two weeks at the Bijou, Springfield.

Paper Carries Reviews

Downtown Shopping News, distributing 735,000 copies free in Chicago each week, has started to carry brief film reviews by Bob Harlowe in its Monday editions. Fourteen Loop theatres are benefiting from the regular feature and paid advertising and contests for publicity purposes will be added to the new department.

28 DAYS OF EPIC HEROISM

From the "Blood-Red Rock, Corregidor," comes the mos terrible and the most poignant story of the War, written i the blood, sweat, tears, hopes, and heroism of that incredibl band of men and women who, against insurmountable odd wrote a saga of courage that will endure so long as th Torch of Freedom lights the World.

Here is that story, re-created in realistic drama that a may see and know how these Heroes of Corregidor die that we might live!

CORR

Starring

OTTO KRUGER
ELISSA LANDI
DONALD WOODS

with **FRANK JENKS · RICK VALLIN**
WANDA McKAY · IAN KEITH

LEON FROMKESS In Charge of Production
Produced by DIXON R. HARWIN & EDWARD FINNEY
Directed by WILLIAM NIGH
Poem "CORREGIDOR" written especially for the picture by ALFRED NOYES, noted English poet
Narration by ALFRED NOYES


HAT SHOOK THE WORLD!
EGIDOR
P.R.C.
PICTUR

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York, N. Y.

Columbia

MY SISTER EILEEN: Rosalind Russell, Brian Aherne—A fine picture. Rosalind Russell is really a fine comedienne. Janet Blair is cute, but overacted her part. Business was tops. The patrons are still laughing when they pass the front of the theatre. Played Monday-Thursday, February 22-25.—Mel Jolley, Century Theatre, Trenton, Ont.

NIGHT TO REMEMBER, A: Loretta Young, Brian Aherne—Very good mystery comedy, better than average business.—Elstun Dodge, Elstun Theatre, Cincinnati, O. Suburban patronage.

RIDING THROUGH NEVADA: Charles Starrett—Columbia does all right for us with this fellow Starrett. He has a good following.—Harland Rankin, Centre Theatre, Chatham, Ont.

TEXAS: William Holden, Glenn Ford, Claire Trevor—This is a super-duper Western, crammed full with good action and good acting. The action starts with a superb rough and tumble prizefight lasting 35 rounds. This fight is really something to see, the rules being that a knockdown constitutes the end of the round, and the man knocked down must be able to resume fighting in one minute. The action continues and in rapid succession includes a stagecoach holdup, narrow escapes, plenty of shooting and a cattle stampede. The main theme of the plot is the development of Texas through the transportation of cattle to the railroad. William Holden takes top honors for superb portrayal of Dan Thomas, a good lad who chooses to become a bad man. This picture was very fortunate in its casting of villains, other excellent villainous performances being turned in by Edgar Buchanan and George Bancroft. Glenn Ford does well with the role of Dan's bosom friend who sticks to the straight and narrow path, and Claire Trevor ably handles the romantic interest of the picture. There is a vein of reality in the plot and acting of this picture which carries it far, far above the usual run-of-the-mill Western. Played Saturday, February 6.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

WIFE TAKES A FLYER: Joan Bennett, Franchot Tone—Franchot Tone and Joan Bennett turn in very fine performances. Allyn Joslyn does a fine imitation of Der Fuehrer. Very good business. Played Monday-Wednesday, February 8-10.—Mel Jolley, Century Theatre, Trenton, Ont.

YOU WERE NEVER LOVELIER: Fred Astaire, Rita Hayworth—Good feature but failed to draw average business.—Elstun Dodge, Elstun Theatre, Cincinnati, O. Suburban patronage.

Metro-Goldwyn-Mayer

CHOCOLATE SOLDIER: Nelson Eddy, Rise Stevens—Good music, no business; played it late.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

FOR ME AND MY GAL: Judy Garland, Marta Eggerth, George Murphy, Gene Kelly—They don't come any better than this one. The best that Judy has had for some time. Metro has pulled another foreign menace out of the hat, Marta Eggerth, Budapest born, so the press sheet says. The lady has poise and voice. She wil be an asset in any musical picture. She really has a beautiful voice, both in quality of tone and range.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

MRS. MINIVER: Greer Garson, Walter Pidgeon—Swell. Business good.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

MRS. MINIVER: Greer Garson, Walter Pidgeon—Very good.—J. L. Cooper, Oklahoma Theatre, Antlers, Okla.

MRS. MINIVER: Greer Garson, Walter Pidgeon—Not much that I can add to the praise of the previous reports on this release except that I happened to strike it in the worst storms and 40 below zero weather of the winter and in a country point, as mine is, did below the average business. But we can't buck the weather man in this cold climate. A very lovely two hours' entertainment. Played Saturday, February 13.—A. L. Dove, Bengough Theatre, Bengough, Sask. Rural and small town patronage.

OMAHA TRAIL: James Craig—This is strictly tame stuff for a Western and completely lacking in the qualities of what our people expect of a shootin', hootin' Indian picture. Our kids didn't get a kick out of it, and they're the best barometer of whether pictures of this type are good or otherwise. Business okay, played with "Gentleman Jim."—Thomas Di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

PANAMA HATTIE: Red Skelton, Ann Sothern—The picture was worth the price we paid for it. Plenty of entertainment, and I don't mean maybe. Played Friday, Saturday, February 18, 19.—M. L. DuBose, Majestic Theatre, Cotulla, Tex. Small town patronage.

SEVEN SWEETHEARTS: Kathryn Grayson, Van Heflin—Fair picture, but poor mass appeal here. Not a high allocation for good stars. Played Wednesday, Thursday, February 17, 18.—J. A. Weiss, State Theatre, Harran, Okla. General patronage.

SOMEWHERE I'LL FIND YOU: Clark Gable, Lana Turner—A very good picture. Thanks to Metro.—J. L. Cooper, Oklahoma Theatre, Antlers, Okla.

SUNDAY PUNCH: William Lundigan, Jean Rogers—Used on first half of double bill and was disappointed with audience reaction. Second feature of same bill proved more satisfactory. Business off.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small town patronage.

TISH: Marjorie Main, Lee Bowman—Did not expect too much and was pleasantly surprised. Miss Main cannot yet act well enough to carry a lead but she was given an excellent supporting cast. Business just fair. A producer deserves credit for making a good wholesome picture that our unsophisticated small town people can enjoy. Played Friday, Saturday, February 12, 13.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small town patronage.

Monogram

RHYTHM PARADE: Gale Storm, Robert Lowery—Monogram came through with a real good musical. Candy Candido stole the show. He was an Abbott and Costello in one. Played Sunday, Monday, February 21, 22.—Frank T. LePage, Millinocket Theatre, Millinocket, Me. General patronage.

Paramount

FOREST RANGERS, THE: Fred MacMurray, Paulette Goddard—All I have to say is, you play it. They'll love it and come back for more. Played Sunday-Wednesday, January 31-February 3.—G. R. Borden, Jr., AM-BC Theatre, Blaine, Wash. General patronage.

FOREST RANGERS, THE: Paulette Goddard, Fred MacMurray—One of the best pictures made this year. Color beautiful and lots of comedy to make this grand entertainment. Don't waste it on a midweek.—J. L. Cooper, Oklahoma Theatre, Antlers, Okla.

GLASS KEY, THE: Brian Donlevy, Veronica Lake, Alan Ladd—A good midweek picture.—J. L. Cooper, Oklahoma Theatre, Antlers, Okla.

HENRY ALDRICH, EDITOR: Jimmy Lydon, Charlie Smith—Played with "You Can't Escape Forever." Made a good double bill, but I think Henry Aldrich was the better of the two. If this series of pictures clicks with you, they will really like this one. It's been a long time since there has been a picture with any big fires in it and they ate it up. Played Thursday-Saturday, February 18-20.—G. R. Borden, Jr., AM-BC Theatre, Blaine, Wash. General patronage.

HENRY ALDRICH, EDITOR: Jimmy Lydon—A good program picture. Strong enough for single program.—J. L. Cooper, Oklahoma Theatre, Antlers, Okla.

HOLIDAY INN: Bing Crosby, Fred Astaire—A good show for any man's town. If Paramount keeps going they will be tops this year.—J. L. Cooper, Oklahoma Theatre, Antlers, Okla.

MAJOR AND THE MINOR, THE: Ginger Rogers, Ray Milland—Enjoyed by young and old alike. Business above par. Played Sunday, Monday, February 21, 22.—H. Goldson, Plaza Theatre, Chicago, Ill.

MY HEART BELONGS TO DADDY: Richard Carlson, Martha O'Driscoll—This is a good comedy but business was light because it lacked star power. All who came were pleased. Played Sunday, Monday, February 21, 22.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

PRIORITIES ON PARADE: Ann Miller, Jerry Colonna—Just fair. Good Friday-Saturday picture.—J. L. Cooper, Oklahoma Theatre, Antlers, Okla.

ROAD TO MOROCCO: Bing Crosby, Bob Hope, Dorothy Lamour—There is absolutely nothing to the picture but it keeps the audience in howling laughter from start to finish. There are some nice songs, some catchy dialogue and about everything else that it takes to make a laugh show, except good story—but who wants a story when laughs come this fast. Played Sunday-Tuesday, February 14-16.—G. R. Borden, Jr., AM-BC Theatre, Blaine, Wash. General patronage.

ROAD TO MOROCCO: Bing Crosby, Bob Hope, Dorothy Lamour—A good show. Bad weather got me on this one, but plenty good.—J. L. Cooper, Oklahoma Theatre, Antlers, Okla.

TOMBSTONE: Richard Dix, Frances Gifford—Played top billing on double bill. Attendance very satisfactory with many remarks of complete enjoyment coming from even the non-Western and fastidious clientele. It opened up a new and renewed interest for good Western stories. Played Friday, Saturday, February 12, 13.—J. A. Weiss, State Theatre, Harrah, Okla. General patronage.

WAKE ISLAND: Brian Donlevy, Robert Preston—Played this one late. Business fair. Picture good.—Elstun Dodge, Elstun Theatre, Cincinnati, O. Suburban patronage.

WAKE ISLAND: Brian Donlevy, Robert Preston—Don't pass this picture. It is the tops for war pictures. It will do better business in any town. Played it late but still good.—J. L. Cooper, Oklahoma Theatre, Antlers, Okla.

WRECKING CREW: Richard Arlen, Chester Morris—A very good action picture, above the average. Good Friday-Saturday picture.—J. L. Cooper, Oklahoma Theatre, Antlers, Okla.

RKO Radio

BIG STREET, THE: Henry Fonda, Lucille Ball—Not a small town picture. It is too heavy and boring. People don't want this kind of stuff in times like these. Any time you have the crippled heroine being nursed all through the picture and then wind up with her corpse draped awkwardly over the hero's arms, they won't take it. Played Thursday-Saturday, February 4-6.—G. R. Borden, Jr., AM-BC Theatre, Blaine, Wash. General patronage.

DREAMING OUT LOUD: Lum and Abner—This was old when I played it but it pleased average business on family night. Played Tuesday, February 23.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HERE WE GO AGAIN: Fibber McGee & Molly, Edgar Bergen—Did not come up to their first picture for RKO. Many disappointed. Played Sunday, Monday, February 21, 22.—H. Goldson, Plaza Theatre, Chicago, Ill.

HERE WE GO AGAIN: Charlie McCarthy, Edgar Bergen, Fibber McGee & Molly—A good laugh show with lots of radio talent. It went over pretty well with those who saw it. Good music and fair jokes, with plenty of names to back them up. Think it would be well to double bill it, though. If your town is radio-minded, you can plug this one without being afraid

(*Continued on page* 54)

AT DAWN WE DIE



John *Godfrey*
CLEMENTS · TEARLE
Hugh *Greta* *Judy*
SINCLAIR · GYNT · KELLY
GEORGE KING *Director*
Screen Play by **ANATOLE de GRUNWALD**
Story by **KATHERINE STRUEBY**

REPUBLIC PICTURE ★ BUY U. S. WAR SAVINGS BONDS

(*Continued from page* 52)
of it. Played Sunday-Tuesday, January 17-19.—G. R. Borden, Jr., AM-BC Theatre, Blaine, Wash. General patronage.

MY FAVORITE SPY: Kay Kyser, Ellen Drew—If you like Kyser this is a dandy. Followers of Harold Lloyd can see his touch throughout this picture. The comedy scenes have that type of comedy that really starts the laughs. The music is O.K. and the rest of the cast is good. I single billed it and it did all right. Played Sunday-Tuesday, January 3-5.—G. R. Borden, Jr., AM-BC Theatre, Blaine, Wash. General patronage.

NAVY COMES THROUGH, THE: Pat O'Brien, George Murphy—This was a fairly entertaining picture for us; comments were mixed. We played it with "Behind the Eight Ball" from Universal to make a good show to good business. Played Friday, Saturday, February 19, 20.—Thomas Di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

ONCE UPON A HONEYMOON: Ginger Rogers, Cary Grant—Very good comedy but it failed to draw as these small towns want action. Played Sunday-Thursday, February 21-25.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SEVEN DAYS LEAVE: Victor Mature, Lucille Ball—One of the finest entertainment pictures I have seen from any company. It kept moving from start to finish and the public fell for it hook, line and sinker. Some saw it twice the same night and came back the third night. It is positively grand entertainment and should do well anywhere. Played Sunday-Tuesday, February 7-9.—G. R. Borden, Jr., AM-BC Theatre, Blaine, Wash. General patronage.

THEY FLEW ALONE: Anna Neagle, George Montgomery—Due to the weather, we ran alone. The few who came talked mostly about the weather when they left. However, the picture would rate at least average business under normal circumstances. Played Monday-Wednesday, January 25-27.—Delmar C. Fox, Fox Theatre, Pincher Creek, Alta. Small town patronage.

WINGS AND THE WOMAN: Anna Neagle—Not a small town picture. I made the mistake of single billing it because there are a lot of English people up here, but none of them came out. Fine if you like history but if small situations have bought it, I suggest they double bill a couple of other pictures, instead. Played Thursday-Saturday, January 28-30.—G. R. Borden, Jr., AM-BC Theatre, Blaine, Wash. General patronage.

Republic

ARIZONA TERRORS: Don Barry—Another good Western from Republic which pleased the Friday-Saturday crowd. Played February 26, 27.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HI, NEIGHBOR: Lulubelle & Scotty, Jean Parker—Don't miss it for it's a honey of a show. Plenty of entertainment from beginning to end. Did the biggest business in months and not a kick. Some saw it twice. Roads were bad. Played Saturday, Sunday, February 20, 21.—J. H. Taylor, Zap Theatre, Zap, N. D. Small town and rural patronage.

HI NEIGHBOR: Lulubelle & Scotty, Jean Parker—Played top billing on double feature run with "Hidden Hand." Packed them in solid and all pleased to the brim. Played Friday and Saturday, January 1, 2.—J. A. Weiss, State Theatre, Harrah, Okla. General patronage.

ICE-CAPADES: Ellen Drew, Richard Denning, Jerry Colonna—Good entertainment for escapists after you get them in, but hasn't got what it takes in any big way to pull much for itself. Played Sunday-Tuesday, February 7-9.—J. A. Weiss, State Theatre, Harrah, Okla. General patronage.

JOAN OF OZARK: Judy Canova, Joe E. Brown—Nice combination, that did a nice job for us at the box office.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

OLD HOMESTEAD, THE: Weaver Bros. & Elviry—Don't waste two days on this. It was nothing to brag about. Business off. Played Monday-Tuesday, February 15, 16—Cleo Manry, Buena Vista, Ga. Small town and rural patronage.

OLD HOMESTEAD, THE: Weaver Bros. and Elviry—Business was O.K. on Friday, Saturday. Just a fair picture.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

OLD HOMESTEAD, THE: Weaver Bros. & Elviry—These hillbillies go pretty well here. This picture is a little different than the rest and some people were a little disappointed because they got away from the Ozark settings. I double billed it with "Moonlight in Havana" and the two of 'em went over pretty well. Played Thursday-Saturday, February 21-23.—G. R. Borden, Jr. AM-BC Theatre, Blaine, Wash. General patronage.

SOMBRERO KID: Don Barry—Good for the Saturday crowd. The picture is average.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

SONS OF PIONEERS: Roy Rogers—The kind of picture they like in our town. Business good.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

STARDUST ON THE SAGE: Gene Autry, Smiley Burnette—Autry still pays the rent for the small town boys. Hope he isn't out of circulation too long. Double billed with "Mercy Island," which is a thriller. Played Saturday, Sunday, January 16, 17.—Clifton Green, Green Theatre, Lodge Grass, Mont. Small town and Indian patronage.

SUNSET SERENADE: Roy Rogers—Rogers has a nice following, this was a good story, produced to please—did SRO business.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

TRAITOR WITHIN: Don Barry, Jean Parker—Double billed with "Down Texas Way" but this picture will stand by itself. Everyone said Don Barry should be a feature star and not a Western star. This picture also has a good moral. Played Friday, Saturday, February 19, 20—Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

Twentieth Century-Fox

A HAUNTING WE WILL GO: Laurel and Hardy—The picture did well for us on a midweek date. I have seen better but it got over all right.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

BLACK SWAN, THE: Tyrone Power, Maureen O'Hara—Very fine picture. Did well at the box office. Played Sunday-Tuesday, January 24-26.—J. A. Weiss, State Theatre, Harrah, Okla. General patronage.

BLACK SWAN, THE: Tyrone Power, Maureen O'Hara—Something new in war pictures. Plenty rough, lots of action, plenty of sword fighting. Power very good as always.—J. L. Cooper, Oklahoma Theatre, Antlers, Okla.

BLACK SWAN, THE: Tyrone Power, Maureen O'Hara—One of the screen's best pictures of the year from our point of view; production, cast, color, and direction are superb. Business excellent on Sunday; hit 20 below zero on Monday and business hit same. Highly recommended for those who like good films. Played Sunday, Monday, February 14, 15.—Thomas Di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

FOOTLIGHT SERENADE: Betty Grable, Victor Mature—Fair picture; did not draw.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

JESSE JAMES: Tyrone Power, Henry Fonda, Nancy Kelly—Played this for the second time and was well pleased with the results; double billed with "World at War." Played Saturday, Sunday, February 13, 14.—Clifton Green, Green Theatre, Lodge Grass, Mont. Small town and Indian patronage.

JUST OFF BROADWAY: Lloyd Nolan—We played this with "The Black Swan"; it proved entertaining enough. I don't know what the results would have been had I to play this single feature. Played Sunday, Monday, February 14, 15.—Thomas Di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

LIFE BEGINS AT 8:30: Monty Woolley, Ida Lupino—Good picture, but not for mass appeal. Fair turnout; audience well pleased, but didn't have the "oomph" here. Played Sunday-Tuesday, February 14-16.—J. A. Weiss, State Theatre, Harrah, Okla. General patronage.

MAN WHO WOULDN'T DIE: Lloyd Nolan, Marjorie Weaver—Used on second half of double bill. Plenty of action and laughs. Favorable audience reaction but business off. Played Friday, Saturday, February 19, 20.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small town patronage.

MOON OVER MIAMI: Betty Grable, Don Ameche—Worth repeating and that's just what we did. They'll come to see it again. Played Tuesday-Friday, February 23-25.—H. Goldson, Plaza Theatre, Chicago, Ill.

SPRINGTIME IN THE ROCKIES: Betty Grable, John Payne—Color excellent. A grand musical that just draws them in. My patronage were very much disappointed that the song "Springtime in the Rockies" was not used. Don't miss giving it your best playdate. Played Wednesday, Thursday, February 24-25.—Cleo Manry, Buena Vista, Buena Vista, Ga. Small town and rural patronage.

SPRINGTIME IN THE ROCKIES: Betty Grable, John Payne—Just a fair picture, just like all the rest of Carmen Miranda musicals—when you see one of them you have seen them all.—J. L. Cooper, Oklahoma Theatre, Antlers, Okla.

TALES OF MANHATTAN: All-star cast including Rita Hayworth, Charles Boyer—The picture is O.K., but our folks did not like it. Some said it was silly. Business off—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

TEN GENTLEMEN FROM WEST POINT: Maureen O'Hara, George Montgomery—The action fans liked this one as did most of the others. Laird Cregar is a coming star. (Or have I been away some place?) Played Thursday-Saturday, January 28-30.—Delmar C. Fox, Fox Theatre, Pincher Creek, Alta. Small town patronage.

TO THE SHORES OF TRIPOLI: John Payne, Maureen O'Hara—Good stuff for the small town. This will please in most small situations. Good color. Played Sunday, Monday, January 9-10.—Clifton Green, Green Theatre, Lodge Grass, Mont. Small town and Indian patronage.

THUNDER BIRDS: John Sutton, Gene Tierney—A program picture but in the top bracket.—J. L. Cooper, Oklahoma Theatre, Antlers, Okla.

United Artists

ABOUT FACE: William Tracy, Joe Sawyer—Another good comedy from Hal Roach. We played this one with "The Moon and Sixpence" and it made an excellent show. Business wasn't good, but the audience laughed all through this. Played Sunday, Monday, February 7, 8.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

DEVIL WITH HITLER, THE: Alan Mowbray, Marjorie Woodworth—Very good for deflating Hitler and his double crossing pals. It shows them as they are and you will laugh plenty. Played Monday, February 8.—J. H. Taylor, Zap Theatre, Zap, N. D. Small town and rural patronage.

MOON AND SIXPENCE, THE: Herbert Marshall, George Sanders—This was a little too deep for our little town; we heard many comments, most of them unfavorable. The story is one which will find its greatest appeal in metropolitan centres; exceptionally well produced and acted. We played it for our college trade, but we were disappointed in the results. Played Sunday, Monday, February 7, 8.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

ONE OF OUR AIRCRAFT IS MISSING: Godfrey Tearle-Eric Portman—We did all right with this picture, which had only a title to attract trade; it pleased most all who came to see it, although some people didn't agree with our tag-line that the country's leading newspapers listed this as one of the year's best ten. They won't kick about its holding interest—it will do that. Played Friday, Saturday, February 5, 6.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

ONE OF OUR AIRCRAFT IS MISSING: Godfrey Tearle, Eric Portman—This is the first English picture we have ever run after which we could look our patrons in the face. They usually act as if they'd been gypped when we run English pictures. Played Tuesday, Wednesday, February 16, 17.—M. L. DuBose, Majestic Theatre, Cotulla, Tex. Small town patronage.

SILVER QUEEN: George Brent, Priscilla Lane—A very good picture to satisfied customers. A good story and a whale of a good fight for the action fans. Played Sunday-Tuesday, February 14-16.—M. L. DuBose, Majestic Theatre, Cotulla, Tex. Small town patronage.

Universal

BEHIND THE EIGHT BALL: Ritz Brothers—This is a strictly "you want to laugh, so here it is" picture, and with that viewpoint, our people laughed their heads off. Paired with "The Navy Comes Through," we made the grade on a Friday and Saturday, and had a little left over. Played Friday, Saturday, February 19, 20.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

BROADWAY: George Raft, Pat O'Brien—Good action picture that drew fairly well. Business only fair. Played Sunday, February 21.—Cleo Manry, Buena Vista, Buena Vista, Ga.

MYSTERY OF MARIE ROGET, THE: Marie Montez, Patric Knowles—A fair mystery picture, that did business with a Charles Starrett Western on weekend.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

PARDON MY SARONG: Abbott and Costello—The most satisfactory business we have done since Pearl Harbor. Those two boys really go to town with this. We can't wait for their next picture. Played Sunday, Monday, February 21, 22.—M. L. DuBose, Majestic Theatre, Cotulla, Tex. Small town patronage.

RIDE 'EM, COWBOY: Abbott & Costello—Good picture, good business, although played late. It is worth booking any day. Good entertainment.—Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

RIDE 'EM COWBOY: Abbott and Costello—Abbott and Costello have been named by many as the top laugh-provoking team on the screen, and their antics in this picture were sufficient proof to our audience that this opinion is correct. Whenever the comedians were on the screen our auditorium literally rocked with one hearty wave of laughter after another. And the intervals when they were off the screen were very pleasantly and entertainingly filled in by songs rendered by the Merry Macs, Ella Fitzgerald and Dick Foran. The typically Western burlesque plot was quite sufficient as a background for the stars. After all, you can't blame one for not paying much attention to plot when he is being provided with one side-splitting laugh after another. Played Saturday, January 30.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

(*Continued on page* 56)

UNITED ARTISTS *Congratulates "Oscar"!*



He's in good company

joining . . .



WILLIAM CAGNEY · *Producer*



JAMES CAGNEY · *Star*

THE YANKEE DOODLE *Cagneys*

. . . just as they're in good company

joining UNITED ARTISTS

Their first release thru United Artists:

"McLEOD'S FOLLY"

A WILLIAM CAGNEY PRODUCTION

starring JAMES CAGNEY

(*Continued from page* 54)

SHERLOCK HOLMES AND THE SECRET WEAPON: Basil Rathbone, Nigel Bruce—These new Sherlock pictures are the best I have yet seen and they do follow the kind of a Sherlock that your book readers expect. The stories are well carried out and Basil Rathbone can use his disguises to perfection. Audience liked this one. Played Thursday-Saturday, February 11-13.—G. R. Borden, Jr. AM-BC Theatre, Blaine, Wash. Small town patronage.

SLEEPYTIME GAL: Judy Canova—Judy Canova would be much better in a blackout, but she drew them in, in flocks. Skinnay Ennis' orchestra provides musical background. Played Monday-Wednesday, February 15-17.—Mel Jolley, Century Theatre, Trenton, Ont.

SOUTH OF TAHITI: Brian Donlevy, Broderick Crawford—Good little picture for small town operation. Business only fair. Played Sunday, February 14.—Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

SPOILERS, THE: Marlene Dietrich, John Wayne, Randolph Scott—A real picture that clicked. Plenty of action. Would recommend it for weekend. We didn't sell out, but it won't hurt your house any.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

STRICTLY IN THE GROOVE: Leon Errol, Mary Healy—A crackerjack musical picture which proved a delightful treat for a Friday and Saturday audience here. Business good. Played, February 5, 6.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

STRICTLY IN THE GROOVE: Leon Errol, Mary Healy—A very fine comedy from start to finish. Ozzie Nelson orchestra right in the groove. Went over big with patrons, and with our box office. By all means, play it. Played Thursday-Saturday, February 18-20.—Mel Jolley, Century Theatre, Trenton, Ont.

TOUGH AS THEY COME: Billy Halop—A nice programmer, that did nice business on weekend, with Charles Starrett Western.—Harland Rankin, Centre Theatre, Chatham, Ont.

WHAT'S COOKIN'?: Andrews Sisters, Gloria Jean—Some liked it; some got up and walked out. Personally, I liked it. Just enough music and comedy. Played Monday, Tuesday, February 22, 23.—Cleo Manry, Buena Vista, Buena Vista, Ga. Small town and rural patronage.

WHEN JOHNNY COMES MARCHING HOME: Allan Jones, Jane Frazee—Better than average business on this little sleeper. Audience comment good.—Elstun Dodge, Elstun Theatre, Cincinnati, O. Suburban patronage.

WHO DONE IT?: Abbott & Costello—Excellent attraction for the audience and box office of our town. Everyone laughed. Played Sunday, Monday, January 31, February 1.—Thomas diLorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

WHO DONE IT?: Abbott and Costello—Abbott and Costello provide many laughs in their best hit. Used SRO sign each night. Played Monday-Thursday, February 1-4.—Mel Jolley, Century Theatre, Trenton, Ont.

Warner Bros.

ACROSS THE PACIFIC: Humphrey Bogart, Mary Astor—Good action picture and well liked—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

CASABLANCA: Humphrey Bogart, Mary Astor—I believe that you'll never regret playing this outstanding piece of entertainment. It's timely and well produced, and does plenty of extra business.—Harland Rankin, Centre Theatre, Chatham, Ont.

DESPERATE JOURNEY: Errol Flynn, Ronald Reagan—A fine action show with plenty of meat to keep it going from the first reel. This kind of show does plenty of good for the box office and brings 'em back again. Warners are turning out some real action pictures this season. I have screen time for them all. Played Sunday-Tuesday, January 10-12.—G. R. Borden, Jr., AM-BC Theatre, Blaine, Wash. General patronage.

DESPERATE JOURNEY: Ronald Reagan, Errol Flynn—Did a very nice business and pleased. It has action.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

DESPERATE JOURNEY: Errol Flynn, Ronald Reagan—Don't know what more an audience could ask for. Can put my stamp of approval on this one. Good business.—L. G. Tewksbury, Harbor Theatre, Deer Isle, Me. Small town patronage.

DIVE BOMBER: Errol Flynn, Fred MacMurray, Ralph Bellamy—Repeated on bargain night to excellent gross.—Elsun Dodge, Elstun Theatre, Cincinnati, O. Suburban patronage.

GAY SISTERS: Barbara Stanwyck, George Brent—Picture was well liked but did not draw so well.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

GENTLEMAN JIM: Errol Flynn, Alexis Smith—This is a good audience picture. Considering the terrific snowstorm which hit us all day Saturday, I would say the business was satisfactory. I am learning that Raoul Walsh's pictures are more and more into the audience groove. Played Friday, Saturday, February 12, 13.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

GENTLEMAN JIM: Errol Flynn, Alexis Smith—Better than average business on this pleasing opus of the Gay Nineties.—Elstun Dodge, Elstun Theatre, Cincinnati, O. Suburban patronage.

GEORGE WASHINGTON SLEPT HERE: Jack Benny, Ann Sheridan—Just fairly well received here. Ann Sheridan very popular but Benny not so well liked. No walkouts, but not a jam to get in. Played Sunday-Tuesday, January 17-19.—J. A. Weiss, State Theatre, Harrah, Okla. General patronage.

IN THIS OUR LIFE: Bette Davis, Olivia de Havilland, George Brent, Dennis Morgan—When Bette Davis is bad, she is very, very good; and when she is good, she's terrific. Her following in this location is rather small, but they make up for numbers with enthusiasm. Played Monday-Wednesday, February 1-3.—Delmar C. Fox, Fox Theatre, Pincher Creek, Alta. Small town patronage.

MAN WHO CAME TO DINNER, THE: Bette Davis, Monty Woolley, Ann Sheridan—Played this very late and opinions were divided. A few walkouts on this one. Too much dialogue, would not recommend it for a small town or rural community entertainment. I was very disappointed at the turnout as word-of-mouth advertising killed it for my Saturday night crowd. Played Saturday, February 20.—A. L. Dove, Bengough Theatre, Bengough, Sask.

MAN WHO CAME TO DINNER, THE: Monty Woolley, Bette Davis, Ann Sheridan—Repeated on bargain night to good gross.—Elstun Dodge, Elstun Theatre, Cincinnati, O. Suburban patronage.

NOW, VOYAGER: Bette Davis, Paul Henreid—Fair picture; did not draw.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

WINGS FOR THE EAGLE: Ann Sheridan, Dennis Morgan—Just a fair picture that was of no value whatsoever at the box office. Played Wednesday, Thursday, February 17, 18.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small town patronage.

YANKEE DOODLE DANDY: James Cagney, Joan Leslie—Grand picture fairly well produced and enjoyed by the older heads, but did not have much "oomph" for the younger generation. Quite a few walkouts. Just fair business. Played Sunday-Tuesday, February 21-23.—J. A. Weiss, State Theatre, Harrah, Okla. General patronage.

YOU CAN'T ESCAPE FOREVER: George Brent, Brenda Marshall—Just another over-sold feature that should be double billed.—Elstun Dodge, Elstun Theatre, Cincinnati, O. Suburban patronage.

YOU CAN'T ESCAPE FOREVER: George Brent, Brenda Marshall—A fair comedy with the same old plot and same type of settings that have been used for years. They liked it but I know I could have done much better as far as entertainment goes. The other picture, "Henry Aldrich, Editor" saved the date. They asked the cashier when Henry Aldrich started—and didn't say a word about this one. Played Thursday-Saturday, February 18-20.—G. R. Borden, Jr., AM-BC Theatre, Blaine, Wash. General patronage.

Short Features

Metro-Goldwyn-Mayer

GREENIE, THE: Miniatures—A heart-warming subject of a war orphan which should find a welcome place on every screen in our country. Be sure to play it.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

MIGHTY LAK A GOAT: Our Gang Comedy—Our Gang comedies are always welcome here and this is an exceptional one. The kiddies loved it.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

UNEXPECTED RICHES: Our Gang Comedies—I think it all depends on who sees them; these "Our Gang" comedies go a long way towards building a show for us on Friday and Saturday and everyone of them has paid off at our box office. This one was swell.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

Paramount

SEEING RED, WHITE AND BLUE: Popeye cartoon—This new Popeye cartoon is up to average—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

RKO Radio

CANINE CADDY: Disney Cartoon—Another good Disney cartoon in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Twentieth Century-Fox

HE DOOD IT AGAIN: Terrytoon (Technicolor)—Good color cartoon with Super Mouse which pleased all.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

United Artists

OUR RUSSIAN ALLY: World in Action Series—An excellent subject for people to see today. Topped our program for audience reaction. Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

Universal

FLASHING BLADES: Variety Views—Ice skating is the subject of this picture and it makes a very entertaining short.—J. A. Reynolds, Director Education and Recreation, New Jersey State Prison, Trenton, N. J.

HUMAN SAILBOAT: Person-Oddities—Entertaining reel from the "Stranger Than Fiction" series.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

KEYS TO ADVENTURE: Variety Views—This is a beautifully photographed and interesting short about the Keys off the shore of Florida.—J. A. Reynolds, Director Education and Recretation, New Jersey State Prison, Trenton, N. J.

MYSTERIOUS FOUNTAIN OF HEALTH: Person Oddities—This short contains several additional interesting proofs that truth is stranger than fiction.—J. A. Reynolds, Director Education and Recreation, New Jersey State Prison, Trenton, N. Y.

TRUMPET SERENADE: Name Band Musicals—If you want to hear some real hot trumpeting, play this and listen to Harry James and orchestra.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

WINTER SERENADE: Musical—This is a very entertaining short which features the glorious singing of little Gloria Jean.—J. A. Reynolds, Director Education and Recreation, New Jersey State Prison, Trenton, N. J.

Victory Film

COLLEGES AT WAR: Victory Specials—The title indicates what this is about and ours being a college town at this time of year, we found a receptive audience for this exceptional subject about the war effort.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

PARATROOPS: Entertaining Victory Reel—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Vitaphone

BEYOND THE LINE OF DUTY: Broadway Brevities—Play this by all means and advertise it.—Elstun Dodge, Elstun Theatre, Cincinnati, O.

BORRAH MINNEVITCH AND HIS HARMONICA SCHOOL: Melody Master Bands—This short caused as much comment as the feature. Play it.—Harland Rankin, Centre Theatre, Chatham, Ont., Can.

FRESH HARE: Merrie Melodies—If your audiences have already been introduced to Mr. Bugs Bunny, then be sure to feature this one in your advertising as it delivers like the well-known fourth act.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

HUNTING DOGS AT WORK: Sports Parade—As fine a sports reel in color as you could wish about dogs. Play it.—Harland Rankin, Centre Theatre, Chatham, Ont., Can.

KING OF THE ARCHERS: Hollywood Novelties—Howard Hill again shows his ability with the bow and arrow.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SQUAWKING HAWK, THE: Merrie Melodies—This is one of the better of this series of cartoons. It's full of laughs and made a hit here.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

TALE OF TWO KITTENS: Merrie Melodies—Takeoff of Abbott & Costello. Play it by all means.—Harland Rankin, Centre Theatre, Chatham, Ont., Can.

California ITO To Meet

The Independent Theatre Owners of Southern California will hold its annual meeting on March 15 in Los Angeles. A new board of directors will be elected and discussions of the Allied caravan plan, zoning and clearance have been scheduled.

Syracuse Man Honored

Frank Murphy, manager of Loew's theatre in Syracuse, was tendered a testimonial dinner by theatre associates last week before leaving for the Army.

In Preparation

by

W. R. FRANK PRODUCTIONS

"DR. PAUL JOSEPH GOEBBELS"

His Life and Loves

Screenplay by

Alfred Zeisler and Herbert Phillips

THE AMAZING CAREER OF THE WORLD'S GREATEST LIAR! THE STORY OF A BRUTAL CHEAT AND SEX MANIAC WHO STILL IS GUIDING THE DESTINY OF MILLIONS OF PEOPLE AS NUMBER ONE MAN UNDER HITLER.

Alfred Zeisler, for nine years producer-director for the UFA Studios in Berlin, with whom Goebbels as Germany's movie-czar had many dealings, has the most intimate knowledge of this thrilling subject.

W. R. FRANK PRODUCTIONS
939 Rowan Building
Los Angeles
OFFICES OF HENRY HERZBRUN

Warners Buy in Philadelphia

The downtown theatre district in Philadelphia is a beehive of real estate activity as a result of William Goldman's purchase of the Keith's and Karlton theatres away from the Warner theatre circuit. To forestall any further inroads on the circuit's theatre holdings, Warners has purchased the first run Aldine theatre, which it operated on a lease. The house originally was owned by United Artists and it is reported that Warners paid $600,000 for the Aldine.

To compensate in part for the loss of its two continued run houses, the Warner circuit last week also leased the Shubert theatre, taking over the operation of the house late this month. Originally a legitimate theatre, the Shubert has played in recent years almost everything, but never has been used for motion pictures.

Since the Warner circuit does not own all the houses it operates in the downtown district, and the William Goldman independent circuit is on a buying spree, the local film row is alive with rumors and reports involving the sale of practically every theatre in the central-city district, as well as many circuit houses in the neighborhoods.

The keen rivalry between the Warner and Goldman circuits is expected to be capped in the courts. An anti-trust suit filed by Mr. Goldman last December against Warners and the major distributors, alleging inability to obtain suitable product for his central-city Erlanger theatre, is scheduled to come up for trial next month in the U. S. district court.

Correa Says Racketeering Probe Continuing

After being away seven weeks on an inspection tour of Alaska for the Attorney General, Matthias F. Correa, United States Attorney, when he arrived at the New York Federal court last Thursday, told reporters that he will continue the investigation of racketeering in the motion picture industry which the special Federal Grand Jury has been probing for two years.

The probe concerns the disposition of the special fund of $1,500,000, collected from members of the IATSE. The Government believes the former president, George E. Browne, and his personal representative, William Bioff, had sale control of this fund. Browne and Bioff were convicted of extortion more than a year ago and now are serving eight and 10 years, respectively.

Mr. Correa would not discuss the investigation, but it is known that a number of Chicago labor leaders have been questioned.

Nazi Brutality Revealed in Execution of Skouras Kin

A disclosure by the Greek Information Service in Washington revealed that the death of Thanos Skouras, nephew of the Skouras brothers, film executives in this country, was ordered as reprisal for an explosion aboard a German ship at Piraeus.

The young Greek was among 15 of his countrymen chosen at random for execution by a Nazi firing squad. All were buried in a common grave without ceremony, it was reported.

Zevin Trial Postponed

Judge Henry W. Goddard on Tuesday adjourned the trial of Isadore Zevin in the New York Federal court until March 30th. Mr. Zevin is under indictment charged with perjury in his testimony before a special grand jury in connection with the Browne-Bioff trial, in which the former film union leaders were convicted of extortion.

SHORT PRODUCT PLAYING BROADWAY

Week of March 8th

ASTOR
Sufferin' Cats ..... MGM
Feature: The Human Comedy. MGM

CAPITOL
Mr. Smug ..... Columbia
Cow-Cow Boogie ..... Universal
Brief Interval ..... MGM
Feature: Reunion in France .. MGM

CRITERION
Roar, Navy, Roar ..... Universal
Mr. Smug ..... Columbia
Feature: Pittsburgh ..... Universal

GLOBE
Invasion of North Africa... United Artists
Borrah Minnevitch and His Harmonica School ..... Vitaphone
Basketeers ..... RKO
Feature: Saludos Amigos ..... RKO

HOLLYWOOD
Tortoise Wins by a Hare... Vitaphone
Mr. Smug ..... Columbia
Feature: Air Force ..... Warner Bros.

MUSIC HALL
The New Canada ..... 20th Cent.-Fox
Mr. Smug ..... Columbia
Feature: They Got Me Covered ..... MGM

PARAMOUNT
Unusual Occupations, No. 1. Paramount
Speaking of Animals and Their Families ..... Paramount
Me Musical Nephews..... Paramount
Mr. Smug ..... Columbia
Feature: Hitler's Children .. RKO

RIALTO
Mr. Smug ..... Columbia
Superman in Showdown.... Paramount
Feature: Frankenstein Meets the Wolf Man ..... Universal

RIVOLI
Donald's Garden ..... RKO-Disney
Feature: The Amazing Mrs. Holliday ..... Universal

ROXY
Community Sing, No. 6.... Columbia
Somewhere in the Pacific... 20th Cent.-Fox
Land Where Time Stood Still. 20th Cent.-Fox
Mr. Smug ..... Columbia
Men of the Sky..... Vitaphone
Feature: Meanest Man in the World ..... 20th Cent.-Fox

STRAND
This Is Your Enemy..... Vitaphone
Vaudeville Days ..... Vitaphone
Mr. Smug ..... Columbia
Feature: Casablanca ..... Warner Bros.

Plan Preview for Army

"At the Front," the Colonel Darryl Zanuck film of battle scenes in North Africa, will be distributed by Warner Brothers on a non-profit basis to Army post theatres throughout the country under the auspices of the War Activities Committee, in the form of preview showings until March 18th, date of the national release.

Back Film with Radio Tieup

Spot announcements before and after the Lux Theatre's broadcast next Monday, March 15th, will advertise Paramount's "Reap the Wild Wind" on 19 local outlets, it was announced on Tuesday by Robert M. Gillham, the company's advertising and publicity director.

Open 'Air Force' Before Officials In Washington

Military, diplomatic and Government officials, headed by Lieut. Gen. Henry H. Arnold, chief of the Army Air Force, and Donald B. Nelson, chairman of the War Production Board, attended the opening in Washington last Friday night of Warners' "Air Force," at the Earle theatre. The picture opened simultaneously for a twin run at the Ambassador. Special ceremonies arranged for the premiere were broadcast from the Earle on a Blue Network coast-to-coast hookup.

Others who were present at the opening included: Admiral Ernest J. King, Supreme Court Justice William O. Douglas, Senator and Mrs. Millard Tydings, Assistant Secretary of the Navy Artemus L. Gates, former Ambassador Joseph E. Davies, Air Marshal Richard Williams of the Royal Australian Air Force and John F. Victory of the British Air Commission.

Three more special openings of the picture were held on Thursday in Tampa, Seattle and Wichita. In Tampa, "Air Force Week," proclaimed by Mayor R. E. Chancey, coincided with the War Bond premiere to raise $250,000 to purchase a flying fortress.

MGM's "Tennessee Johnson" will open on Thursday, March 18th, at the Capitol theatre, Washington, at a special premiere sponsored by the Tennessee State Society of Washington. A two-day patriotic celebration is planned for March 17th and 18th in connection with the engagement.

A special showing of United Artists' "Hangmen Who Die," was held in Washington last Saturday night in celebration of the birthday of the founder of Czechoslovakia, Thomas G. Masaryk. The picture is a screen drama of Czech patriotism.

DeVry Corporation Will Receive Army-Navy "E"

The Army-Navy "E" award for "outstanding efficiency in war production" will be given to the DeVry Corporation, Chicago manufacturer of motion picture sound projectors. DeVry is the only company in the motion picture field making 35mm. equipment for the armed forces to be honored with the award. The company is now operating solely on war work, which includes training equipment and projectors for the Army and Navy. Formal presentation is expected later this month.

Another award has been given the Western Electric Company in the form of a "White Star" emblem. It is the third time the company has received Government recognition. The first was the Army-Navy "E," which was followed by the awarding of merit pins to all employees.

Golding Twins Join Army

The Fabian circuit's division manager at Albany, Louis Golding, has twin sons, Bernard and Charles, former students at Rensselaer Polytechnic Institute, who have reported for induction into the Army. Albany men joining the services this week were Marvin Newman, and sales manager for Twentieth Century-Fox, who enlisted in the Navy, and Fred Matthews, assistant booker for the same company, who entered the Army.

Film Shows City's War Role

"Cedar Rapids at War," produced by R. W. Allen with the cooperation of the War Activities Committee, was shown in the Orpheum theatre in Cedar Rapids from March 2nd through March 5th. The shots included activities by the Red Cross and civilian war organizations together with pictures of war plant workers.

PICTURE GROSSES

A statistical compilation and comparison of Box-Office Performance in first-run theatres

Figures directly below picture title compare dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated gross to average business.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

IN WHICH WE SERVE (UA)

Final Reports:

Total Gross Tabulated	$481,500
Comparative Average Gross	250,700
Over-all Performance	137.2%

BALTIMORE—Century, 1st week	166.5%
BALTIMORE—Century, 2nd week	112.5%
BOSTON—Loew's Orpheum, 1st week	153.8%
BOSTON—Loew's Orpheum, 2nd week	112.8%
BOSTON—Loew's State, 1st week	142.8%
BOSTON—Loew's State, 2nd week	100.0%
BUFFALO—Great Lakes, 1st week	166.6%
BUFFALO—Great Lakes, 2nd week	138.6%
CINCINNATI—RKO Albee, 1st week	164.2%
CINCINNATI—RKO Grand, MO, 2nd week	150.0%
CLEVELAND—Loew's State, 1st week	132.1%
CLEVELAND—Loew's Stillman, MO, 2nd week	153.8%
INDIANAPOIS—Loew's, 1st week	137.5%
NDIANAPOLIS—Loew's, 2nd week	93.7%
KANSAS CITY—Midland	130.0%
LOS ANGELES—Carthay Circle	150.0%
LOS ANGELES—Chinese	100.0%
LOS ANGELES—Loew's State	102.7%
LOS ANGELES—Ritz	101.0%
MONTREAL—Orpheum, 1st week	142.8%
MONTREAL—Orpheum, 2nd week	128.5%
MONTREAL—Orpheum, 3rd week	171.4%
PHILADELPHIA—Mastbaum, 1st week	150.0%
PHILADELPHIA—Mastbaum, 2nd week	110.0%
PITTSBURGH—Penn, 1st week	133.3%
PITTSBURGH—Warner, MO, 2nd week	153.8%
PITTSBURGH—Ritz, MO, 3nd week	134.6%
PITTSBURGH—Ritz, MO, 4th week	94.4%
TORONTO—Loew's, 1st week	205.0%
TORONTO—Loew's, 2nd week	175.0%
TORONTO—Loew's, 3rd week	120.0%
WASHINGTON—Loew's Palace, 1st week	126.9%
WASHINGTON—Loew's Palace, 2nd week	95.2%

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RANDOM HARVEST (M-G-M)

Final Reports:

Total Gross Tabulated	$806,300
Comparative Average Gross	530,480
Over-all Performance	152.4%

BALTIMORE—Century, 1st week	208.3%
BALTIMORE—Century, 2nd week	129.1%
BOSTON—Loew's State	214.2%
BOSTON—Loew's Orpheum	112.8%
BUFFALO—Great Lakes, 1st week	219.4%
BUFFALO—Great Lakes, 2nd week	175.9%
CHICAGO—Apollo, 1st week	211.7%
CHICAGO—Apollo, 2nd week	176.4%
CHICAGO—United Artists, 1st week	141.9%
CHICAGO—United Artists, 2nd week	129.0%
CHICAGO—United Artists, 3rd week	129.0%
CHICAGO—United Artists, 4th week	135.4%
CHICAGO—United Artists, 5th week	122.5%
CINCINNATI—RKO Capitol, AA, 1st week	436.3%
CINCINNATI—RKO Capitol, AA, 2nd week	236.3%
CINCINNATI—RKO Capitol, AA, 3rd week	145.4%
CINCINNATI—RKO Capitol, AA, 4th week	100.0%
CLEVELAND—Loew's State, 1st week	171.4%
CLEVELAND—Loew's State, 2nd week	121.4%
INDIANAPOLIS—Loew's 1st week	192.8%
INDIANAPOLIS—Loew's, 2nd week	164.2%
KANSAS CITY—Midland, 1st week	133.3%
KANSAS CITY—Midland, 2nd week	133.3%
KANSAS CITY—Midland, 3rd week	79.1%
LOS ANGELES—Carthay Circle, 1st week	194.7%
LOS ANGELES—Carthay Circle, 2nd week	131.5%
LOS ANGELES—Carthay Circle, 3rd week	114.0%
LOS ANGELES—Carthay Circle, 4th week	97.9%
LOS ANGELES—Loew's State	145.8%
LOS ANGELES—Ritz	157.4%
LOS ANGELES—Chinese	148.1%
NEW HAVEN—Loew's Poli, 1st week	144.4%
NEW HAVEN—College, MO, 2nd week	210.3%
PHILADELPHIA—Boyd, 1st week	203.5%
PHILADELPHIA—Boyd, 2nd week	203.5%
PHILADELPHIA—Boyd, 3rd week	164.2%
PHILADELPHIA—Boyd, 4th week	167.1%
PHILADELPHIA—Boyd, 5th week	142.8%
PITTSBURGH—Penn, 1st week	129.4%
PITTSBURGH—Penn, 2nd week	105.8%
SAN FRANCISCO—Warfield, 1st week	127.1%
SAN FRANCISCO—Warfield, 2nd week	117.1%
SEATTLE—Fifth Avenue, 1st week	219.4%
SEATTLE—Fifth Avenue, 2nd week	108.8%
SEATTLE—Music Hall	113.3%
WASHINGTON—Loew's Palace	165.7%

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COMMANDOS STRIKE AT DAWN (Col)

Final Reports:

Total Gross Tabulated	$546,450
Comparative Average Gross	430,000
Over-all Performance	127.0%

BALTIMORE—Hippodrome, 1st week	135.7%
(SA) Buddy Clark, Oxford Boys & others	
BALTIMORE—Hippodrome, 2nd week	110.7%
(SA) Buddy Clark, Oxford Boys and others	
BOSTON—RKO Boston, 1st week	132.0%
(SA) Jan Savitt & orchestra	
BOSTON—RKO Boston, 2nd week	116.0%
(SA) New York Latin Quarter Revue	
BUFFALO—Lafayette, 1st week	262.5%
(DB) Laugh Your Blues Away (Col.)	
BUFFALO—Lafayette, 2nd week	125.0%
(DB) Laugh Your Blues Away (Col.)	
CHICAGO—Roosevelt, 1st week	137.5%
CHICAGO—Roosevelt, 2nd week	112.5%
CINCINNATI—RKO Palace, 1st week	120.0%
CINCINNATI—RKO Shubert, MO, 2nd week	188.8%
KANSAS CITY—Midland	180.0%
(DB) A Night to Remember (Col)	
LOS ANGELES—RKO Hillstreet, 1st week	140.0%
(DB) A Night to Remember (Col)	
LOS ANGELES—RKO Hillstreet, 2nd week	104.6%
(DB) A Night to Remember (Col)	
LOS ANGELES—RKO Hillstreet, 3rd week	80.5%
(DB) A Night to Remember (Col)	
LOS ANGELES—Pantages, 1st week	121.3%
(DB) A Night to Remember (Col)	
LOS ANGELES—Pantages, 2nd week	90.0%
(DB) A Night to Remember (Col)	
LOS ANGELES—Pantages, 3rd week	68.9%
(DB) A Night to Remember (Col)	
MILWAUKEE—Palace, 1st week	136.6%
(DB) A Night to Remember (Col)	
MILWAUKEE—Palace, 2nd week	83.3%
(DB) A Night to Remember (Col)	
MILWAUKEE—Strand, MO, 3rd week	120.0%
(DB) Road to Morocco (Para)	
MILWAUKEE—Strand, MO, 4th week	100.0%
(DB) Road to Morocco (Para)	
NEW HAVEN—Loew's Poli, 1st week	111.1%
(DB) A Night to Remember (Col)	
NEW HAVEN—College, MO, 2nd week	137.9%
(DB) A Night to Remember (Col)	
OMAHA—Brandeis, 1st week	113.3%
(DB) One Thrilling Night (Monogram)	
OMAHA—Brandeis, 2nd week	104.4%
(DB) One Thrilling Night (Monogram)	
PHILADELPHIA—Stanley, 1st week	189.2%
PHILADELPHIA—Stanley, 2nd week	85.7%
PHILADELPHIA—Karlton, MO, 3rd week	200.0%
PITTSBURGH—Harris, 1st week	135.8%
PITTSBURGH—Harris, 2nd week	86.9%
PITTSBURGH—Senator, MO, 3rd week	108.8%
PITTSBURGH—Senator, MO, 4th week	88.2%
PITTSBURGH—Senator, MO, 5th week	73.5%
SAN FRANCISCO—Orpheum, 1st week	147.6%
(DB) McGuerins from Brooklyn (UA)	
SAN FRANCISCO—Orpheum, 2nd week	142.8%
(DB) McGuerins from Brooklyn (UA)	
SAN FRANCISCO—Orpheum, 3rd week	133.3%
(DB) McGuerins from Brooklyn (UA)	
SEATTLE—Liberty, 1st week	165.3%
SEATTLE—Liberty, 2nd week	140.0%
(DB) Laugh Your Blues Away (Col)	
SEATTLE—Liberty, 3rd week	118.6%
(DB) Laugh Your Blues Away (Col)	
SEATTLE—Liberty, 4th week	110.0%
(DB) Laugh Your Blues Away (Col)	
TORONTO—Imperial	142.8%
WASHINGTON—Metropolitan, 2nd week	235.5%
WASHINGTON—Metropolitan, 3rd week	141.1%

IMMORTAL SERGEANT (20th-Fox)

Intermediate Reports:

Total Gross Tabulated	$400,350
Comparative Average Gross	310,400
Over-all Performance	128.9%

BALTIMORE—New, 1st week	156.2%
BALTIMORE—New, 2nd week	137.5%
CINCINNATI—RKO Palace	100.0%
INDIANAPOLIS—Indiana	171.4%
(DB) Margin for Error (20th-Fox)	
KANSAS CITY—Esquire, 1st week	250.0%
KANSAS CITY—Esquire, 2nd week	114.2%
KANSAS CITY—Uptown, 1st week	200.0%
KANSAS CITY—Uptown, 2nd week	80.0%
LOS ANGELES—Carthay Circle	116.6%
LOS ANGELES—Chinese	92.8%
LOS ANGELES—Loew's State	111.1%
LOS ANGELES—Ritz	93.6%
MILWAUKEE—Wisconsin, 1st week	96.3%
(DB) Margin for Error (20th-Fox)	
MILWAUKEE—Wisconsin, 2nd week	84.3%
(DB) Margin for Error (20th-Fox)	
NEW HAVEN—Loew's Poli, 1st week	100.0%
(DB) City Without Men (Col)	
NEW HAVEN—Loew's College, MO, 2nd week	137.9%
(DB) Time to Kill (20th-Fox)	
NEW YORK—Roxy, 1st week	164.0%
(SA) Connee Boswell and others	
NEW YORK—Roxy, 2nd week	132.6%
(SA) Connee Boswell and others	
NEW YORK—Roxy, 3rd week	129.0%
(SA)Connee Boswell and others	
PITTSBURGH—Fulton, 1st week	133.3%
PITTSBURGH—Fulton, 2nd week	93.3%
SAN FRANCISCO—Fox	113.8%
(DB) Margin for Error (20th-Fox)	

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ANDY HARDY'S DOUBLE LIFE (M-G-M)

Intermediate Reports:

Total Gross Tabulated	$270,700
Comparative Average Gross	219,000
Over-all Performance	123.6%

BALTIMORE—Century	136.0%
BOSTON—LOEW'S Orpheum	158.9%
(DB) Power of the Press (Col)	
BOSTON—Loew's State	100.0%
(DB) Power of the Press (Col)	
BUFFALO—Great Lakes, 1st week	187.9%
(DB) Truck Busters (Warners)	
BUFFALO—Hippodrome, MO, 2nd week	108.2%
(DB) Truck Busters (Warners)	
CINCINNATI—Palace, 1st week	108.3%
CINCINNATI—Keith's, MO, 2nd week	140.0%
CINCINNATI—RKO Lyric, MO, 3rd week	85.0%
CLEVELAND—Loew's State	92.8%
CLEVELAND—Loew's Stillman, MO, 2nd week	92.3%
INDIANAPOLIS—Loew's	126.2%
(DB) Stand By All Networks (Col)	
KANSAS CITY—Midland	140.0%
(DB) Stand By All Networks (Col)	
NEW HAVEN—Loew's Poli, 1st week	78.8%
(DB) Manila Calling (20th-Fox)	
NEW HAVEN—College, 2nd week	120.6%
(DB) Manila Calling (20th-Fox)	
PHILADELPHIA—Fox, 1st week	164.2%
PHILADELPHIA—Fox, 2nd week	128.5%
PITTSBURGH—Stanley, 1st week	95.0%
(SA) Jimmy Lunceford & Band	
PITTSBURGH—Ritz, MO, 2nd week	100.0%
TULSA—Ritz	109.3%
WASHINGTON—Loew's Capitol, 1st week	139.4%
(SA) Best Foot Forward	
WASHINGTON—Loew's Columbia, MO, 2nd week	111.1%

PICTURE GROSSES continued

HITLER'S CHILDREN (RKO)

Intermediate Reports:

Total Gross Tabulated	$326,200
Comparative Average Gross	206,942
Over-all Performance	157.6%

BUFFALO—20th Century 204.7%
CHICAGO—Palace, 1st week 175.0%
(DB) Silver Skates (Monogram)
CHICAGO—Palace, 2nd week 162.5%
(DB) Silver Skates (Monogram)
CINCINNATI—RKO Albee, 1st week 185.7%
CINCINNATI—RKO Shubert, MO, 2nd week 177.7%
CINCINNATI—RKO Shubert, MO, 3rd week 133.3%
CINCINNATI—RKO Shubert, MO, 4th week 88.8%
CLEVELAND—Warners Hippodrome, 1st week 119.2%
CLEVELAND—Warners Hippodrome, 2nd week 113.3%
INDIANAPOLIS—Circle 204.6%
(DB) Great Gildersleeve (RKO)
LOS ANGELES—RKO Hillstreet 227.1%
(DB) How's About It (Univ)
LOS ANGELES—Pantages 223.0%
(DB) How's About It (Univ)
NEW YORK—Paramount 136.6%
(SA) Xavier Cugat and Band
SEATTLE—Music Hall, 1st week . . . . 109..3%
(DB) Lady Bodyguard (Para)
SEATTLE—Paramount, 2nd week 131.1%
(DB) Lady Bodyguard (Para)

THEY GOT ME COVERED (RKO)

Intermediate Reports:

Total Gross Tabulated	$334,600
Comparative Average Gross	245,852
Over-all Performance	136.0%

BALTIMORE—Hippodrome 144.4%
(SA) Adrian Rollini and others
BOSTON—RKO Keith Memorial 150.0%
(DB) Calaboose (UA)
BUFFALO—20th Century, 1st week 235.2%
(DB) Highways by Night (RKO)
BUFFALO—20th Century, 2nd week 192.9%
(DB) Army Surgeon (RKO)
CINCINNATI—RKO Albee 142.8%
KANSAS CITY—Orpheum, 1st week . . . 240.0%
(DB) Truck Busters (Warners)
KANSAS CITY—Orpheum, 2nd week 200.0%
(DB) Mrs. Wiggs of The Cabbage Patch (Para)
LOS ANGELES—Carthay Circle, 1st week . 107.3%
LOS ANGELES—Carthay Circle, 2nd week . 87.2%
LOS ANGELES—Carthay Circle, 3rd week . 53.3%
LOS ANGELES—Chinese 118.5%
LOS ANGELES—Loew's State 120.5%
LOS ANGELES—Ritz 90.4%
OMAHA—Brandeis, 1st week 140.0%
(DB) City Without Men (Col)
OMAHA—Brandeis, 2nd week 108.8%
(DB) City Without Men (Col)
SAN FRANCISCO—Golden Gate, 1st week . 125.6%
(SA) Vaudeville
SAN FRANCISCO—Golden Gate, 2nd week . 102.5%
(SA) Vaudeville
SAN FRANCISCO—Golden Gate, 3rd week . 92.3%
(SA) Vaudeville
WASHINGTON—RKO Keith's, 1st week . 196.4%
WASHINGTON—RKO Keith's, 2nd week . 169.6%
WASHINGTON—RKO Keith's, 3rd week . . 151.7%

THE MEANEST MAN IN THE WORLD (20th-Fox)

Intermediate Reports:

Total Gross Tabulated	$292,300
Comparative Average Gross	231,900
Over-all Performance	126.0%

BALTIMORE—New 162.5%
CHICAGO—Chicago 109.5%
(SA) Ted Fio Rito and Orchestra
CINCINNATI—RKO Palace, 1st week . . . 70.8%
CINCINNATI—RKO Keith, MO, 2nd week . 130.0%
CLEVELAND—Palace 123.5%
(SA) Bob Chester and Orchestra
KANSAS CITY—Esquire 162.5%
KANSAS CITY—Uptown 150.0%
LOS ANGELES—Chinese 108.1%
(DB) Chetniks (20th-Fox)
LOS ANGELES—Loew's State 115.3%
(DB) Chetniks (20th-Fox)
LOS ANGELES—Ritz 103.1%
(DB) Chetniks (20th-Fox)
MILWAUKEE—Wisconsin, 1st week 113.2%
(DB) Chetniks (20th-Fox)
MILWAUKEE—Strand, MO, 2d week . . . 115.0%
(DB) Chetniks (20th-Fox)
NEW YORK—Roxy 164.0%
(SA) Vaudeville
OMAHA—Orpheum 116.2%
(DB) Henry Aldrich, Editor (Para)
PITTSBURGH—Harris 92.3%
WASHINGTON—Loew's Capitol 131.5%
(S) Borrah Minnevitch and band

SHADOW OF A DOUBT (Univ)

Intermediate Reports:

Total Gross Tabulated	$237,800
Comparative Average Gross	193,000
Over-all Performance	123.2%

BALTIMORE—Keith's 150.0%
BUFFALO—Lafayette 195.0%
(DB) Behind the Eight Ball (Univ)
CINCINNATI—RKO Palace, 1st week . . . 95.8%
CINCINNATI—Keith, MO, 2nd week . . . 80.0%
CINCINNATI—RKO Lyric, MO, 3rd week . 70.0%
KANSAS CITY—Esquire 100.0%
KANSAS CITY—Uptown 100.0%
NEW HAVEN—Roger Sherman, 1st week . 116.6%
(DB) Moonlight in Havana (Univ)
NEW HAVEN—Roger Sherman, 2nd week . 86.8%
(DB) Moonlight in Havana (Univ)
NEW YORK—Rivoli, 1st week 194.4%
NEW YORK—Rivoli, 2nd week 150.0%
NEW YORK—Rivoli, 3rd week 122.2%
NEW YORK—Rivoli, 4th week 116.6%
NEW YORK—Rivoli, 5th week 88.8%
PITTSBURGH—Fulton, 1st week 136.0%
PITTSBURGH—Fulton, 2nd week 80.0%
TORONTO—Uptown, 1st week 157.8%
TORONTO—Uptown, 2nd week 84.2%
TORONTO—Uptown, 3rd week 84.2%

PITTSBURGH (Univ)

Intermediate Reports:

Total Gross Tabulated	$209,700
Comparative Average Gross	177,500
Over-all Performance	118.0%

BALTIMORE—Keith's, 1st week 165.0%
BALTIMORE—Keith's, 2nd week 110.0%
BOSTON—RKO Boston 108.0%
(SA) Best Foot Forward stage show
BUFFALO—Lafayette 112.5%
(DB) Strictly in the Groove (Univ)
CINCINNATI—RKO Palace 85.7%
CLEVELAND—RKO Palace 115.0%
(SA) Best Foot Forward stage show
INDIANAPOLIS—Indiana 112.5%
(DB) When Johnny Comes Marching Home (Univ)
KANSAS CITY—Esquire 142.8%
KANSAS CITY—Uptown 90.0%
MILWAUKEE—Riverside 111.6%
(SA) Charlie Spivak and others
NEW HAVEN—Paramount 109.0%
(DB) Get Hep to Love (Univ)
NEW YORK—Criterion 147.0%
OMAHA—Orpheum 115.1%
PHILADELPHIA—Stanton 196.9%
SEATTLE—Orpheum 114.8%
(DB) We Are the Marines (20th-Fox)
TORONTO—Uptown 100.0%
(DB) Behind the Eight Ball (Univ)

LUCKY JORDAN (Para)

First Reports:

Total Gross Tabulated	$77,500
Comparative Average Gross	52,000
Over-all Performance	149.0%

BOSTON—Paramount, 1st week 125.0%
(DB) Army Surgeon (RKO)
BOSTON—Fenway, MO, 2nd week 141.6%
(DB) Army Surgeon (RKO)
BOSTON—Scollay, MO, 3rd week 120.0%
(DB) George Washington Slept Here (Warners)
INDIANAPOLIS—Circle 230.7%
(SA) Vaughan Monroe & Orchestra
PHILADELPHIA—Stanton 215.3%
PITTSBURGH—Stanley 120.0%
(SA) Guy Lombardo & Orchestra

CRYSTAL BALL (UA)

First Reports:

Total Gross Tabulated	$84,100
Comparative Average Gross	73,000
Over-all Performance	115.2%

BALTIMORE—Century 108.3%
BUFFALO—Buffalo 126.6%
(DB) Mrs. Wiggs of the Cabbage Patch (Para)
CINCINNATI—RKO Albee, 1st week . . . 121.4%
CINCINNATI—Keith's, MO, 2nd week . . . 120.0%
INDIANAPOLIS—Loew's 112.5%
(DB) Lucky Legs (Col)
KANSAS CITY—Midland 120.0%
(DB) City Without Men (Col)
NEW HAVEN—Loew's Poli 90.0%
(DB) Margin for Error (20th-Fox)

A New Service

PICTURE GROSSES, important new service department of MOTION PICTURE HERALD appearing on this and the preceding page, is designed to supply the need of exhibitor readers for information about the box-office performance of important pictures.

The ratings are based upon a statistical compilaton of box-office receipts gathered by MOTION PICTURE HERALD'S correspondents in the key cities of the United States and Canada.

The tabulations are divided into three classifications (1) first reports, (2) intermediate reports and (3) final reports. This method of publishing picture grosses has been devised so that the exhibitor can gauge the trend of box-office performance as the pictures progress from a few test engagements to a larger number.

Supporting the percentage appraisal of each picture are published the detailed percentages run by run and situation by situation to reveal to the reader local performance as contrasted with the over-all performance, and to reflect the box-office result in the subsequent weeks of an individual run.

In addition to the reflection of box-office performance of pictures in individual situations and the over-all compilation, the new department carries information showing the following additional information: (1) second feature, (2) stage show, (3) move-over engagements, (4) hold-overs, (5) engagements at advanced admissions.

MOTION PICTURE HERALD offers this new department to its readers with the conviction that it supplies a most valuable service in an important sphere of trade paper publication.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

BOB WILE, Editor GERTRUDE MERRIAM, Associate Editor

Behind and Beyond the Awards

When the voting for the Quigley Awards takes place, no electioneering is permitted and so none of the membership was vouchsafed the opportunity of listening to the comments of Judges last week as they scanned the entries in the contest. The Judges are all men of prominence in the industry who know showmanship when they see it. Their choices were governed by their knowledge of each situation. It was interesting to hear the comments passed between the Judges concerning the opportunities for showmanship available to each contestant.

There was a spirit of competition between various circuits evident that indicates the industry-wide esteem in which the Awards are held. "How many of your men are represented here?" we heard one circuit executive ask another. "Three altogether," was the answer. "We have four," the first proudly rejoined. Let it be recorded, also, that there appeared to be a tendency for each of the circuit chiefs to vote for their own men, if in all conscience they could do so. Yet, several of them confessed that "the opposition" had a better showman and voted accordingly.

The winners need no introduction to the Round Table membership. They are all long-time contributors whose work is familiar to the readers of this section.

The War Showmanship Award winner, Jack Matlack, is a member of a little more than a year's standing, but a most active contributor to the Round Table during that time. Jack was the exploitation director of the George A. Hunt Circuit of four theatres in Medford, Ore. He also managed the Holly theatre in that city. Medford is a town of 13,000, with a daily newspaper and a radio station, both of which were consistently used by Jack in his campaigns. Last month he left Medford to take the post of advertising manager for the J. J. Parker theatres in Portland, Ore., with emphasis on the activities of the Broadway in that city.

Louis Charninsky's award was based on the belief of the Judges that the fact that he had no first choice pictures seemed to spur him on to greater efforts rather than to discourage him. Pictures which other showmen labeled as unsaleable were pushed by Louis with all the resources at his command. And Louis has plenty of resources, as readers of these pages well know. He has been a member of the Round Table since 1929 and in the fourteen years since that time has been a consistent contributor. He has received extensive recognition for his outstanding showmanship in Dallas. For the past ten years he has been with the Interstate Circuit.

Ed Fitzpatrick is another of the Round Table's most persistent showmen. He has been telling the Round Table of his showmanship activities for four years and has come within an ace of winning the Grand Awards before. Several times in those four years he has won Quarterly Plaques and he has been in the Grand Awards competition four times accordingly. Ed is one of Harry F. Shaw's men in the Loew Poli Circuit in New England.

His persistence, despite his apparent failure to win recognition at first, may well serve as an example for other showmen. Undaunted and undiscouraged over the fact that the Judges decided against him in previous years, he kept on redoubling his efforts to achieve his goal—a Quigley Award. Let other competitors be heartened by his experience.

Ed's consistent selling of every attraction was one of the factors that led to his winning. He has command of a wealth of ideas and is given to the employment of novel methods of attracting patronage to his theatre.

The Awards winners, it will be observed, are geographically spread from north to south and east to west.

They and their theatres are about typical of those entered for the Quigley Awards. There are lots of small houses off the beaten track, in big cities, just like Louis Charninsky operates; there are plenty of Waterburys and scores upon scores of Medfords in the world, too.

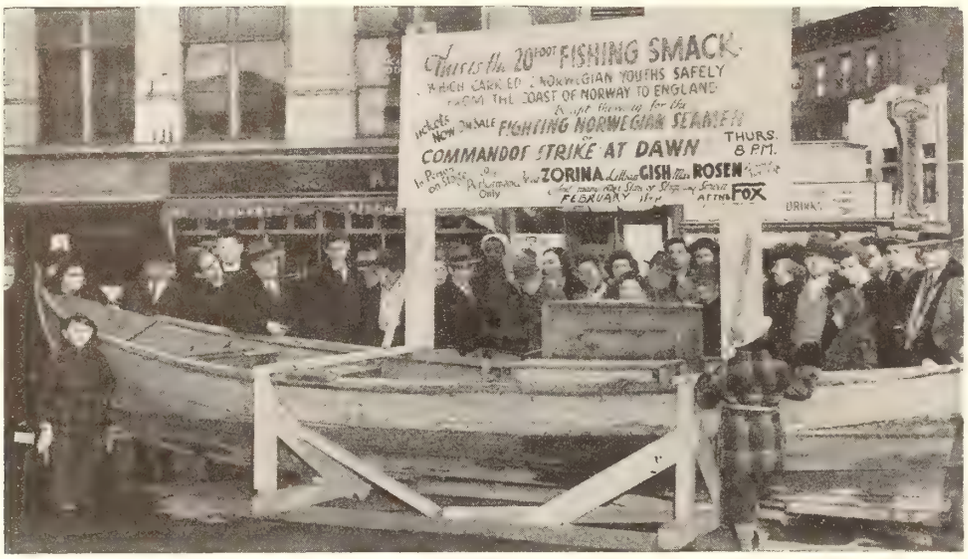
Looking further at the Awards contenders, it is noted that two of them are already in military service: Ed Harris, formerly at the Glendale, Glendale, Calif., is now a Marine Sergeant and Bill Morton, who was in charge of publicity at the Albee in Providence, is a Chief Petty Officer in the Coast Guard.

Another sign of the times may be seen in the fact that one of the contenders for the War Showmanship Award, Alice Gorham, is the first of her sex to be entered for any Award. Several of the early contenders for 1943, however, are from the distaff side.

The 1942 Quigley Awards competition has ended. But the 1943 contest is well under way with a lively looking set of campaigns, including some new contributors as well as some names already familiar to the membership.

—BOB WILE

BUGGIES, BOAT, WINDOWS



"The Fabian Gang" at the Fox, Brooklyn, garnered reams of publicity and plenty of customers by a three-way tieup: Photo above shows fishing smack displayed in street . . . benefit performance held for Norwegian seamen . . . personal appearances of many stars. The "Gang" comprises Joe Lee, Charles Dowe, John Burke and Meyer Beck.



Baby buggy garage is outside the Center theatre, Chatham, Ont., so that mothers can feel at ease while attending the show. It's one of the ideas of Harland Rankin, the Center's manager.

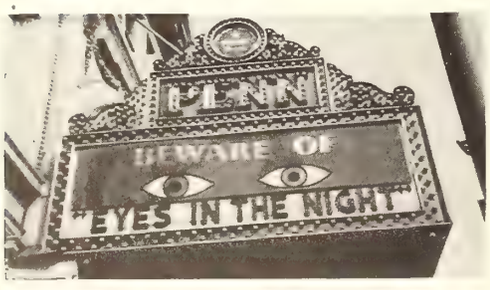


By Excell Studio

As good an example of music store tie-up as we've seen comes from A. Don Allen of the Capitol, Davenport, Iowa. Don's assistant, A. Horace Spencer, was partly responsible for it.



Horse-and-buggy methods were used by Dave Dallas, city manager for the H. J. Griffith theatres in Manhattan, Kans., to get the customers in to see "Johnny Doughboy". The two oldsters in the picture are Kansas' oldest barber and her oldest railroad man, both past 80. They were guests at the picture, were interviewed by reporters and rated lots of publicity in the papers.



Paul Tighe's marquee display at the Penn theatre, Wilkes-Barre, Penna., attracted attention after dark because the beaverboard permitted light to come only through the cutouts in different colors by use of colored cellophane.



Bill Hile of the Grand theatre, Rocky Ford, Colo., centered his campaign on "Flying Tigers" about a local flier of the famous American Volunteer Group. Above is one of the window displays he arranged to exploit the picture.

Knives Collected for Marines On "Immortal Sergeant" Date

Charles Pincus, of the Utah theatre, in Salt Lake City, tied up the opening of "The Immortal Sergeant" with a campaign that had the avowed aim of "whittling the sons of Hirohito down to size."

Novel element of his campaign in behalf of the picture, and one that had the strong support of all Salt Lake papers, was the campaign to collect fighting knives for the Marines and soldiers in Guadalcanal by voluntary contribution from Salt Lake citizens.

City's Exchange Club and theatre cooperated throughout on the drive, inspired by accounts of shortage of these fighting tools. Climax of the drive was arrangement by theatre to accept four-inch hunting knives from high-school students as price of admission on special Washington Birthday matinee. The haul of several hundred sharp weapons for our fighting men was handed over to Marine Corps officials for immediate distribution to the fighting fronts.

Radio Important in Greenway's Campaigns

To sell his double features "Chetnicks" and "Northwest Rangers," Fred Greenway at the Poli Palace, in Hartford, Conn., lined up a stunt with the Travelers Insurance Company and Station WTIC whereby quiz material from the former picture was used over their "Tale of Two Cities" program. Walter Batterson, a local banker and head of the Russian War Relief, agreed to a 15-minute interview over WNBC on the closely associated methods of warfare between the Russian guerrilla fighter and the "Chetnicks."

For his street ballyhoo Fred used two horsemen appropriately bannered, one dressed as a Chetnik and the other a Northwest Ranger. Newspaper critics, drama editors and editorial writers were invited to the opening day show and the support of the Russian War Relief headquarters was enlisted for their support in publicizing the picture.

Zodiac Sign Contest Used on "Crystal Ball"

Through a tieup with the local dime store, Frank Murphy at Loew's State, in Syracuse, arranged a window contest based on a zodiac horoscope display. Passersby were asked to guess the zodiac signs under which Paulette Goddard and Ray Milland were born. Guest tickets were awarded.

In addition Murphy distributed imprinted paper napkins at the various downtown restaurants.

Distributes Song Sheets "For Me and My Gal"

Ingenious slant conceived by Jimmie Redmond at the Tri-States Rivoli, in Falls City, Neb., was the printing and distribution of three thousand song sheets containing the words of the hit tunes from "For Me and My Gal." A community sing was held at the theatre a few days ahead of the opening and Jim reports that the entire stunt only cost him about three dollars, since merchants' ads on the sheets defrayed cost of printing and distribution.

THE FORTNIGHT'S SHOWMEN

The showmen listed below are those who have submitted campaigns which can qualify in the Quigley Awards competition. Perhaps in this list are the successors to Louis Charninsky and Ed Fitzpatrick, 1942's leading showmen.

DON ALLEN
Capitol, Davenport, Ia.

CLARE APPEL
Olean Theatres of Canada

M. E. BERMAN
Orpheum, Springfield, Ill.

HAL BISHOP
Capitol, Winnipeg, Man., Canada

JOSEPH BOYLE
Broadway, Norwich, Conn.

LEWIS BREYER
Strand, Holyoke, Mass.

J. GLENN CALDWELL
Princess, Aurora, Mo.

ARTHUR COHN
Roosevelt, Philadelphia, Pa.

LOU COHEN
Poli, Hartford, Conn.

MARLOWE CONNER
Capitol, Madison, Wis.

CLAYTON CORNELL
Pontiac, Saranac Lake, N. Y.

JOHN DALLAS
Wareham, Manhattan, Kan.

FRANCIS DEERING
Loew's, Houston, Tex.

TOM DELBRIDGE
Vendome, Nashville, Tenn.

D. M. DILLENBECK
Rialto, Bushnell, Ill.

MAURICE DRUKER
Loew's State, Memphis, Tenn.

BILL ELDER
Loew's, Indianapolis, Ind.

DICK FELDMAN
Paramount, Syracuse, N. Y.

JACK FLEX
Keith, Syracuse, N. Y.

STEWART GILLESPIE
Elgin, Ottawa, Ont., Canada

HERB GRAEFE
Wisconsin Rapids Theatres
Wisconsin Rapids, Wis.

BILL JOHNSON
Diana, Medina, N. Y.

JAMES KING
Keith's, Boston, Mass.

SID KLEPER
Bijou, New Haven, Conn.

STAN LAMBERT
Venetian, Racine, Wis.

FRANK LANGLEY
Manos, Newton Falls, O.

JACK MATLACK
Broadway, Portland, Ore.

RITA MORTON
Albee, Providence, R. I.

JIMMY REDMOND
Rivoli, Falls City, Neb.

C. J. REMINGTON
State, Auburn, Calif.

JOE SAMARTANO
Palace, Meriden, Conn.

BOYD SCOTT
Grand, Holdenville, Okla.

CHUCK SHANNON
Cambria, Johnstown, Pa.

MOLLIE STICKLES
Strand, Waterbury, Conn.

ARNOLD STOLTZ
Avon, Utica, N. Y.

T. O. TABOR, JR.
Palace, Athens, Ga.

LEN TUTTLE
Indiana, Indianapolis, Ind.

ART WARTHA
Lido, Maywood, Ill.

Animated Display Built By Stearn on "Black Swan"

In connection with the opening of "Black Swan" at the Manring theatre, in Middlesboro, Ky., Harry Stearn and Ken Carter made up a striking display using all black and red for the theatre front. Giant 30 inch letters spelled out the picture title and the large cutout of Tyrone Power from the six-sheet formed the center of the display. Above all this waved a black and white "jolly roger," which is reported to have gotten lots of attention. Pirate hats were worn by the entire staff ahead and during the run of the picture and standees were planted in local drugstores.

Stork Derby Held for "Life Begins at 8:30"

A "stork derby" for the city of Minneapolis was the exploitation feature of the week, as arranged by C. B. Stiff, city manager of the Minneapolis Amusement Company for "Life Begins at Eight-Thirty," at the Century theatre. With the assistance of the *Sunday Tribune*, Stiff was able to capture three-quarter page of cooperative ads on the offer of a $25 War Bond for the baby born nearest to 8:30 on night of the picture's opening."

Interest in the event was rapidly taken up through Minneapolis, with several firms offering gifts and services for the lucky new-arrival, and the newspaper keeping a special photographer on deck for first photo of the newcomer which the paper planned to run at climax of the promotion.

State-Wide Broadcast On "Hitler's Children"

A special radio broadcast, carried over a state-wide network, was promoted by George Balkin, of Warners' Stanley theatre, Philadelphia, to herald the opening of "Hitler's Children." The broadcast, carried by WCAU, was a dramatization of the picture with the lead roles taken by Bonita Granville and H. B. Warner, featured players in the picture. Originating in the WCAU studios, the program was pumped to WGAL, Lancaster; WBRE, Wilkes-Barre; WGBI, Scranton; WORK, York; WKRO, Harrisburg, and other Pennsylvania stations. In addition, the two picture stars made personal appearances at the theatre on opening day.

DALY ROLL FOLDED TICKETS
Write for Price Lists and Samples, Today
100,000—$18.50
UNION MADE—LOW PRICES
DALY TICKET CO., Collinsville, Ill.
SINCE 1911 FROM "COAST TO COAST"

Selling Points

ON THE NEW PRODUCT

[*The material below reflects press books now in preparation and represents the point of view of the distributors' exploiteers about the selling points and special merit of these pictures.*]

IDAHO (Republic): Roy Rogers, star of this picture, has received a terrific build-up from Republic recently and his popularity is decidedly on the upgrade. Advantage may be taken of all the opportunities to cash in on this publicity. For example, the Rodeo Fans of America, whose headquarters are in Waverly, New York, have members in all parts of the country. When notified of playdates, this organization contacts its local members and advises them by mail of the engagements. A Roy Rogers Club is a fine way of getting the fans in to see their favorite star. This type of club has always flourished for Western stars and, with Roy Rogers' ascendancy, it is an indicated promotion. Starting such a club is comparatively simple. Meetings should be held in the theatre for the first few Saturdays. A charter and other assistance should be sought from the National Roy Rogers Club in Hammond, Ind. On this particular picture there is a four-day newspaper fictionization available. Because Roy Rogers is one of the singing cowboys, there is a music angle on this picture. The title tune itself is becoming popular. Recordings can be played over local radio stations; bands should be asked to play the song, and music stores may be requested to display song sheet covers in their windows. There is a special Roy Rogers song album, which might well be included in music stores' windows. The Aquatone fan photos come in four styles bearing Rogers' pictures and autograph. These make good giveaways to departing patrons in the week prior to the engagement of "Idaho". There are novelty guns available, made of paper, which, when swung downward, make a noise. Since guns are invariably associated with Western films, this seems to be an appropriate selling method. Mention should be made in all ads of the appearance in the cast of Smiley Burnette, now a favorite in his own right.

CORREGIDOR (Producers Releasing Corp.): The title of this picture, commemorating the heroic garrison's resistance last year, is one which may be used in teaser ads in advance of the picture's showing. The book, "I Saw the Fall of the Philippines", ties up naturally with the picture and the publishers have printed special snipes for book jackets. Displays may be arranged with book stores throughout the country. Plenty of newspaper publicity can be obtained between now and May 6, first anniversary of the fall of Corregidor. Newspaper headlines of a year ago on the day of your playdates may well reveal some interesting stories about the fortress which can be reprinted in connection with the picture's engagement. In the picture, Elissa Landi is an Army nurse and so a Red Cross tieup would be appropriate. The Red Cross recruits Army and Navy nurses, collects blood for Army and Navy requirements, is a link of communication between men in service and their families at home, provides food parcels for prisoners of war in enemy countries. These services may be stressed in any cooperation. Fan photographs of Elissa Landi are available for distribution. Caps are available for your house staff with the legends "Avenge Corregidor" and "See 'Corregidor' ". Special book matches are available at low cost with imprinting plugging the picture.

SILVER SKATES (Monogram): Ice shows have become enormously popular in recent years and an effort should be made to cater to their audiences with this picture. Radio spot announcements, recorded by Ken Niles, are available for local use. The local ice rinks will, of course, assist in exploiting the picture. Signs should be placed around them. Their mailing lists should be used for heralds. Announcements should be made over their loud speaker system. The *Ice Skating News*, newspaper of the skating world, carries plenty of information about the picture. Copies for local distribution or overprinting can be obtained. There is a National Junior Silver Skates Club in Los Angeles which will assist in exploiting the picture. Kenny Baker and Ted Fio Rito are both popular on records; it is therefore a good idea to place cards on the local juke boxes pointing out they have roles in "Silver Skates". Perhaps some of the songs from the picture could be placed in the machines. Tieups with sporting goods stores on skates are indicated. Tieups with music stores on the music can also be made. A pictorial serial showing the stars of the picture in their ice routines makes a good four-day newspaper feature. Giant cutouts of Belita, skating star of the film, can be placed not only in the lobby but in vacant stores for additional display. Sporting goods stores should be contacted for displays of ice skates and stills from the picture. Similarly, tieups with the sports editor of the local newspaper should be solicited, since fans of skating read the skating news in these columns. A skating contest among local amateurs called the "Silver Skates speed championship" would create some interest among the local fans.

Carey, a New Member, Starts By Detailing Some Activities

James A. Carey, manager of the Majestic, Evansville, Ind., a new member of Managers' Round Table, sent with his application some of his exploitation ideas, indicating that he will be an active contributor.

One idea which he passed along for use by his fellow members is a small card bearing this copy: "As timely as today's headlines is the story of 'The War Against Mrs. Hadley', now playing at the Majestic theatre . . . and just as timely is this hotel in its present day operations." Of course, this card was distributed through hotels, being inserted in the key boxes.

In connection with "Life Begins at Eight Thirty," Jim made a tieup with the Ideal Milk Co., through which he obtained a free ad almost twice the size of his regular ad. The top of the ad was devoted to illustration of the picture and immediately after the title came the tieup copy, reading, "No matter what time of day your life begins, Ideal Milk will help you do a good job." There followed copy about the milk.

Teaser Campaign Aids "Reunion in France"

Directed at high school kids was a teaser campaign arranged by Maurice Druker at Loew's State, in Memphis, ahead of "Reunion in France." Three vari-colored cards, each with a picture of Joan Crawford, John Payne and Philip Dorn were distributed throughout the schools with holders of the set of three invited to attend the picture as guests of the management. In addition, a teaser slant was also used on the classified ad page of the local daily with such copy as "Forgive, but do not forget me. The dramatic story of our reunion can be seen at," etc., etc.

On "Life Begins at 8:30" Druker arranged a special contest with the Press Scimitar, asking readers to write about their "Magic Moment." In addition, Maurice prevailed upon the paper to run a story daily on each of the winners, thus keeping the name of the theatre and attraction before the public. Spot announcements were also used over Station WHBQ two days before and on the opening day.

Screening Held for Schools

Roy Robbins, manager of Warners' Aldine theatre, Philadelphia, stimulated interest among educational and civic groups in advance of the opening of "Tennessee Johnson." Special screenings were held for the principals of the public schools and parochial schools, leaders of women's clubs and historical societies. In addition, Robbins arranged for special displays at all the public libraries in the city as well as promoting special radio programs in connection with the film.

Sergeants Invited to Opening

All the wearers of sergeant stripes with the Army Air Forces stationed in Atlantic City were invited to a special screening of "Immortal Sergeant," by Nate Cohen, in advance of the picture's opening at the Apollo theatre. The special screening attracted wide press attention with the Army base newspaper devoting its entire front page to the stunt.

Tierney Double Contest Held for "China Girl"

The recent Gene Tierney Double Contest, organized by RKO Theatres' Publicity Department to promote "China Girl" at the RKO Albee in Brooklyn resulted in a gratifying amount of publicity, especially in view of the limited newspaper space allowed for such activities these days.

The Brooklyn *Daily Eagle* as co-sponsor prepared advance stories and pictures which appeared during the week preceding the opening; stories and pictures were obtained in this manner. The stories carried the rules necessary to enter the contest, requiring any contestant, 16 years of age or over, to send a photograph of herself to the manager of the theatre.

The winner of the contest was an employee of R. H. Macy & Co., and extra publicity resulted from this fact. Announcements of her choice were posted on the store's bulletin boards with mention of the RKO Albee, and a group of Macy employees attended the theatre the following week, to see the winner receive first prize of a War Bond, and a telegram from Gene Tierney. In addition to newspaper publicity, the winner was interviewed over the air on station WMCA two days before the presentation of the War Bond.

As the winner is a resident of Forest Hills, further publicity was arranged promoting "China Girl," which played two weeks later in the RKO Brooklyn and Queens theatres as well, with the girl scheduled to appear in person at the Midway theatre in Forest Hills.

Longo Concentrates on Radio For "In Which We Serve"

Radio highlighted Joe Longo's campaign on "In Which We Serve" at Loew's State, in Boston, with about seven stations tied up for one week preceding the opening of the film and throughout the entire two week's engagement of the picture with 70 spot announcements all over the New England networks. Some of these were placed before such prominent commentators as John Gunther, John Vandercook, Earl Godwin, etc.

Since the picture opened during a heavy snowstorm, Longo planted snowbirds with the picture titles throughout the city. Forty thousand heralds with an especial appeal to Defense Workers and copy tying on their efforts in the war were distributed at plants in an effort to offset the fact that this was not a "class" picture. A special screening was held in advance for critics, editorial writers, Navy heads, managing editors, etc., which resulted in many extra newspaper breaks.

Radio Contest Highlights "Marching Home"

"What are you going to do 'When Johnny Comes Marching Home'?" was the theme of Herb Graefe's radio contest in connection with that picture's opening at the Wisconsin theatre, Wisconsin Rapids, Wis. A theatre pass was awarded to 100 of the best entries received, with the best letter writer receiving a family pass as top prize. Spot announcements were landed three times daily for five days and Grafe reports excellent results.



Michael Nicholas of the Kingsway theatre, in Brooklyn, is shown here signing up for himself and members of his staff in the recent drive by the Red Cross to receive blood donors. The Kingsway has pledged 100 *per cent cooperation in this drive.*

Teaser Classified Ad Aids "Random Harvest"

In advance of "Random Harvest" at the Cambria theatre, in Pittsburgh, Chuck Shannon planted a teaser ad in the classified section reading: "Found. The picture that actually tops 'Mrs. Miniver'. It's 'Random Harvest' starring Ronald Colman, Greer Garson. Friday, Cambria theatre". The ad itself measured two inches.

One thousand postcards addressed to his mailing list carried a plug for the picture and playdates, Screen Forecast booklets were distributed and through an exclusive arrangement with Welcome Wagon Service, tickets to the picture were given to newcomers.

Since Ginger Rogers' recent marriage occurred shortly before Chuck was playing "Once Upon a Honeymoon," the Round Tabler carried copy in his lobby reading: "Heartiest congratulations to the Newlyweds, Ginger Rogers and John Calvin Briggs. You can't miss Ginger in her newest screen success 'Once Upon a Honeymoon' co-starring with Cary Grant. They're wonderful together. P.S.: Although Cary's not the bridegroom, he does go along on Ginger's honeymoon."

Rosenthal's Street Bally Helps Exploit "Pittsburgh"

In advance of his opening of "Pittsburgh" at the Majestic, in Bridgeport, Morris Rosenthal sent a man out on the main thoroughfares with pad and pencil contacting hotels and stopping passersby on the streets. If they were from Pittsburgh and could prove their identity, a guest ticket was awarded. His approach was: "Pardon me, are you from Pittsburgh? If you are, you will be my guest to see Marlene Dietrich in 'Pittsburgh' now showing at the Majestic theatre."

PROCESS INK makes your own mats!

Automatically Individualizes Your Theatre Ads

■ Here's what Managers' Round Tabler Kenneth Mead of the J. H. Cooper Enterprises, Main Theatre, in Pueblo, Colorado, said in last week's *Motion Picture Herald*: "The application of this new casting ink is so simple that I do all of my work in the office — right on my layout board. The uses of it are practically unlimited. It is simple now to make unusual borders, panels, cartoon balloons, putting special messages on service mats and outlining various parts to get reverse zinc effects without making cuts."

Any member of your staff can apply PROCESS INK on regular service or dry mats as well as hard four-ply cardboard with brush, straight pen or ruling pen, compass and ruler. It is the fastest and lowest cost method available.



The REDIMAT Co.
St. Petersburg, Florida

Theatre Anniversary Celebrated in Boston



"United Nations Night" was held on the stage of the Keith Memorial theatre in Boston in connection with the 15th anniversary celebration staged by Red King, publicity chief.

To celebrate the fifteenth anniversary of the Keith Memorial theatre, in Boston, Red King, publicity chief, arranged a celebration which included a different event for each night. Advance breaks were landed in the dailies, radio announcements two and three times daily on the local stations, two-sheets were planted in all subway and elevated stations, 15,000 anniversary heralds distributed in advance and the lobby was appropriateley decorated in addition to featuring a promoted birthday cake. Below are listed the events for each night.

Wednesday—United Nations' Night with two girls from each of ten United Nations in native costume and carrying their respective country's flag. Also Greater Boston United War Fund's Red Feather Girl carrying the American flag. Girls sang folk songs and performed dances of their various countries. Then speaker Dave Ross outlined the purposes and distribution of the Fund.

Thursday—Komic Kartoon Kwiz Night. Art Mogur, Quizmaster of radio station WCOP, officiated, assisted by Red King as judge. Cash prizes as well as two copies of "Comics and Their Creators," plus guest tickets for all contestants were awarded. Questions were on popular comics and cartoons of the day, i.e., "What is Superman's real name?," "Who is the creator of Jiggs?"

Friday—Navy Night opened with color guard marching on from both sides of the stage to the last eight bars of "Anchors Aweigh." Then as the organ rose into view a sailor standing at attention on the organ lift sang the same song. Then, a C.P.O. introduced the Commanding Officer and twenty inductees marched on stage to music. After a brief talk by Lt. Gibson, the men were sworn in and as they all finished the oath we dimmed to blue on the stage and threw a news shot of a battleship firing three salvos (with sound), then a shot of the American flag in color and the organist picked up "Anchors Aweigh" again and everyone marched off stage to a great deal of applause.

Saturday—Memories Night with John Kiley, the house organist, playing. Asked the audience to join in singing songs from 15 years back up to the present day.

Sunday—Surprise Night with organist playing first two songs. He then asked audience to stand up and look under their seats. Under the lucky chairs were envelopes containing guest tickets and RKO Gift Ticket Books. Then, as a surprise on stage the organist introduced Stuart Erwin (currently playing the RKO Boston) who did about six minutes of gags and then closed with a very stirring poem written by a soldier on Bataan Peninsula entitled "You're giving up sugar and gas, I'm giving up blood." Made a very stirring finale.

Monday—Join the Service Night. Soldier, sailor, marine, plus coast guardsman, a WAAC, a WAVE and a SPAR on the stage. Each one explained who, and the whys of their joining the service and the duties and parts they play in the war. Then they all sang "The Star Spangled Banner" and the audience joined for a finale.

Tuesday—USO Talent Night. This was a talent contest tie-up with the Buddies' Club, which is the Boston Canteen. An elimination contest was held the previous Saturday among the service men and the four winners competed on the stage of the theatre with Carl Moore of Station WEEI and Dolly Dawn, popular singer, as singer and mistress of ceremonies. Prizes awarded were a wrist watch, $10.00 and $5.00 in cash, and an identification bracelet for each contestant.

In addition—on the Monday Night of the celebration, each person celebrating his 15th wedding anniversary was admitted free.

Shannon Issues Wanted Heralds

Distributed in restaurants, hotels, five and dimes and cafes about town by Chuck Shannon at the Cambria theatre, in Johnstown, Pa. were tinted "wanted" herald to help exploit "Flying Tigers." Copy at the bottom read: "P. S. Here's the surest way to bring him in. Buy more Bonds and Stamps.

Classified Ad Contest Sells "Star Spangled Rhythm"

To usher in his date on "Star Spangled Rhythm" at the Keith theatre, in Syracuse, Jack Flex planted a contest in the classified ad section of the local paper with readers requested to get the complete list of star names by circling same with red pencil and then writing the name of each star on a separate sheet, with a brief letter on why they wanted to see the picture. Another contest was landed with thumbnail mat of each of the players spotted throughout the paper and listing their names under each picture. Readers were asked to identify each player for tickets.

A radio contest featured recordings of song hits with the listening audience asked to identify the name of the song and specify whether Crosby sang it in some previous picture. The same was worked with recordings of songs by Dorothy Lamour. Plugs on the picture followed the announcement each time recordings were played. Electrical transcriptions were set with WOLF and WAGE twice daily for four days and spot announcements landed over WSYR following the Crosby program on Thursday.

"Walk to Show" Campaign

Ray Powell, manager of the circuit's Warner Theatre in West Chester, Pa., also emphasized the "Walk to the Show" angle in newspaper advertising. The copy read: "Why not take a little hike today or tonight, and toughen the tender tootsies a bit? A nice hike, a swell show, and a refreshing walk home, and you'll sleep like a top!" In addition, Powell advanced the evening show time to six forty-five to enable patrons at the first show to leave in time to make the 9 p.m. trolleys and busses at the terminal near the theatre.

Soldiers' Names Used in Ads

One dollar in war stamps was offered to all families in the community and surrounding towns turning in a picture and letter of a local boy serving in Casablanca by Charles Bierbauer, manager of the Colonial theatre, Allentown, Pa. The stunt was in connection with the showing of "Casablanca." The names of the soldiers of the area forwarded to the theatre were used in a special newspaper advertisement and the pictures were grouped in a lobby display at the theatre.

Plants "White Cargo" Serial

"White Cargo" at Loew's State and Orpheum, Boston, Mass., got a good start when the serialization complete with picture, theatre and playdate credits was run in the *Evening Globe*. Joe Longo, Loew's publicity and advertising director in Boston planted this. He also planted the Hedy Lamarr dance strip in the *Boston Traveler* and *Gazetta del Massachusetts,* local Italian language daily.

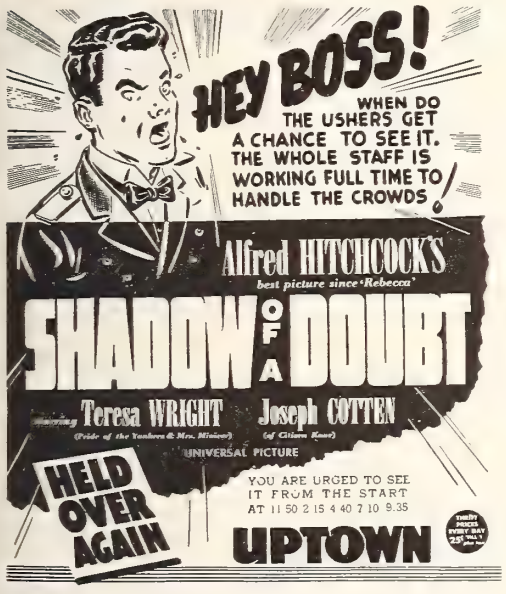
Haines' Honor Roll

Bernard Haines, manager of the Plaza theatre, Perkasie, Pa., erected a permanent "roll of honor" in the lobby of the theatre for the listing of the men and women in the town in the armed forces. The board is kept up to date, continually adding names, and has attracted considerable favorable comment from the patrons.

ADS THAT ATTRACTED



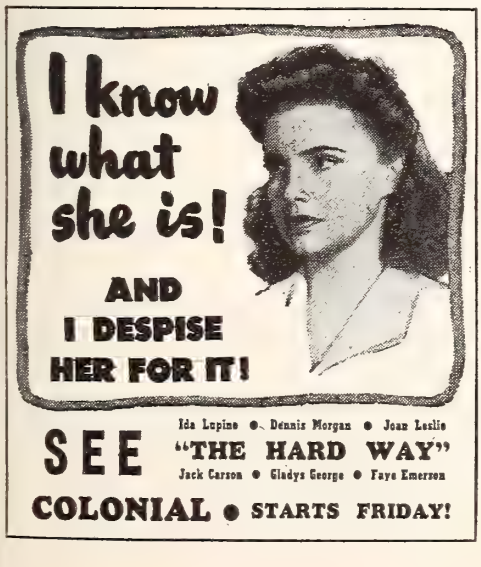
Lovely is the word for the illustration of Rita Hayworth used by Zig Rubin for Harold Bishop at the Capitol, Winnipeg, Man., Canada.



The third week holdover ad drawn by Bill Bounsall, art director, for Clare Appel, advertising and publicity chief of Odeon Theatres of Canada, employs a somewhat different approach. This was was for the Uptown, Toronto.



Above is an example of the type of newspaper advertising used by the Fox Wisconsin Circuit to promote its dawn premieres in the Wisconsin and Palace theatres at midnight on Saturdays. The copy appeared in Thursday's dailies.



Nick Todorov at the Colonial, Allentown, Pa., used a teaser slant in his advance ads for "The Hard Way". The white space together with the bold type stands out on a newspaper page.



The two James pictures played together at the Fairbanks, Springfield, Ohio. Above is Hank Harold's ad for the bad boys' engagement.



The reverse effect is favored by Stanley Lambert of the Venetian theatre, Racine, Wis. Brevity of copy is also notable in this case.

PERSONALS ON SHOWMEN

Soltice Has Distribution and Theatre Experience, Too

A well rounded experience in all phases of the industry is in back of Frank Soltice, manager of the Dunbar theatre, Vancouver, B. C. Frank is a native of Calgary, Alberta, the exact date being August 25, 1913. When he was 14 years old, he started as an usher at the Palace theatre in that city. Three years later he was made assistant manager. In 1933, he left to join United Artists as assistant booker. In August 1940, he came to Vancouver and was successively in the local offices of Twentieth Century-Fox and Regal Films, the latter MGM's outlet in Canada. In April of 1941, he joined Odeon theatres and was assigned as manager of the Dunbar theatre.



Homer Kirk Started as Manager For Coal Company Theatres

Homer Holmes Kirk, now managing the New Camden theatre, Camden, Maine, for the Graphic Circuit, is a veteran of the theatre. He was born in Pearl, W. Va., 40 years ago. When he was 19 he started to work as manager for five theatres owned and operated by the Logan County Coal Company in West Virginia. Later he went to Hampton Beach, N. H., where he managed two houses. In his long career Homer has done road work for musical comedy and tab shows, booking and publicity, etc., and has covered practically every state in the union.

CONGRATULATIONS

March 14th

E. W. Thomas
John G. McGee
I. J. Segall
Harry A. Salisbury
John Michael Divney
A. B. Morrison
Frederick H. Laurans

15th

Sam J. Wheeler
Henry A. Steibing
Hobson S. Johnson
John W. Kniseley
J. M. Nix

16th

Theodore K. Kraft
Ernest Sanzo
Dave Williams
Sydney J. Gates
Abraham A. Goldstein
Charles Silver
Morris Robertson
Johnny Matis

17th

Walter Tooley
Bert Henson
George A. Gookin
Larry J. Carkey
Ross A. Jones

March 17th

Lorne K. Dunham
Frank E. Boga
Edward J. DeCosma
Max R. Griffin
Elmer W. Cupp
Marion B. Shepherd
Melvin Jolley
John O'Connor

18th

Jack E. Austin
Gene Kearney
J. H. Voerster
A. J. Matthews
Edward A. Bazaras

19th

J. R. Smith
George Helley
Thomas J. Bogan
Joe R. Wills
Karl Schmidt
Joseph P. Liss
Max Davey

20th

J. J. Kalix
Harold P. Midgley
Raymond L. Jones
El Perruzzi

Vohs Climbs from Usher to Manager in Fort Dodge, Ia.

Kenneth Vohs started in the theatre business in 1935 when he was only 17 years old. He was first a canopy changer, then became an usher, then doorman and finally manager. He now handles the Ritz theatre, Chariton, Iowa. Previously he was in the Rialto, Strand and Iowa theatres, all in Fort Dodge, Iowa, and like the Chariton house, units of the Central States Theatre Corp. Kenneth is married and the father of two children.





ROUND TABLE VISITORS. Two out-of-town members were in New York last week and came in to the Round Table offices. Left, Harry Rose of the Globe, Bridgeport, whose house is closed one day a week. Right, Wilbert Brizendine, general manager of the Linden and Apex theatres in Baltimore. (Photos by Staff Photographer)

Clay Walker, 20 Years Old, Is a Show Business Veteran

Clay Walker, at 20 years of age, is a veteran of the show business. According to his own account, he sang before he talked and danced before he walked. He comes from a family of entertainers and at three years he was singing at major concerts and affairs with the rest of the family, who are now donating their talents to the war effort along with Clay, entertaining the men in uniform. When five years, he was chosen to play the part of Skeezix in the Winnipeg Our Gang comedy, which was filmed in the Manitoba city. Since that time he has traveled east and west entertaining during school vacations in some of the finest theatres. In September 1940, while still in high school, he started to work as an usher at the College theatre in Winnipeg. In a few months, he was made assistant manager and in September of last year he was promoted to manager and assigned to the Tower theatre. He is today the youngest theatre manager in Winnipeg and one of the youngest in the whole Dominion.



Bill Lafferty Has Career of 14 Years with Warner Bros.

Bill Lafferty has a career of 14 years with Warner theatres behind him and seems destined to rise even higher up the ladder. Bill was born in the City of Brotherly Love, Dec. 24, 1911, and has lived all his life in Philadelphia. He started as usher at the Kent theatre in 1929, was doorman of the Stanton in 1930, then became chief of service at the downtown house and in 1931 assistant manager. In 1934, he was made manager of the Lawndale theatre. Two years later he was transferred to the Northeastern, then to the Liberty at Tacony and late in 1936 to the Circle on Frankford Ave., one of the key runs and a large house. He is an active exploiteer and has won some recognition for his work. He is married and the father of three children.



JUNIOR SHOWMEN

LEONARD, to Mr. and Mrs. Joe Hornreich. The father manages the Mayfair theatre, in Flushing Heights, L. I.

Industry Heads At Rites for Raymond Blank

Raymond Blank, 33, son of Mr. and Mrs. A. H. Blank of Des Moines, died on March 8th following a heart attack. He was an executive of the Tri-States and Central States circuits, of which his father is president.

The funeral services, Wednesday, were attended by industry executives from New York and Chicago.

Mr. Blank was a graduate of Brown University in 1931, attending the Geneva Peace Conference as a reporter for the Des Moines *Register and Tribune*. He represented the Iowa and Nebraska boy scouts at Wimbledon, England. His parents, who were in Los Angeles, returned to Des Moines following his death. Services were held on Wednesday and burial was at the Woodlawn cemetery in Des Moines. Besides his parents, Mr. Blank is survived by a brother, Myron.

Executives of the major distributors and circuits attending the funeral included: Barney Balaban, Paramount president; Leonard Goldenson, the company's chief of theatre operations; Sam Dembow, Paramount circuit executive; W. C. Gehring, western division manager of Twentieth Century-Fox—all from New York. From Chicago: John Balaban, head of the Balaban and Katz circuit, and Arthur Goldberg. J. J. Fitzgibbons, president of Famous Players Canadian Corporation, was a mourner from Toronto, and John J. Friedl and John Branton, of the Minnesota Amusement Company, journeyed from Minneapolis.

Tri-States theatres were closed until 3 P. M. Wednesday.

Charles Loughrey

Charles B. Loughrey, 78, retired exhibitor, was burned to death on February 26th when a fire destroyed his home at Sea Isle, N. J. Mr. Loughrey's entry into the film business dates back to the nickelodeon days, when he operated theatres near Philadelphia. He retired about 20 years ago. Funeral services were held on March 2nd in Philadelphia. Surviving are his wife, Lillian, two daughters and one son.

Woody Hadason

Woody Hadason, 69, advertising agent for the Erlanger theatre in Chicago for the past 12 years, died on February 26th in that city. Prior to his affiliation with the Erlanger organization, he held an advertising position with the old Illinois theatre.

W. C. Magee

W. C. Magee, 54, projectionist at the Woods theatre in Chicago for the past eight years, died on February 25th. He had been a member of the motion picture operators union for more than 35 years. He leaves his widow, Mary. Burial was at La Grange, Ill.

Roy J. Byron

Roy J. Byron, representative of RKO Theatres in Trenton, N. J., died in the Mercer hospital in that city on March 4th, following a heart attack. He was 56. Mr. Byron is survived by his wife and a son, James.

John J. Hawkins

John J. Hawkins, 42, motion picture lighting engineer for the Hearst News Service for the past 10 years, died at his home in Fort Lee, N. J., March 2nd. He leaves a widow, two children, six brothers and three sisters.

IN NEWSREELS

MOVIETONE NEWS—Vol. 25, No. 53.—Mme. Chiang speaks in New York. . . . Victory news from MacArthur. . . . Red Cross blood donors. . . . Canadian aluminum plant. . . . King Peter tells of Chetnik fight. . . . Canadian factory turns out Mosquito bombers. . . . Lew Lehr newsette.

MOVIETONE NEWS—Vol. 25, No. 54.—North Russia struggle. . . . Allies lick Japs in Buna. . . . Steel pennies from Philadelphia mint. . . . West Virginia dentist invents rubber substitute. . . . California oil men ride horseback. . . . Mme. Chiang at Wellesley. . . . Australian war dogs. . . . Kids box in New York. . . . Army-Navy basketball game. . . . Fashions in Mexico.

NEWS OF THE DAY—Vol. 14, No. 251.—U. S. bombs foes. . . . British Commando chief asks invasion of continent. . . . Flying Fortress doctors. . . . Jap boats in U. S. used against the Japs. . . . Fashions for the dimout. . . . Red Cross launches campaign. British in Ethiopia evacuate Italians.

NEWS OF THE DAY—Vol. 14, No. 252.—Yanks beat Japs at Buna. . . . Academy Award winners in Hollywood. . . . Army-Navy basketball game. . . . Kids in boxing bouts. . . . Lieutenant Wilbur Collins home from Murmansk after receiving medal. . . . Last R.A.F. cadets to train in United States.

PARAMOUNT NEWS—No. 56. — British evacuate Italians in Ethiopia. . . . Yanks battle in Tunsia. . . . Mme. Chiang speaks at New York. . . . Stage Door Canteen has birthday. . . . Canada's aluminum magic. . . . Red Cross starts campaign.

PARAMOUNT NEWS—No. 57.—WAVES pack parachutes. . . . Navy men taught fire-fighting at sea. . . . Mme. Chiang at Wellesley. . . . Yanks defeat Japs at Buna. . . . Army-Navy basketball game. . . . Hollywood scene of Academy Awards presentations. . . . MacArthur's land push into jungle.

RKO-PATHE NEWS—Vol. 14, No. 56. — Roosevelt President 10 years. . . . British evacuate Ethiopian Italians. . . . Field of mud at American base in North Africa. . . . Power plant in Quebec. . . . Red Cross ship loaded. . . . Device records brain waves in San Francisco. . . . Payday for Solomon Island natives.

RKO-PATHE NEWS—Vol. 14, No. 57.—Yanks defeat Japs in Buna. . . . Steel pennies replace coppers. . . . Australia trains dogs in warfare. . . . Hawaiian and Jap-Americans enlist. . . . Burned-out forests salvaged. . . . Army-Navy basketball game.

UNIVERSAL NEWSREEL—Vol. 16, No. 169.—Mme. Chiang speaks at New York. . . . Yanks in North Africa hampered by mud. . . . Red Cross aids prisoners abroad. . . . King Peter tells of Chetnik fight. . . . British Commando chief asks for invasion of continent. . . . Payday for Solomon Island natives. . . . New power plant in Quebec.

UNIVERSAL NEWSREEL—Vol. 16, No. 170.—Dog troops in Australia. . . . New cruiser to avenge *Astoria*. . . . Allies battle in Buna. . . Academy Award winners in Hollywood. . . . Ski troops train in Canada. . . . Army-Navy basketball game.

ALL AMERICAN NEWS—Vol. 2, No. 20.—Wilburforce University celebrates Founder's Day. . . . Soldiers' mail to be broadcast. . . . Louisville newspaper editor visits fighting front as war correspondent. . . . Negro soldiers defend the Caribbean. . . . Women "railroading" in place of men. . . . Lieut. Butcher saved at sea. . . . Mrs. Olive M. Diggs discusses role of minority press.

Chaplin Wins Point in Bercovici Action

Charles Chaplin, producer, was granted his motion to have the $5,000,000 damage action brought by Konrad Bercovici transferred to the non-jury from the jury calendar, according to a ruling made last week in New York Federal court, by Federal Judge Simon Rifkind. The action is based on the film "The Great Dictator."

Mr. Bercovici alleges in the complaint that he contracted with Mr. Chaplin to collaborate in the production of a series of pictures, for which he was to receive 15 per cent of the gross. Two of his ideas were rejected. He then wrote a satire on Hitler and dictatorship in 1938. Mr. Chaplin could not produce this one for political reasons and instead he produced "The Great Dictator," which Mr. Bercovici claims is based on his satire. No date for trial has been set.

Acquires Second Theatre

L. L. Wells, owner of the Sumner theatre in Sumner, Ia., has purchased the Tripoli theatre in Tripoli, Ia., from J. R. Shales.



Three Circuits Book "In Which We Serve"

Three leading Southwestern circuits have booked "In Which We Serve," Noel Coward-UA production, it was announced last week by Bert M. Stearn, United Artists' western division manager. He is now in Dallas arranging for additional circuit contracts.

The three circuits are Paramount-Richards, H. F. Kincey and R. B. Wilby. The film, which is now being exhibited in the east, is expected to play shortly in the circuits' houses.

Warner Bros. Set Release Date

The Warner film, "Edge of Darkness," has been set for national release on April 24th, it was announced on Tuesday by Ben Kalmenson, general sales manager of the company. A pre-release opening will be held at the Strand theatre in New York on April 9th.

Redecorate Columbus House

The Grandview, Columbus, Ohio, suburban house, playing double features, is being decorated and refurnished throughout, and new projection equipment provided.

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"Outlaw" Passed In Pennsylvania

The fanfare and publicity that attended the opening of "The Outlaw" in San Francisco cannot happen in Pennsylvania, said Mrs. Edna R. Carroll, chairman of the State Board of Motion Picture Censors. She said that the censor board, after cutting many objectionable parts, gave the seal of approval to "The Outlaw" last autumn.

However, warned Mrs. Carroll, the producers of the picture cannot advertise anything that is not in the picture for exhibition in Pennsylvania. Any use of stills or scenes from the censored parts will be a violation of the state law, and Mrs. Carroll reminded that under the Pennsylvania motion picture code the State Censor Board has full control over theatre advertising.

"The controversy that has arisen over the exhibition of 'The Outlaw'," said Mrs. Carroll, "shows the difference between official and unofficial censorship. Official censorship, as it exists in Pennsylvania, does not harm the trade as much as the unofficial censorship prevailing in San Francisco. No fanfare or publicity attends the censoring of the Pennsylvania State Board. On the other hand, all the fuss raised by civic groups, enforcing a sort of unofficial censorship, only gives the trade a black eye."

The threat of the producers of "The Outlaw" to seek court relief in any locality where the picture is censored was minimized by Mrs. Carroll. Since the picture already has been submitted to the board for review, and the producers accepted the state seal of approval, they have in effect agreed to the disposition of the censor board. Any attempt to take the issue to court at this late date would be viewed strictly as a "publicity stunt," and it is doubtful whether any court in the state would allow such a brief to be entered, it was said.

"The Outlaw" was submitted several times for review to the Pennsylvania censors, and was "heavily scissored" before approval.

Stauffer Domestic Radio Director for OWI

Harold D. Stauffer, vice-president in charge of radio for Ruthrauff & Ryan, will take over as chief of the domestic radio bureau of the Office of War Information March 15th, succeeding William B. Lewis, recently appointed to be assistant director of the domestic branch, it was announced by OWI Director Elmer Davis.

Mr. Stauffer has had a broad background in radio, starting with Batton, Barton, Durstine & Osborn, and was one of the originators of the "March of Time" radio series. He was later with Young & Rubicam as vice-president in charge of radio operators, and later was a partner in the A. & S. Lyons organization.

Tully Marshall Dies In California at 78

Tully Marshall, stage and screen actor, died in Encino, Calif., Wednesday, at 78. He had been ill 10 days. Mr. Marshall started on the stage in 1883, at San Francisco. His first Broadway appearance was in 1887. He was brought into pictures by D. W. Griffith in 1915. Among recent films he appeared in were "This Gun for Hire" and "Moontide." His widow, Marion Fairfax, survives.

Named Executive Secretary

Harold L. Smith, associated with the Motion Picture Producers and Distributors of America foreign department, has been appointed executive secretary of the International Film Relations Committee, following a special meeting of that group this week.

PRODUCT DIGEST

In This Week:

SHOWMEN'S REVIEWS

SHORT SUBJECTS

SHORT SUBJECTS CHART

THE RELEASE CHART

Reviews

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

The Moon Is Down

(Twentieth Century-Fox)

Occupation of a Town

John Steinbeck's novel, brought to the screen by Twentieth Century-Fox, offers a moving experience, rich in spiritual content and in the simplicity of its telling. It is a dramatic statement of the dignity of man and the deep roots of self-government, occasionally lapsing into talk, but embodying the faith of Americans midway in a struggle to uphold these precepts.

The scene is Norway in April of 1940 as a mining village is occupied by German troops, but the people might be Norwegian or French or American. The mayor of the village is confused in his first dealings with the conquerors, but quick to judge the temper of his people. The men are slow to anger and to understanding, but a quiet determination takes hold as they agree on a course of action.

In sharp contrast is the small group of German officers responsible for the administration of the town and the flow of iron from the mine. They take over on schedule assured that a few shots and a firm hand will turn confusion to numbed obedience. Their commander, who has seen other plans and other wars, suspects that people vary little from generation to generation and country to country, although he follows orders methodically. So it is the younger lieutenant who cries out in frustration, "The flies have conquered the flypaper."

The people rise to heights of splendid courage as they gather at a wanton execution and drown out the shots with their national anthem; when they light the way for a British raid while making brilliant targets for Nazi sentries, and when they give the dying Mayor deafening assurances that resistance will live on.

Nunnally Johnson has caught the spirit of the book and the beauty of its words in his adaptation, and has translated them skillfully to the screen. Irving Pichel's direction has brought out memorable episodes of personal conflict, of the girl and the officer who almost meet in their loneliness, before she recalls her anger; of the Mayor who thinks he has little with which to comfort a condemned man but sends him out erect and grim; of the Colonel who lacks confidence in his task but whose training and position force him on.

All these come to life in fine performances by Sir Cedric Hardwicke as the Colonel, Peter Van Eyck as the Lieutenant and Henry Travers as the Mayor. Dorris Bowden, Lee J. Cobb, Margaret Wycherly and William Post., Jr., add strength in supporting roles. It is a cast which will gain general recognition for the quality of performance in this one film.

The controversy which marked the appearance of the book—whether or not Nazis should be portrayed with some sympathy—may arise again with the release of the film, and with less justification, but should not detract from this sincere effort to portray ideas through the people who live them.

Seen in a home office projection room. Reviewer's Rating: Excellent.—E. A. CUNNINGHAM.

Release date, April 9, 1943. Running time, 90 min. PCA No. 8996. General audience classification.

Colonel Lanser .....Sir Cedric Hardwicke
Mayor Orden .....Henry Travers
Lee J. Cobb, Dorris Bowden, Margaret Wycherly, Peter Van Eyck, William Post, Jr., Henry Rowland, E. J. Ballantine, Violette Wilson, Hans Schumm, Ernest Dorian.

Assignment in Brittany

(Metro-Goldwyn-Mayer)

Commando Thriller

This is a swiftly told, smart action story of love against a commando background, vividly presented for all who have a flair for the enjoyment of thrills. It's an edge-of-the-seat offering that convincingly presses home the toughness of commando warfare and the verities of love.

After a short but murderous sequence in the Arabian desert, the story has its beginning in England at Military Intelligence headquarters. The action moves to occupied France not far from the seacoast. A young French captain is picked to impersonate a French-Nazi traitor with the difficult assignment of deceiving a mother into the belief that he is her son, and a fiancee into the idea that he is the love of her life.

He doesn't fool the mother, but she is a loyal Frenchwoman and doesn't expose him. The fiancee proves a totally different matter that doesn't work its way out until near the end of the picture. The object of the spy's dangerous journey is to discover the submarine base that has made possible an intense and disastrous campaign against Allied shipping.

He succeeds after breathless experiences that verge on death at every twist of the days and nights of his assignment. As a spectacle, the commando raid at the finish provides the last word in excitement.

Excellent direction, perfect casting and celerity of handling give a smooth, convincing bill of exciting entertainment that may well send the film over as a hit offering.

Pierre Aumont gives a highly satisfactory performance as the British spy. The choice of Susan Peters as the fiancee is precisely what the story calls for.

Jack Conway directed and J. Walter Ruben is the producer. The screenplay, based on the novel by Helen MacInnes, was contrived by Anthony Veiller, William H. Wright and Howard Emmett Rogers, and is marked by those little touches that make a big picture bigger.

Previewed in a New York projection room. Reviewer's Rating: Excellent.—A. J.

Release date, not set. Running time, 96 min. PCA No. 9067. General audience classification.

Captain Metard & Bertrand Corlay..Pierre Aumont
Anne Pinot .....Susan Peters
Kerenor .....Richard Whorf
Mme. Corlay .....Margaret Wycherly
Signe Hasso, Reginald Owen, John Emery, George Coulouris, Sarah Padden, Miles Mander, George Brest, Darryl Hickman.

It Ain't Hay

(Universal)

Furious Fun

Abbott and Costello live up to their box office championship standards in their newest mad revel of easy-to-get drolleries, which include cab horses, race horses, songs, dances and a kaleidoscopic melange of swift moving fun. It is typical Abbott and Costello with new and frequent gags of the day and hour.

Wilbur Hoolihan (Lou Costello) is a kind-hearted cab driver with hard luck as his pursuing nemesis and Grover Mockbridge (Bud Abbott) as his never-in-funds close companion. The story begins in the Great City, leads on to Saratoga and finishes with a dash review for an Army canteen which omits nothing that is alive, fast and often furious in the way of entertainment.

Princess, played by Patsy O'Connor with song, pathos and charm; Kitty, portrayed by Grace McDonald; Warner the hard man, done by Eugene Pallette with aplomb and avoirdupois, are contributors to the entertainment. The rest of the supporting cost is also satisfactory.

A timely and typical incident near the close of the picture shows Costello finding a roll of bills held securely by a broad elastic band. He seizes it eagerly but, totally disregarding the money, concentrates on the band and walks off with a beatific smile muttering in ecstasy, "Rubber! Rubber!" The onlookers match the audience in hearty laughter.

Alex Gottlieb produced and Erle C. Kenton directed the feature from the Damon Runyon story. Allen Boretz and John Grant wrote the screenplay.

Previewed in the home office projection room. Reviewer's Rating: Excellent.—A. J.

Release date, March 19, 1943. Running time, 81 min. PCA No. 8939. General audience classification.

Wilbur Hoolihan.....Lou Costello
Grover Mockbridge.....Bud Abbott
Grace McDonald, Leighton Noble, Cecil Kellaway, Eugene Pallette, Eddie Quillan, Shemp Howard, Dave Hacker, Samuel S. Hinds, Richard Lane, Wade Botaler, Selmer Jackson.

Hit Parade of 1943

(Republic)

Song, Dance, Humour, Romance

Republic's third "Hit Parade" in as many years tops its predecessors like Cornelius Warmerdam clearing the pole vault bar at a new high.

It's got John Carroll, Susan Hayward, Gail Patrick and Eve Arden sparkling like pre-war electrics over Tin Pan Alley.

It's got three bands—Freddy Martin's, Count Basle's and Ray McKinley's—and it has six songs by Jule Styne and Harold Adamson which are, in fact as well as in the story, Hit Parade caliber, plus a seventh by Andy Razaf and J. C. Johnson which fits into the picture like a ruby in a ring.

It's got entertainers in profusion: Jack Williams, the Harlem Sandman; Dorothy Dandridge; Pops and Louis, dancers who defy the law of gravity; the Music Maids; the Three Cheers; Chinita, and the Golden Gate Quartette.

It's got orchestrations by Marlin Skiles and dance direction by Nick Castle which fascinate eye and ear.

Beyond, behind and integrating all of which, it's got a story that makes not only sense but also entertainment, written by Frank Gill, Jr., who knows what dialogue is for, and directed with a flair by Albert S. Rogell for producer Albert J. Cohen.

All the things a musical ought to be this one is. It speeds along like a tuneful brook tinkling over bright pebbles, furnishing a maximum of diversion with a seeming minimum of effort.

The story is about a phoney songwriter and the girl from whom he steals his stuff, their associates and their romance. It's okay for the purpose and told without straining.

The film's right for all kinds of places, peoples and purposes.

Previewed in a Hollywood projection room. Reviewer's Rating: Excellent.—WILLIAM R. WEAVER.

Release date, March 19, 1943. Running time, 82 min. PCA No. 9005. General audience classification.

Rick Farrell .....John Carroll
Jill Wright .....Susan Hayward
Toni .....Gail Patrick
Belinda .....Eve Arden
Melville Cooper, Walter Catlett, Mary Treen, Tom Kennedy, Astrid Allwyn, Tim Ryan, Jack Williams, Dorothy Dandridge, Pops and Louie, The Music Maids, The Three Cheers, Chinita, Golden Gate Quartette, Freddy Martin and band, Count Basie and band, Ray McKinley and band.

Harrigan's Kid

(Metro-Goldwyn-Mayer)

Bangtails Plus

This is a racing story, possibly one of the best of the many in screen history. It will delight all who ever rode a horse, all who like to see others ride them, and, peradventure, those who consult the bookies for gainful ends. A smart jockey—fresh as new paint, overweight from the neck up, self assured and finally a lovable character, is the hero who yields not to temptation and is delivered from evil.

This is Benny McNeil, well played by Bobby Readick, who really rides horses dramatically. The heel role, Tom Harrigan, is taken by William Gargan, as an ex-jockey who taught young Benny all his tricks and whose wicked ways are kalsomined in the final moments of the drama.

Frank Craven, splendidly, is Mr. Garnet, the very rich, very square sportsman who owns a top racing stable. Mr. Garnet is attracted to the boy Benny, buys his contract from Harrigan and sets out to tame the nonsense out of him. Predominant in the boy's makeup is his love for horses, especially a mare whose foal definitely recalls Walt Disney's Bambi, an awkward little beauty that should please the youngsters from seven to 70. Horseflesh at its best abounds throughout the picture, and is climaxed by the Victory Handicap, as fine a bit of excitement as we could wish for.

It is a plausible presentation, fast moving, tense with excitement, and sportingly noble in theme. The racing scenes are a delight. Charles F. Reisner directed. Alan Friedman and Martin Berkeley wrote the screenplay from Borden Chase's story, and Henry Blankfort adapted it. Irving Starr should be credited with a fine production.

Previewed in a projection room. Reviewer's Rating: Excellent.—A. J.

Release date, not set. Running time, 80 min. PCA No. 9025. General audience classification.

Benny McNeil .....Bobby Readick
Mr. Garnet .....Frank Craven
Tom Harrigan .....William Gargan
J. Carrol Naish, Jay Ward, Douglas Croft, Bill Cartledge, Irvin Lee, Selmar Jackson, Allen Wood, Jim Toney, Mickey Martin, Russell Hicks.

Reviews received too late for this Section are printed in the regular news pages of the Herald and are reprinted the following week in Product Digest for their reference value.

Reveille With Beverly

(Columbia)

Musical

Five popular swing bands, supplemented by the Mills Brothers, the Radio Rogues and Frank Sinatra, lead the parade of musical talent Columbia has assembled for this film, and the entire array is headed by Ann Miller in her role as a radio station's record jockey.

The story's plot is only incidental, and is Miss Miller's excuse to "spin a platter" which fades into one of a series of musical sequences. Since the program is an early morning show carrying the appropriate title of "Reveille with Beverly," a large soldier audience of appreciative listeners contains two suitors for the radio artist's affections. A mistaken identity theme is woven into the structure, and various complications arise throughout the picture, related mostly to Miss Miller's efforts to continue the program in the face of demands by a jealous rival who is an ardent student of classical music. One of the suitors, however, turns out to be a millionaire, and sponsors the program, thus assuring its continuance.

Fans of "jive music" will be entertained by Duke Ellington's orchestra playing "Take the A Train," Count Basie's "One O'Clock Jump," Bob Crosby's "Big Noise from Winetka" and Freddie Slack's "Cow Cow Boogie," with a vocal by Ella Mae Morse. In a lighter strain, Frank Sinatra sings "Night and Day," and the Mills Brothers chip in with two novelty numbers.

The acting appeared forced in many instances, and with the exception of the musical interludes, interest lagged because of the flimsy plot. The film was directed by Charles Barton from an original screen play by Howard J. Green, Jack Henley and Albert Duffy. Sam White was the producer.

Seen at the home office projection room. Reviewer's Rating: Fair.—LEW BARASCH.

Release date, February 3, 1943. Running time, 78 min. PCA No. 8924. General audience classification.

Beverly Ross .....Ann Miller
Barry Lang .....William Wright
Andy Adams .....Dick Purcell
Frank Pangborn, Wally Vernon, Bob Crosby, Count Basie, Duke Ellington, Freddie Slack, and their orchestras.

Buckskin Frontier

(United Artists - Sherman)

Dix Builds a Railroad

Producer Harry Sherman's command of the values that make stories of the Old West perennial dependables is to be witnessed here in full flower. Produced as a special for Paramount and acquired by United Artists, the film is among his best in point of story quality and singleness of purpose.

The building of a railroad westward from Kansas in the face of resistance presented by plainsmen who believe their holdings jeopardized is the project around which the personal story of the principals is draped. It provides plenty of basic strength for a three-cornered romantic narrative which is, in itself, superior to the pattern of these staples. There is an amplitude of action for those who relish shooting, riding and conflict, and a finale which combines the values of mass battle and solo struggle.

Richard Dix, Jane Wyatt and Albert Dekker are the standouts in the cast, with Lee J. Cobb and Victor Jory in secondary position, and Max Baer surprising as quasi-comedy relief.

Lesley Selander's direction is above his standard, and Lewis J. Rachmil is down as associate producer.

The script is by Norman Houston, from Harry Sinclair Drago's "Buckskin Empire."

Previewed at studio. Reviewer's Rating: Good.—W.R.W.

Release date, not set. Running time, 76 min. PCA No. 8982. General audience classification.

Stephen Bent .....Richard Dix
Vinnie Marr .....Jane Wyat
Gideon Skene .....Albert Dekker
Lee J. Cobb, Victor Jory, Lola Lane, Max Baer, Joe Sawyer, Harry Allen, Frances McDonald, George Reeves, Bill Nestell.

Hello, Frisco, Hello

(Twentieth Century-Fox)

Song and Dance Spectacle

The latest Technicolor musical from the assembly line at Twentieth Century-Fox marks the return of Alice Faye to the screen in a story of show business at the turn of the century in San Francisco. It is studded with richly-staged song and dance numbers, a nostalgic collection of favorite tunes and lavish costuming in the manner of the day. With John Payne, Jack Oakie, Lynn Bari, Laird Cregar and June Havoc sharing the evenly-divided moments of comedy and drama, the film cannot fail to satisfy the large audience collected by its predecessors.

The production is pure "theatre" from the opening shot of Pacific Street on the Barbary Coast, loud with barkers crying the charms of the hula girls, to the gaudy heirlooms of Nob Hill and the travel poster shots of a European honeymoon. It is all in the spirit of the many and varied turns and specialty acts, roller-skating, can-can and ballad backdrops, and to the tune of the jive of another generation—"Lindy Lou," "Has Anybody Here Seen Kelly," "Bedelia," "They Always Pick on Me" and "I've Got a Gal in Every Port."

To these and others, Alice Faye lends her beauty and voice, Jack Oakie his appealing buffoonery in soft-shoe tempo and June Havoc her able and good-humored burlesque trouping. Milton Sperling has blended them with a slight tale of a successful showman who outgrows Barbary Coast and tries Nob Hill society. He returns, inevitably, to find his friends and the girl he loves still believing in him. John Payne carries this burden with resolution and an occasional break into song.

Bruce Humberstone's direction is crisp and sure, and the musical numbers are again in the able hands of Herman Pan and Val Raset.

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REVIEWS

(In Product Digest)

This Land Is Mine
Ladies' Day
The Desperadoes
Hoppy Serves a Writ
I Walked with a Zombie
The Air Raid Wardens
The Silver Fleet
The Falcon Strikes Back
Our Lady of Paris
Billy the Kid in
The Kid Rides Again
The Black Raven
Fighting Sea Monsters
The Last Will of Dr. Mabuse

LATE REVIEWS

(In News Section)

China
Aerial Gunner

Admission Prices break Upward 10% as Exhibitors face Rising Costs

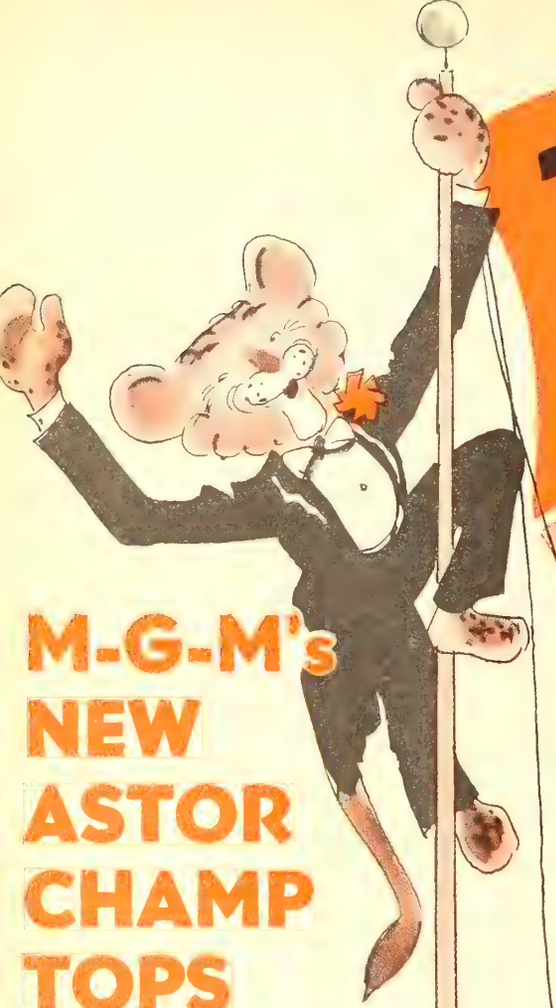
Feature Releases down 15% from Last Year; Total of 328 set through June

U. S. and Skouras Circuit plan 'Living Newspaper' Shows in Film Theatres

VOL. 150, NO. 12

MARCH 20, 1943

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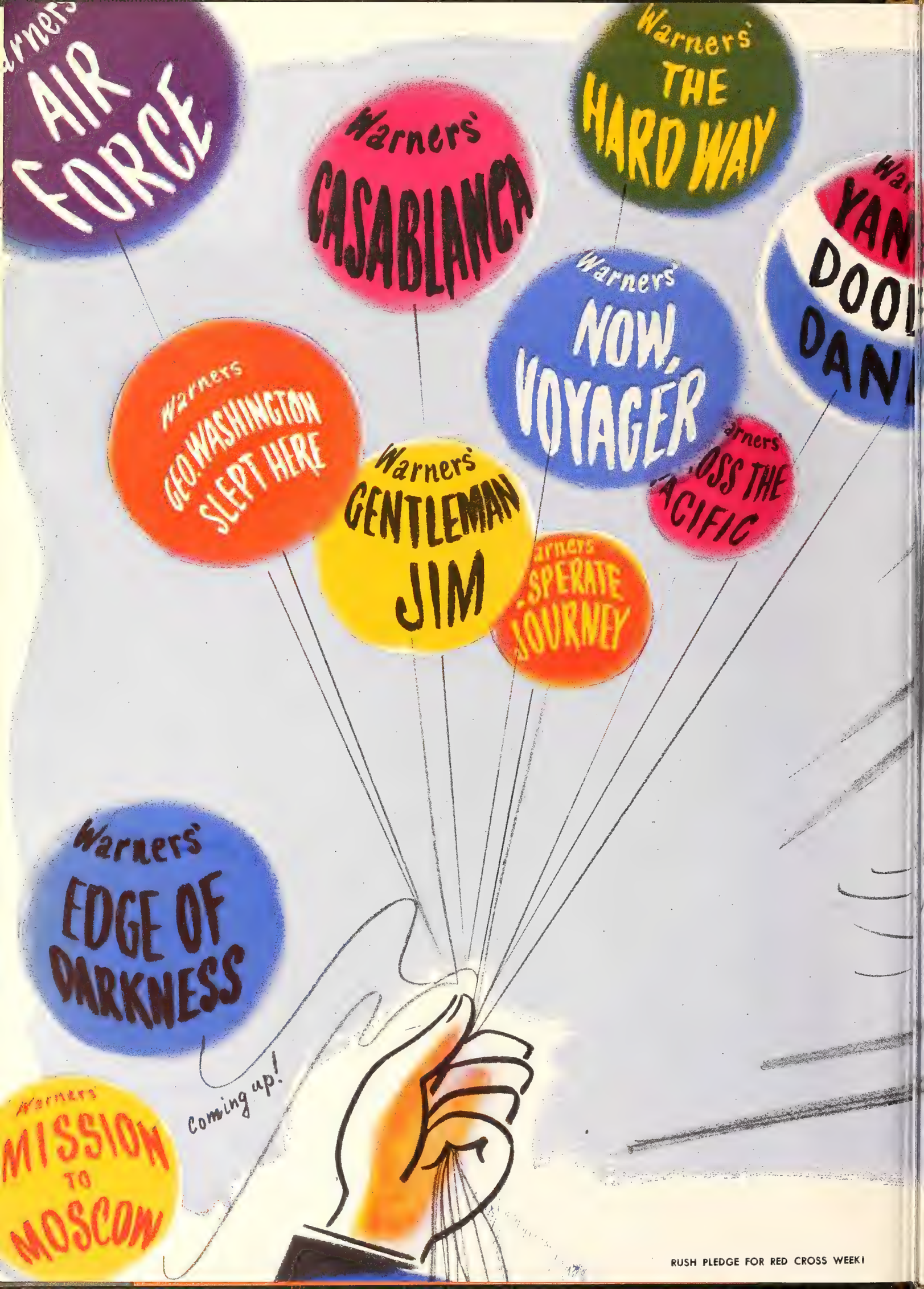
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JACK L. WARNER, *Executive Producer*

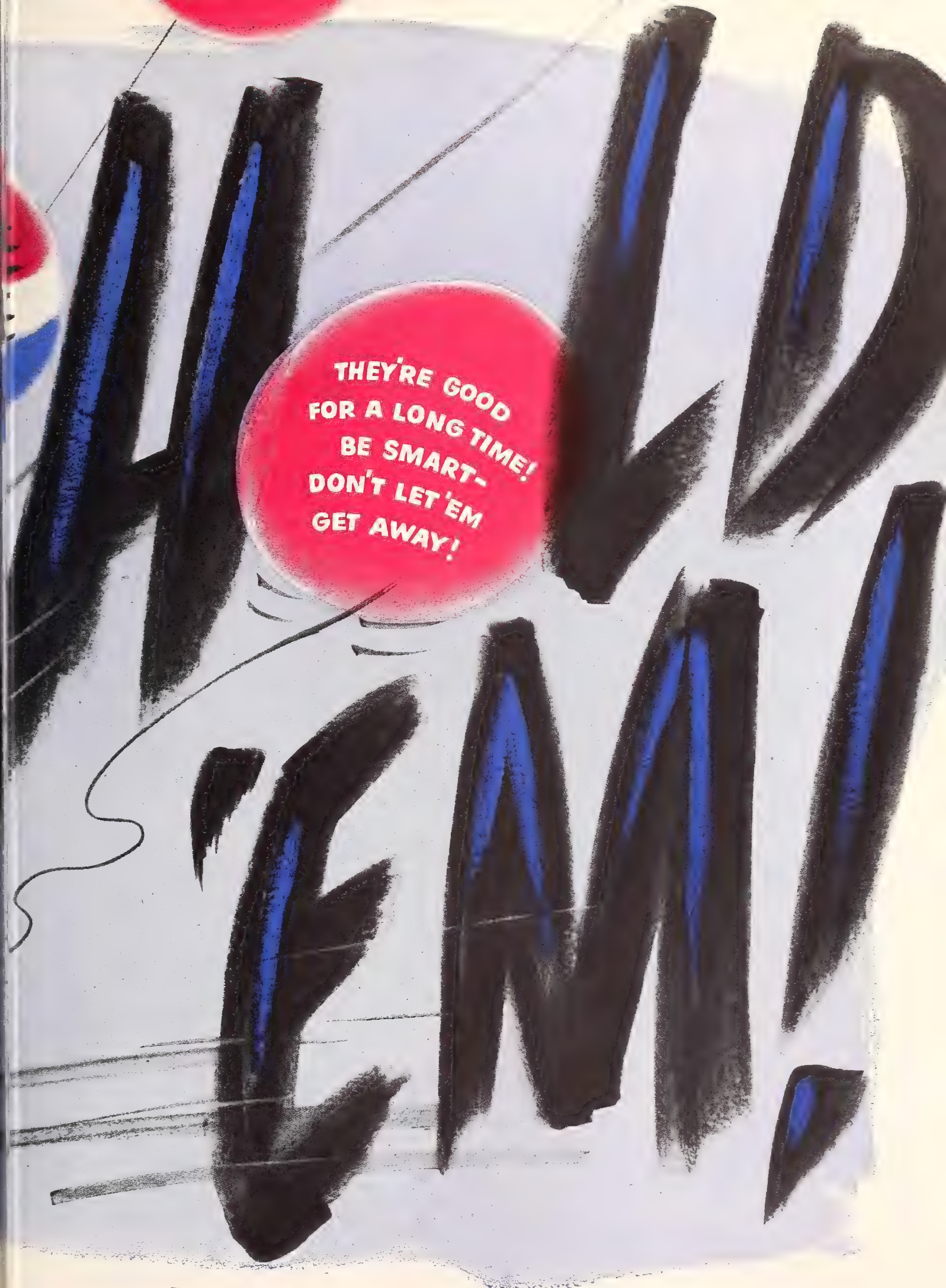
...AS THE MEN WHO LOVED 'MARY ANN'—THE FLYING FORTRESS: JOHN GARFIELD • GIG YOUNG • HARRY CAREY • GEO. TOBIAS • ARTHUR KENNEDY • JAS. BROWN • JOHN RIDGELY • SCREENPLAY: DUDLEY NICHOLS

DUCED BY HAL B WALLIS

A HOWARD HAWKS PRODUCTI



RUSH PLEDGE FOR RED CROSS WEEK!

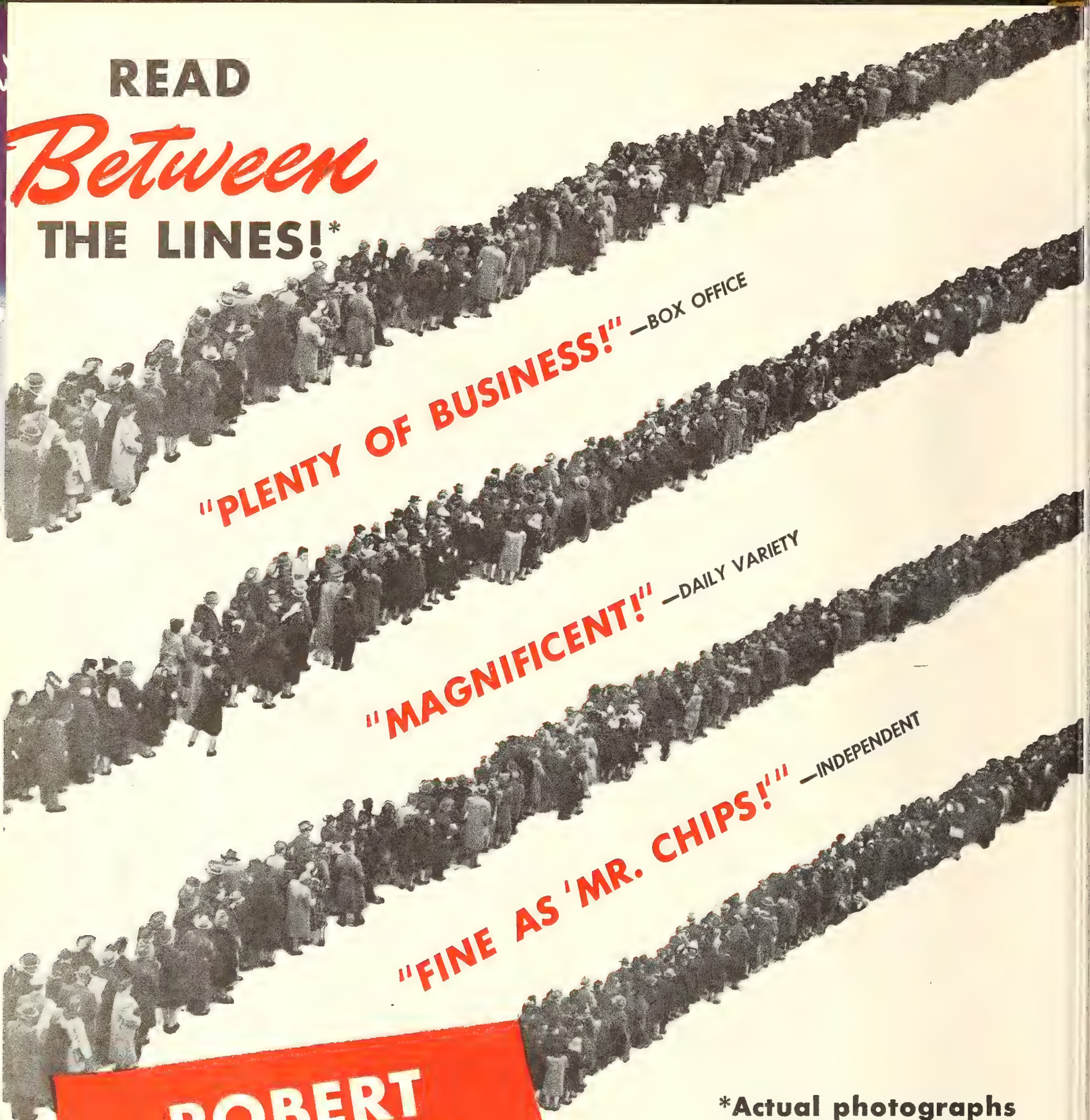


Jack L. Warner, *Executive Produce*

READ

Between

THE LINES!*



"PLENTY OF BUSINESS!" —BOX OFFICE

"MAGNIFICENT!" —DAILY VARIETY

"FINE AS 'MR. CHIPS!'" —INDEPENDENT

ROBERT DONAT in "THE YOUNG MR. PITT"

*Actual photographs of lines outside the Roxy Theatre, N. Y.

20th CENTURY-FOX HITS AGAIN!

MOTION PICTURE HERALD

COLVIN BROWN, *Publisher*

MARTIN QUIGLEY
President and Editor-in-Chief

TERRY RAMSAYE, *Editor*

Vol. 150, No. 12

March 20, 1943

TELLING the WORLD

THE most intricately interesting, and perhaps even significant, motion picture news of the War was presented last week in The Herald's report on the Office of War Information project to make motion pictures to tell the rest of the earth about the United States—and to "counteract the misconception of American life which has spread to all corners of the world".

There is to be a series of screen propaganda documents under the general title of "The Projection of America Series".

Three subjects have been discussed. One would prove, in one reel, that ranches and cowboys raise cattle instead of hell. Another is to essay to show that Chicago is a city of churches, schools, museums and industry, rather than a battleground of gangsters.

That is laudable purpose, but the job is going to take more than a bit of doing if the product is to command an audience. Where life is all orderly, constructive, prosperous and peaceful, the dramatic content is far too diffused and subtle to command the attention of the multitudes. Long, long ago it was written that "Happy are the people whose annals are brief". That is just another way of saying "No news is good news".

THE official implication that our motion picture has libelled the United States before the world is one to be regarded with some resentment. Only a while ago, as a newly acute nationalism was sweeping the world, many great nations were jealous of the American pictures and arranging by quotas, subsidies and tariffs to fence out our films to create indigenous picture industries. There were two principal objectives: First, to eliminate the indirect, but powerful, trade influence of the American film; second, to keep away from their peoples the incidental demonstration in our drama that this was a land of a free people living a more abundant life.

If in fact that typical reaction to the typical American picture had been adverse to the repute of America, the circulation of the pictures would have been encouraged by jealous governments.

The point of view now expressed is reminiscent of the Motion Picture Research Council under the late Dr. William Harrison Short, and those Payne Fund studies leading up to the writing of "Our Movie-Made Children", as an indictment of the screen.

The State Department used to think very well of the American motion picture and its influences abroad, and perhaps it still does. Meanwhile, some other branches of our Government have been reaching for message films of their own, and the while seeming to be most expensively leisurely about production and distribution. A vast cultural relations program seems so far not to have brought us much screen information about our Latin good neighbors and their life, nor to have conveyed a lot to them.

The fact is that the American motion picture, with all of its high color and dramatic extravagances, has ever given placement and accent to the norms of our national life by the very reason of its attentions to those deviations from the norm which make the story. That is true of all the arts of all the lands. The spectacular and challenging is never the average, the general and the commonplace. We, for instance, have never been deceived into the opinion that Whitechapel was London, or that Montmartre was Paris, or even that Paris was France.

Speaking of cowboys and ranchers as sober, hardworking producers, the Department of Agriculture has a considerable array of pictures devoted to that just now in circulation, here and abroad, including specifically two from the camera and direction of Mr. Tom Hogan, entitled "Democracy In Action", about crops, and "At Home On the Range", or how beef is made.

△ △ △

AFTER the WAR

A NEW world map of the screen with many competitors, after the War, seems inevitable, in the observation of Mr. Stanton Griffis, who has just returned from a six-month sojourn in Europe. He finds Sweden developing its motion pictures to a new competency and scope, and Spain developing production, with an eager eye on the Latin Americas. Everywhere are evidenced both drive and skill in the German film effort, both commercial and propagandistic, attested by many observers.

This development, present and future, can be regarded with more interest than alarm by the American industry. The American product arrived at dominance in the pre-war world in a wide-open market. That development was especially empowered by the great stable support of the home market. That gave Hollywood abundant resources for its own interior development, and at the same time made it practical to gather there most of the conspicuous skills and personalities which appeared overseas. In no other land can that position be duplicated.

The current high prosperity of the American picture makers, despite the market restrictions of the War, demonstrates a continuing assurance of Hollywood's position.

Meanwhile, the pattern of the peace will affect and shape the course of all the great industries, and inevitably the motion picture will be among them. The motion picture, for nearly three decades, has been an important asset to American enterprise in the world markets. It is likely to be that again when there are world markets again.

△ △ △

THE bestowal of the War Showmanship award for 1942 upon Mr. Jack Matlack of Portland by Mr. Frank C. Walker, Postmaster General of the United States, this week contributes again to the institutional status of the Quigley Awards in areas beyond our world of showmanship. It is to be remembered that in years past Quigley Awards have been transmitted by such personages as Pierre Etienne Flandin, Foreign Minister of France, and Mr. John Garner, Vice-President, Mr. James A. Farley, Mr. Robert W. Bingham, as U. S. Ambassador to Britain, Mr. Herbert H. Lehman, Governor of New York, and many another governor and notable.

—*Terry Ramsaye*

THIS WEEK IN THE NEWS

Permanent Decree

THE CONSENT DECREE which ended trial of the Government's anti-trust complaint at New York in 1940 is permanent. It remains in effect after the three-year trial period ends on November 20th, according to Robert L. Wright, head of the motion picture unit of the Department of Justice's anti-trust division.

Unless and until some party at interest, either the Government or the five consenting distributors, files a petition for change with the Federal district court at New York, its provisions remain binding, he said. Paramount, MGM, RKO, 20th Century-Fox and Warners signed the settlement. Exhibitors are not parties to the decree, Mr. Wright pointed out, and could not petition the court for a change. They would have to take their complaints and suggestions to the Department of Justice.

The way will be opened in November, however, for the Government to take further action, Mr. Wright said. It would be free to make a new attempt to force the divorcement of distribution and exhibition if it sees fit. He added that the department was pleased at the victory in the Crescent action at Nashville.

'Desert Victory' Here

BRITAIN'S film account of its Libyan conquest—"Desert Victory"—will reach the American screen in approximately four weeks. The six-reel picture was brought here by the British Ministry of Information and will be distributed here by 20th Century-Fox, which won a drawing for the distribution rights last week. William Kupper, assistant to the company's sales chief, Tom Connors, said Wednesday that the release date, policy, and opening situations awaited conferences later in the week with MOI officials in New York. The picture was shown Tuesday in Washington to the President and British officials.

'Prelude' Abroad

AUDIENCES abroad may see "Prelude to War" and other films produced for the Army's "Why We Fight" orientation series by Lieutenant Colonel Frank Capra, it was indicated this week. They will be distributed by the overseas motion picture unit of the Office of War Information.

The seven pictures will be released first in Great Britain, Australia, New Zealand and South Africa, Robert Riskin, head of the OWI section said. Distribution will probably be through commercial film distributors in those countries in cooperation with the British Ministry of Information. In addition to "Prelude to War" two other feature length issues, "The Nazi Strikes" and "The Battle of Britain" are now ready.

Exhibition of the pictures at home is still under discussion. The War Activities Committee, Special Services branch of the Army and OWI have not yet agreed on their suitability for theatrical release. Many film executives who have seen the pictures privately have expressed the opinion that they are the best yet made from and about the war.

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FEATURE releases 15% below last season at same period Page 15

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SKOURAS houses to run play on U. S. food conservation Page 20

OWI to see scripts on all Army and Navy pictures Page 22

APPEAL awards censure distributors, give run to theatres Page 24

WAR industry factories increase use of shows for employee morale Page 26

INDUSTRY to launch campaign for American Red Cross on April 1st Page 28

ARGENTINA'S film industry faces drastic raw stock shortage Page 31

FOUR comedians of the screen score high in radio popularity listing Page 34

BOX OFFICE Champions listed for the month of February Page 41

BRITISH Scenario Institute is sponsored by J. Arthur Rank Page 43

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Holidays Cut

MORE THAN one-half of Canada's legal holidays have been eliminated to aid war production. The only legal holidays, for the duration, are New Year's Day, Good Friday, Dominion Day, Labor Day and Christmas Day. Additionally, the Province of Quebec has been allowed four religious holidays, Epiphany, Ascension, All Saints Day and Feast of the Immaculate Conception.

In this issue

ON THE MARCH by RED KANN

Where-in he discusses the war, the peace and the pictures.

On page 16.

After Arnold?

THE MAN who will henceforth decide the fate of Government anti-trust prosecutions of the motion picture industry is Tom C. Clark. He succeeds to the role of chief trust-buster vacated when Thurman Arnold was promoted from Assistant Attorney General to the bench of the District of Columbia court of appeals. Mr. Clark is a Dallas attorney who has been with the Department of Justice since 1937. At one time he was regional director of West Coast field offices with headquarters in Los Angeles. President Roosevelt nominated him on Tuesday and early Senate approval was forecast.

New Attack

SCREENING Paramount's Victory short of Vice-President Henry A. Wallace's speech on the four freedoms, Representative John Taber of New York on Saturday attacked it as "along Communistic lines." The short, "The Price of Victory," he said, was typical of Office of War Information sponsored propaganda for a fourth term. The minority member of the Appropriations Committee exhibited the picture to reporters and a few Congressmen in his office, along with other pamphlets and radio transcriptions, which, he said, were propaganda. He refused to say where the print had been obtained. A Paramount spokesman indicated that the company was ignoring the whole matter.

Recount

FILM FACTS, the compilation of industry statistics published annually about this time of year by the Motion Picture Producers and Distributors of America, has been indefinitely deferred. A Hays office spokesman reported that Charles Francis Coe, vice-president and director of the MPPDA public relations program, had shelved the booklet until the Industry Service Bureau could complete its proposed census of motion picture workers. Arrangements have been completed for the U. S. Bureau of the Census to count heads among industry workers in studios, theatres, distribution and allied activities. Committees are now working on the questionnaires, and it is probable that the study will be under way before summer. When completed the statistics will be the basis for a comprehensive revision of "Film Facts." The MPPDA is hopeful that the volume can be published in September or October.

Hollywood Better

DIRECTOR-MAJOR William Wyler, whose film "Mrs. Miniver" walked away with the top Academy of Motion Picture Arts and Sciences Awards, recently flew in an American Flying Fortress to film the "big show" from the skies over Wilhelmshaven, Germany. In a broadcast from the American Eagle Club in London, over station WOR last week, Major Wyler expressed his appreciation of the Award and added, on the subject of war in films, that he preferred the Hollywood version to the real one. He is with the 8th Army, attempting to get an over-all picture of war activities. The major noted technically that film froze in the high altitudes reached by the Flying Fortresses, and in the line of courage, that he was scared before and after, but not during the actual battle scenes.

Enough Paper

"NO ADDITIONAL curtailment of newsprint until after July 1st" was promised last week by the War Production Board, which added, in a news release:

"This situation is made possible by confirmation by Canadian authorities of their undertaking to furnish for shipment to the United States 1,170,000 tons of woodpulp, plus an additional 107,000 tons which the Canadian Government will call upon its pulp and paper industry to supply within the next few months. This woodpulp is in addition to shipments of newsprint from Canada."

Meanwhile, N. Y. Ayer & Sons' directory of newspapers and periodicals showed that the circulation of daily newspapers in this country in 1942 reached a record. Sales were 44,492,836 per day.

Walker Confers Quigley War Showmanship Award on Matlack

The first annual Quigley Award for War Showmanship was officially bestowed upon Jack Matlack in Portland, Oregon, Wednesday, by Frank C. Walker, Postmaster General of the United States, in behalf of Martin Quigley and at the request of Lowell Mellett, chief of the Bureau of Motion Pictures of the Office of War Information.

The presentation of the certificate of award was made at a luncheon in the Rose Room of the Hotel Benson, given by Mrs. J. J. Parker of the Parker theatres, including the Broadway in Portland, of which Mr. Matlack recently became manager.

In his address, which was appreciative of Mr. Matlack's signal performance as a manager and exhibitor concerned with forwarding many aspects of the war effort, Mr. Walker said:

"Patriotic America is eager to recognize, to encourage and to reward service of our great cause in the war. All our great industries are in the cause. Important among them is the motion picture. The motion picture in Production, in Distribution and in Exhibition is deeply in the war effort. That is a matter of satisfaction and pride to me for I, as you know, have been associated with exhibition these many years, in one of the great industrial areas of the nation—today another big war workshop, like the Northwest. I know that here, as elsewhere across the land, the pictures and the picture theatres are close to the people.

"Mr. Matlack has been chosen by an array of some fifty executives sitting as judges on the many entries in the First Annual War Showmanship competition of the Quigley Awards, conducted by Motion Picture Herald. It is a great honour."

E. T. Hedlund, postmaster of Portland, presided at the function, introducing Palmer Hoyt, publisher of the Portland *Oregonian* and chairman of the Oregon War Bond staff, who presented Mr. Walker. The list of guests also included Ambrose O'Connell, vice-chairman of the Democratic National Committee; Earl Riley, Mayor of Portland; Marshall Dana, associate editor, Oregon *Journal*; Nan Honeyman, former Congresswoman, Oregon; Collector of Customs, Port of Portland; Howard Latourette, National Democratic Committeeman, Oregon; Harold Hunt, drama editor, the *Journal*; Herbert Larson, drama editor, the *Oregonian*; Harold Lake, comptroller, booker, J. J. Parker Theatres; Arden Pangborn, manager of Stations KGW and KEX; Albert Finke, Oregon state chairman, War Activities Committee; Dorothy Lee, Senator, Oregon legislature, acting for Governor Earl Snell; Charles Couche, representing Stations KOIN and KAL.

"It is an honour to win this award," observed Mr. Matlack in his speech of acceptance, "because it gave me the privilege of serving my country—of contributing to the war effort."

Mr. Matlack won his award in the competition for war showmanship efforts conducted by the Round Table section of Motion Picture Herald for the year of 1942. Fifty executives of the industry sat in judgment on the entries at the annual Quigley Awards luncheon held in New York March 2nd. The competition for the award of the war year of 1943 is now in progress.

$219,759,664 Gross

TOTAL SALES for 1942 of $219,759,664 and a net profit of $21,183,515 were reported this week by the directors of Eastman Kodak Company. The net profit is equal to $8.41 per share on the common stock and compares with $8.57 per share in 1941, on a total for that year of $21,588,790. The company made provision for $12,139,737 for U. S. and foreign income taxes and $27,000,000 for excess profits tax. The excess profits tax for last year was $15,600,000. The total sales for 1942 represent a 21 per cent increase over 1941 and represented an increase of 68 per cent over 1941.

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THIS WEEK the Camera observes:



BREAK for a theatre. The $20,000 investment in the three-year-old Larksville, Larksville, Pa., is sinking. Built over a colliery idle many years which reopened recently, the theatre's front has dropped almost four feet.



WILLIAM CROCKETT, right, was reelected president of the Virginia MPTOA at the unit's annual meeting early this month.



LIEUTENANT DAVID RUBIN, left, motion picture officer with the Canadian Navy at Ottawa, and former owner of the Westland, Hamilton, Ontario, visited New York in his official capacity last week.

By Staff Photographer



STUDIO HONORS publicity men. Sam Abarbanel and William Rogers, of Republic, were honored at the studio last week before going into the Army. In left to right order, standing, are Joe Kane, producer-director; E. H. Goldstein, general manager; Al Rogell, director; Mr. Rogers; Al Cohen, producer; Walter Compton, publicity chief; Mr. Abarbanel; William Saal, head of exploitation; Walter Scharf, musical director; William Stephens, casting director; Jack English, director; Ray Marcus, writer; Johnny Burke, location manager; Don "Red" Barry, Western film star; Harry Grey, producer; George Sherman, producer-director; H. J. Glick, comptroller; Robert North, producer; J. H. Auer, producer-director; Armand Schaeffer, producer; Walter Goetz, editor; Murray Seldeen, film editor-in-chief; Eddie White, producer, and Jack Savage, artist. Seated, left to right, are William O'Sullivan, producer; Lou Gray, producer; Joseph Santley, director.



GOOD-BYE to advertising man Herbert Lyon was said, left, by his fellow Balaban & Katz employees, Chicago. Mr. Lyon, who left for Officers' Training, receives a traveling bag from publicity chief Bill Hollander, while Nate Platt, Jack Sampson and others watch.

AMONG United Nations' officials who attended special Washington screening of UA's Arnold Pressburger-Fritz Lang feature, "Hangmen Also Die", were, at right: Colonel Vladimir Hurban, Czech minister; Anna Lee, the film's star; Mr. Lang; Maxim Litvinov, Soviet Ambassador.





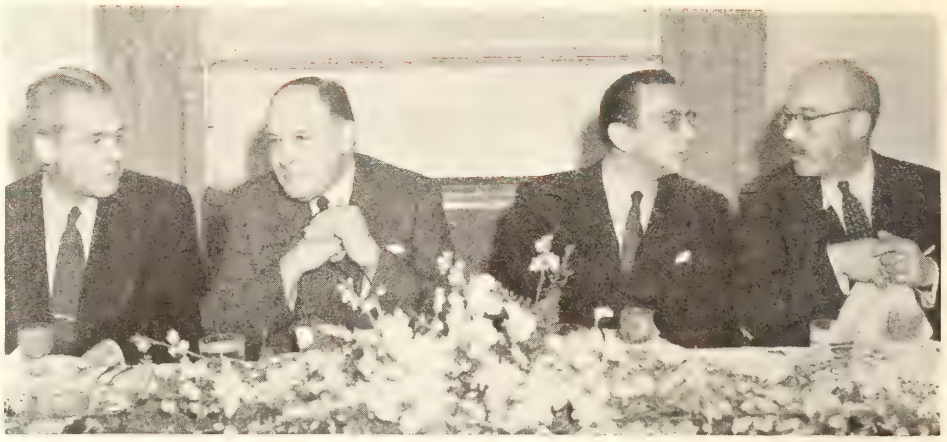
HONOR to W. G. Underwood's 40 years in show business was paid at recent luncheon in Dallas. Standing next to Mr. Underwood are Mrs. Dora Foster and C. C. Ezell, Texas Variety Club chief barker.



AT THE "Moon Is Down" showing in "Little Norway" near Toronto: Left, J. J. Fitzgibbons, president of the Famous Players Canadian Corporation, and Sir Cedric Hardwicke, British actor, and a star of the picture.



FULL COLOR 40 by 60 poster prepared by the WAC for the industry's Red Cross War Fund Week, April 1st through 7th.



GUEST OF HONOR at a luncheon given by the producers, at the Twentieth Century-Fox studios, was the Honorable Harold Butler, director-general of the British Information Service here. Left to right, above, are Walter Wanger, producer; Mr. Butler; William Goetz, 20th-Fox production chief, and Eric Cleugh, Los Angeles British Consul.



"DR. PAUL JOSEPH GOEBBELS" will be produced by W. R. Frank, left, of Hollywood and of Minnesota—where he operates 16 theatres.



PROTEST against the abbreviation, 'Frisco, in "Hello, 'Frisco, Hello" is delivered by the city's mayor, Angelo Rossi, center, to Twentieth Century-Fox's William Goetz and Joseph Schenck. It was as bad as referring to the Great Fire as an earthquake. "San Francisco" was inserted.



JACK KIRSCH, left, last week was reelected president of the Allied Theatre Owners of Illinois.



By Staff Photographer

ON STOPOVERS at New York, the March of Time's Maurice Lancaster, above left, and Robert Navarro trace assignments which started from London two years ago. They are en route home from Australia and New Guinea. Together they filmed Gandhi and India's leaders last year. Mr. Lancaster, formerly director of the London office, went there from Malaya. Mr. Navarro covered the Fighting French in North Africa.

ADMISSIONS MOVE UPWARD 10% OVER LAST YEAR

ADMISSION prices, long held at low levels, have broken upward an average of 10 per cent in recent months, reports from fifteen key territories indicated this week.

Independent exhibitors and circuit managers point out that the increase over last year's levels was inevitable because of the increased cost of labor and materials and higher film rentals. The increase is regarded as modest in comparison with higher prices in almost every other line of business.

The advances in all areas followed tentative increases in many situations during the last year which indicated that the public, jingling wartime wages, would not hesitate to pay them. No effect on attendance is reported.

The reports by sections follow:

Philadelphia

At the start of the current season in Philadelphia the Warner theatre circuit, operating most first-run and continued-run houses in the downtown theatrical district, put in effect a general increase in prices for all the center-city houses. The old 68 cent top was raised to 75 cents. In addition, at the Earle theatre, operating with a stage policy, the early morning 35 cent admission, in effect at all other houses, was eliminated and admissions start at 46 cents.

Moreover, the rise meant that the weekend top price now became the weekday high, with the 75 cent top on week ends and holidays. No advance notice was given to the public at the time that admission prices would be raised, nor were there any complaints on the part of the public, indicative of the more liberal spending on the part of the city workers enjoying a war boom.

Neighborhood prices were raised from five to ten cents on each admission. The ten-cent ticket was raised to 15 cents, and the 20-cent admission to a quarter. And evening prices were raised from 35 cents to 46 cents, and from 46 cents to 57 cents.

Indiana

In Indianapolis war time conditions have resulted in only one increase in prices of all Indianapolis downtown theatres. The revised schedule, which went into effect recently, is 30c to 6 p. m. and 40c and 50c at night, including tax. This replaces the old schedule of 28c-33c-44c. The night price of 40c and 50c is effective all day Sunday and holidays.

Ohio

Admission rates in theatres of the Columbus area have been advanced an average of five to ten cents over the corresponding period last year. Neighborhood theatres in Columbus, by agreement, moved their rates up five cents in November, 1942. The highest subsequent run admission here is now 35 cents for adults with 15 cents for children. No suburban theatre charges less than 20 cents for adults, whereas there were several which had a 15 cent admission last year for adults with 10 cents charged for children.

Downtown first run admission rates also have been increased slightly. Standard evening admission for adults is now 50 cents, tax included. A year ago the rate was 42 cents, including tax. Matinee rates were not increased. They're generally 30 cents plus tax until 6 p. m. One local theatre organization charges 25 cents for children each day except Monday and Friday, but the other circuit operation still has a 15 cent rate at all times for children. The RKO Palace here, because of its three-day stage show policy on Tuesday, Wednesday and Thursday, charges 66 cents, tax included, on those days only. Standard stage show price in the past has been 60 cents, including tax.

Admission prices have been increased over the 1942 scales in some of the major situations of the Cincinnati territory, but the policy has not been general throughout the area.

In Cincinnati, dominated by RKO, where prices recently were revised upward, present admissions at the larger first runs are 33 cents until 1 P.M., 40 and 44 cents matinee, and 44 and 55 cents evenings, with the evening rate effective at 1 P.M. on Sundays and holidays. Previous charges were 40 cents for matinee and 50 cents evenings, with the "early bird" price the same.

The RKO Lyric, largely a moveover house, now has a 30, 33 and 40 cent scale, compared with 28, 33 and 42 cents formerly prevailing, while the RKO Family, playing double features on a split-week basis, has increased matinee prices from 17 to 20 cents, and the evening rate from 28 to 30 cents. There has been a few cents increase in service men admissions.

The Cincinnati suburban houses maintain the previous scales. After numerous conferences on the part of independent exhibitor units it was decided to attempt to secure lower film rentals, rather than pass the increased operating costs on to the public. Although various methods have been conceived to effect an adjustment in film rentals, the objective has not been achieved and it is possible that admissions will be increased later.

In other key situations of the Cincinnati exchange territory, the advance has been approximately five cents on the average. Probably the highest rate for children's admission has been inaugurated at the three Northio units at Hamilton, Ohio. Recently the Sunday rate was increased from 15 cents all day, to 15 cents until 2:30 P. M., and 20 cents thereafter, although the weekday rate of 10 cents for children has not been changed.

The Northio Paramount theatre, in Hamilton, Ohio, has limited to 2:30 P.M. its previous 15-cent Sunday and holiday admission for children, with an advance to 20 cents after that hour. The children's weekday rate of 10 cents remains unchanged. Prices include all taxes.

Fall River

Generally, current prices charged for admission to motion picture houses in the Greater Fall River area, compared to prices in effect a year or so ago, represent increases averaging ten per cent, a survey shows.

Matinee prices, however, excepting on Saturdays and Sundays, have not been raised in most instances, the increases having been applied only to evening performances and Saturday and Sunday afternoon shows.

Until a few months ago, many of the theatres charging 30, 40 and 50 cents for evening performances had been absorbing the ten per cent Federal tax on theatre admissions and this tax has recently been passed on to the public, resulting in the ten per cent increase in the prices of admission.

In one instance, however, the price of admission to night performances was increased from 15 cents to 20 cents, the latter amount including the ten per cent tax.

Another theatre, following extensive alterations which included the reconstruction of the lobby and facade, redecorating of the interior and installation of push back seats, raised the price of admission from 25 cents to 27 cents. The cost of balcony seats in another theatre was increased from 27 cents to 30 cents and the ten per cent tax was added, raising the cost to 33 cents.

Prices charged two years ago still prevail at two other theatres.

San Francisco

San Francisco first-run theatres announced their second admission price rise in less than eight months over the last weekend, while neighborhood and second-run houses put into effect their third price boost during the same period. All four Fox-West Coast theatres in the downtown area, the Fox, Warfield, Paramount and St. Francis, are upping from 65 to 75 cents, and the independently-owned United Artists and Orpheum, operated by Joseph Blumenfeld, are expected to follow.

The RKO-Golden Gate adopted the 75 cent top four months ago when it instituted a policy of featuring big name bands on the stage, along with films. Early last summer 55 cents was the top in all first-runners here. Second-run and neighborhood houses, where the tariffs generally were 35 cents a year ago, and which have risen to 40 and then 45 cents, will raise the scale to 55 cents April 1.

Price boosts in approximately the same percentages have gone into effect in Oakland, Richmond, Alameda, and other defense towns in the San Francisco Bay area. Business continues strong, many houses feature Saturday midnight shows, some open earlier than before, and the public has yet to complain at the increased admission scales.

Kansas and Missouri

Most first run theatres in the Kansas City exchange area (Kansas and Western Missouri) are up ten to fifteen per cent in the past month in both cities and towns. Some neighborhood theatres in Kansas City, a few subsequent run theatres through the territory, have raised prices in the past year. A majority, numerically, of the theatres are at or close to the prices of a year ago.

Increases began in the late Spring of 1942, when the trend in Kansas City among neighborhood houses was slight lifting of prices to make the admission charge include the federal and state taxes—for example, from 15 cents or 20 cents plus tax to 20 cents or 25 cents including tax. In September, 1942, the first runs in Kansas City raised from 30c-44c (both including tax) to 35c-50c both including tax. This was a raise of 5 cents on the balcony price, but practically nothing on the main floor night price.

This year there have been numerous increases through the territory—mostly on first runs, which have added a nickel. Early this month some first runs at Kansas City began charging 50 cents for both balcony and downstairs Saturday night and Sunday after 2.

The practice varies, however, both among first run houses of cities and towns, and among

(Continued on following page)

COSTS PUSH ADMISSIONS UP

(Continued from preceding page)

subsequent run houses, circuit and independents. There are both independents and circuit houses, first runs, that have increased prices five cents, both former and present prices being "plus taxes."

Fifty cents is still the top price on regular admissions in the territory as in the Kansas City first run price of 35c-50c. Many early subsequent runs in Kansas City (and firsts and subsequents in the territory) have a 40 cent top. The recent advances in the territory put a substantial number in the larger towns at the 50 cent level. Where theatres charging 25 cents, 30 cents or 35 cents raised a nickel to, respectively, 30, 35 and 40, a theatre having a 40 cent regular price would usually raise to 50 cents—a 10c advance, to facilitate inclusion of taxes and avoid odd pennies.

Raising a price, or cutting out the special balcony lower unit of a bracket, for a special occasion has occurred often enough to suggest a trend. During the holidays, for example, several Kansas City first runs made a flat price of 65 cents for New Year's Eve, against the usual 35c-50c prices. Some theatres, including subsequent run houses, have raised prices for Saturday nights.

Not much change has been noticed at the 10-15 cent level, generally. Most theatres, even when downstairs price is 50 cents, charge children 10 cents, in some cases this including tax. Practice varies.

Albany and Troy

Both Fabian and Warner circuits in Albany tilted week-end prices effective March 13 in first run houses and will advance their Troy first runs starting this weekend. Fabian also has raised Schenectady prices at their Proctor's and State theatres, both weekend matinees and evenings being tilted five cents.

In Albany, both Strand and Palace now are charging 44c for Saturday matinees against previous rates of 35c and 40c. Saturday evenings have been advanced to 55c from 50c. Sunday's first hour is now 44c, raised from 35c. For the balance of Sunday performances, the admission is 55c instead of 50c.

The same scale will be in effect this coming weekend at Fabian's Proctor's and Warner's Troy, Troy, operated in a pool.

Chicago

While there has been no general price advance in the Chicago area, a definite upward trend has been noted with a number of individual increases.

A year ago some bargain nights, priced at 10 cents in Chicago and as low as five cents in adjoining territory were in evidence. They are nearly all eliminated now.

Weekend business in the better class houses has been booming. Chicago's Loop reminds one of New Year's Eve or the Mardi Gras, every Saturday night. Standing lines in some of the most severe winter weather have been numerous. Higher weekend prices have resulted. McVicker's theatre went up 10-cents on Saturday and Sunday evenings and the Grand advanced all evening shows the same amount. Top prices, on Saturday and Sunday, now start two hours earlier than they did a year ago in the Loop.

As an example, "Random Harvest," currently in its seventh week at the United Artists, has played to about the same number of people as "Mrs. Miniver" but is grossing better because of this fact.

The Warner circuit raised the price at the Capitol from 45 to 50 cents and eliminated early bird prices at a number of theatres without noticeable decrease in attendance. Children's prices were increased from 10 to 15 cents. At another theatre double features were dropped for some of the more popular pictures, with successful results.

A couple of Schoenstadt houses charge higher prices, including the big Picadilly, which was increased from 33 to 44 cents on Saturday and charges top price all day.

In the Indiana Illinois Circuit, about 15 houses were increased, class B houses going from 45 to 50 cents and class C houses from 35 to 40.

The tendency to eliminate pennies in making change caused a number of minor increases as it did in most of the 29 Essaness theatres and some of the Great States houses.

While some of the neighborhood houses have failed to participate in the improved business, price has not been a factor.

A number of purely farming communities, where enlistments and migration of workers had cut deeply into business a year ago, now are showing better results because of higher prices for agricultural products.

The indications are that over-all receipts are about 20 per cent above last year and admission prices only slightly higher.

Wisconsin

First run admission prices in Milwaukee are up an average of 10 cents over the same period last year with those in the outskirts ranging from five to 10 cents over the price a year ago.

For special midnight shows here, the ante has been raised 20 cents. Fox first run houses, for example, formerly charged a 55 cent top. Now they are charging 65 cents and for their Dawn Premieres on Saturday nights, 75 cents.

The Warner, which formerly charged 33, 44 and 55 cents, is now charging 44 and 65 cents, while the Riverside, combination stage and film house, which previously had a 65-cent top, is now charging 75 cents. Top for this house somewhat over a year ago was 55 cents.

Dime nights at neighborhood houses are a thing of the past. Only a few outlying theatres still play a dime night policy with the most of them raising prices for this type of show to 15 cents.

Iowa

Theatres in the Des Moines territory report little change in the scales prevailing last year. An exception is the RKO Orpheum in Des Moines, which has effected a five to ten per cent increase. Prices there are now 30 cents until 2 P.M., 35 cents to 6 P.M., and 50 cents after that.

Tri-States first run prices in the city are: Paramount, 30, 35 and 46 cents; Des Moines and Roosevelt, 35, 46 and 50 cents. All others in the city and generally over the state charge 10 cents for children, 20 cents for matinees and 25 to 30 cents evenings. Occasionally the evening price is as high as 36 cents.

St. Louis

Despite increased operating costs in the last year, St. Louis's motion picture theatres have not raised admission prices, and a survey of the first run houses and leading neighborhood theatres show no immediate prospect of a price increase.

One first-run house reports its payroll is up 20 per cent over a year ago and approximately the same ratio applies to the others. But increased business is compensating for part of the mounting operating costs, although theatre managers agree a price increase is justified. Business on weekends at the first-run theatres is described as "terrific," but weekday receipts are slightly off.

Loew's State with an admission scale of 30-40-50-55 cents is high among the first-run theatres. Fanchon and Marco's Fox, Ambassador and Missouri theatres have a 30-40-50 cent scale. When a stage show is added to any of these theatres the top is boosted to 60 cents. The St. Louis Theatre has a 30-40 scale and Loew's Orpheum a 30-40-50 cent price range.

In November, 1941, the Fanchon and Marco theatres dropped their 30 cent price on Sundays and advanced the Sunday price after 2 P.M. to 50 cents. Loew's about the same time changed the week-day evening price from 44 cents to 50 cents, but there have been no other price changes in the first run houses.

Connecticut

In New Haven, downtown first runs for the most part made no change in prices since last year, but the Paramount, M & P house, has recently gone up from 50 to 55 cents, and charges orchestra prices all over the house, evenings. All houses downtown have gone from 11 cent children's admissions at all times, to 17 cents for children evenings and all day Sundays.

The leading neighborhoods changed from 27 plus 3 cents tax to 30 cents plus tax about six months ago, the Strand, Hamden, following suit recently, and the Forest changing from 25 plus 3 cents to 27 plus 3 cents. As for children, the neighborhood houses now charge 15 cents evenings and all day Sundays, but otherwise remain at the 11 cent level.

Since the earnings level has increased greatly in this territory, increased prices seem to have had no unfavorable audience reaction or complaint.

Texas

In Texas a careful check of both circuits and independents indicate that prices have not been raised this year.

Among those queried were R. J. O'Donnell, vice-president and general manager of Interstate; Don Douglas of Robb & Rowley Theatres, and R. I. Payne of R. E. Griffith Theatres.

Mr. O'Donnell said Interstate has not raised prices for 10 years, except for a few isolated cases in years past.

In Texas the "A" houses in the larger towns are on the borderline of a state tax which starts at 51c. This tax has kept the top prices in these situations at 50c.

Oregon

In Portland, Oregon, with an increase in prices of various commodities, second run theatres have also stepped up their prices. A majority of houses now charge 25 cents before 5 P.M. and 35 cents evening in the downtown area. All continue to run double features plus newsreel and shorts.

Washington, Oregon Attendance Gains

For the past year in the various war industry areas of Washington and Oregon metropolitan centers have shown a most unusual increase in population. In consequence both first and second run houses have shown an increase in attendance.

In the recent 1943 census, based on ration book count, metropolitan Seattle showed an increase of 43,186 between April 1, 1940, and May 1, 1942; the Tacoma district showed an increase of 11,136, and Kitsap County, which includes Bremerton, showed the greatest proportionate gain, jumping from 43,047 to 76,059 civilians.

Portland issued 461,000 ration books, which shows an increase of 125,000 since 1940.

FEATURE RELEASES OFF 15% FROM LAST SEASON

11 Companies Offer 260 to March 15th, Compared to 312 a Year Ago

Fewer pictures will be available for the-tres this spring and summer, in comparison with those released in previous years.

A mid-season examination of release schedules and commitments shows that the movement toward fewer pictures, sold more intensively and played off over a longer period, is developing. Sales programs indicate that it will continue, at least through mid-summer, as distributors hold fast to product backlogs against the hazards of a possible wartime production shortage.

Midway mark of the 1942-43 selling season finds the total of pictures released to date to be well behind the figure for last year. The number of features scheduled for release during the next two months is also less than at the half way mark last year.

Eleven companies on March 15th had released 260 features. On the same date last year 312 pictures were in circulation, a reduction of 15 per cent.

Advance release plans announced at press time scheduled 79 pictures through early June. But most companies are not making promises for more than a month ahead.

When selling began last September eight companies indicated they would release approximately 384 pictures this year. Three distributors, Paramount, Twentieth Century-Fox and Warners shied clear of any predictions or commitments on their totals for the year. On the basis of their rate of release to date, however, they probably will add at least 100 releases.

This would bring the season's predicted total from the major studios to approximately 480 features. Twenty-three more pictures, or 513, were released last year.

Continue to Sell in Small Blocks

Reductions in the number of releases this year have been made principally by the five distributors which were parties to the New York Consent Decree. With the exception of MGM, which has divided its first two blocks into groups of 12 and 10, they are continuing to sell in small blocks of five or less. Warners has favored unit sales, giving special attention to each single picture.

Warners will release only 25 pictures this year, on the basis of the company's current schedule. This is in continuation of its announced policy of concentrating on higher product, eliminating routine "B" films.

Sixteen pictures were released by Warners from September to February, inclusive. Only two were scheduled for March. One picture, "Edge of Darkness," will be released on April 24th. Releases will follow at the one-a-month rate until the end of the season, it was reported.

The success of this policy of getting the maximum box office value out of every picture was reflected in the recent quarterly statement of Warner operations. It showed substantially higher gross receipts, despite a 50 per cent reduction in the number of releases.

Metro, grouping its pictures into the largest blocks, has also been releasing at a rate which guarantees special attention to each. The first dozen were spread from September through November. The second 10 still are being sold. William F. Rodgers, general sales manager, and his department are now working on groupings for the third block. Eight pictures have been trade shown. But there is no official word on whether or not this will complete the group.

There are reports, however, that only eight pictures will be released by MGM during the spring months, with possibly six to eight to close the season in July and August. Two specials, "Random Harvest" and "Human Comedy," have been scheduled this year. With only 22 pictures to date, it appears doubtful that the company will top 40 or 42 releases for the year, at its present pace.

Paramount also has shown signs that its total this year will be substantially slashed. It has sold 20 features in four blocks and one special. Five releases are scheduled through April. At this rate the season total would not be more than 37 or 38. Last year the company had 38, including five Westerns.

Paramount has announced "High Explosive," "Aerial Gunner," "China," "Five Graves to Cairo" and "Salute for Three" up to mid-May.

20th-Fox Has 31 Films Up to March 15th

Twentieth Century-Fox paces the majors with 31 films up to March 15th. Another four, including "He Hired the Boss," "Crash Dive," "Quiet Please, Murder," and "Dixie Dugan," will carry the company well into April. "The Moon Is Down" and "Hello, Frisco, Hello," are also coming soon as specials. The total may reach 45 by July 31st, when 20th-Fox ends its film year.

RKO, faced with a production shortage at the start of the year, has caught up with its schedule, with the studio under the management of Charles Koerner. To date, 26 pictures have been sold and company spokesmen predict it will equal or top by several pictures the 39 deliveries in 1941-42. It has eleven pictures scheduled to the end of May.

Universal leads all distributors with 32 out of 55 promised features delivered. Eleven additional titles carry sales plans through May 28th. Last season 62 titles were released. The current schedule calls for one release weekly starting with "It Ain't Hay" on March 19 followed by "He's My Guy," "Keep 'Em Slugging," "It Comes Up Love," "Rhythm of the Islands," "White Savage," "Sherlock Holmes in Washington," "Next of Kin," "We've Never Been Licked," "Cowboy in Manhattan" and "Corvettes in Action."

UA To Have Seven More Films by May 14th

United Artists, with a season pledge of 30, has delivered 18 at midway and has seven scheduled through May 14th. They are "Border Patrol," "Lady of Burlesque," "Stage Door Canteen," "Taxi Mister," "Prairie Chickens" "Hangmen Also Die" and "Leather Burners." The rate of release is the same as last year.

Columbia has delivered 28 pictures compared with 34 a year ago. Its product promise totals 64, and a spokesman said there are no curtailment plans. Scheduled through mid-April are "After Midnight with Boston Blackie," "The Desperadoes," "Murder in Times Square" and "She Has What It Takes."

Republic deliveries have reached 25 out of 66 against 30 in March 1942. Through April 13 more films are scheduled and the company said it unquestionably will meet the quota. Plans for eight Gene Autry reissues still are unde-

Producers Releasing Corporation is three films ahead of 1942, with 20 out of 42 promised. Six more are set through May 31st, with the balance in work.

Monogram has delivered only 20 pictures compared to 32 at this time last year. The yearly commitment totalled 32, along with increases in the size of productions. But 16 releases now set will carry through to July 23rd.

How Releases Compare This Season with Last

	Released to March 15th		Release Dates Set After March 15th		Announced for
	1943	1942	1943	1942	1942-'43
Columbia	28	34	4	8	64
Metro-Goldwyn-Mayer	22	36	*	3	50
Monogram	20	32	16	9	32
Paramount	21	26	5	..	..
Producers Releasing	20	17	6	5	42
RKO Radio	26	25	11	13	45
Republic	25	30	13	6	66
20th Century-Fox	31	35	4	5	..
United Artists	18	18	7	5	30
Universal	32	37	11	9	55
Warner Brothers	17	22	2	2	..
	260	312	79	65	384

*8 set to date for Block Three.

ON THE MARCH

by RED KANN

HOLLYWOOD

SIGNS of these days:

Squarely in the midst of battle, pivotal figures on the world scene are earmarking time for a discussion of the post-war period.

Under Secretary of State Welles has pointed out twice the need is today's, not tomorrow's. He did it once in a little-noticed Lincoln's Day speech in New York and again in an address in Toronto.

Vice-President Wallace warned of a third World War unless the western democracies reach some sort of an accord with Russia.

William C. Bullitt insists the United States must win the post-war peace.

A few days ago the President re-stated the principle of the United Nations—to seek no territorial advantages.

In 450,000 words, the National Resources Planning Board made known its recommendations for after-the-war social security and economy.

Anthony Eden is in Washington busily spading the ground for cooperative action among the Allies when the war is won.

Thus proceed plans to consider what this sadly shaken world may be like once peace breaks out. Whether any of the schemes so far propelled into the open impress as good or bad, as visionary or practical, is another matter entirely. The interesting point is that effort is under way to get them on the drawing board, to ready something which will be pigeon-holed now and the dust blown off when time for action arrives.

Perhaps it is the uncertain California sunshine which imparts an occasional rosy hue, but your commentator finds a parallel between this global activity and what might well be the thinking activities of this industry.

Perhaps, too, he has missed others, but his impression nevertheless remains that the sole contribution to a pattern for today and tomorrow goes to the credit of Leonard H. Goldenson, vice-president in charge of Paramount's theatre operations.

Facts, Square in the Eye

AS principal speaker at the Quigley Grand Awards luncheon in New York, he sensibly divorced himself from the pleasurable excitements of today's theatre boom to canvass the present and future with critical eye. What he had to say—and it was reasoned and very, very right—was published in the HERALD two weeks ago and is recommended at once for a re-reading by the men who run theatres. Recommended with no reservations is the renewed attention of the men who make pictures.

Goldenson acknowledged the over-all quality of the product. He recognized how little else it is possible for the public to buy in entertainment at this juncture. He foresaw how criticism of the current lush period might be howled down. But he also issued several challenges. For instance, these:

He cautioned against breakdowns in theatre service, despite the manpower shortage and the lack of trained staffs. He argued against quick routes to greater profits at the deliberate sacrifice of accepted exhibition standards. He decried "putting poor pictures on our screens, or even cutting down the length of our programs at peak periods to get turnover and, notwithstanding, do a tremendus business."

He deplored as sheer stupidity the policy of selling inferior and cheap rental attractions at top box office prices, urged institutional advertising in a move to retain the millions of patrons newly enrolled as well as the regulars. Then, he said:

"This is not only limited to the exhibitor, but applies to the producer and distributor as well. They, too, have a grand and new opportunity and responsibility with millions of strangers, almost over night, becoming patrons of the theatres everywhere. The producers must remember that every good picture—every great picture—will make new and permanent friends and customers for our industry and every bad picture will tend to turn them away from us. The producers, distributors and exhibitors are all on trial before millions of new customers."

Ups, Downs and Complacency

OF course, trial before public tribunal is a continuing affair in this industry, always has been. The whole record of the business reflects the ups and downs of its over-all performance. Millions will go to theatres each week, of course. Correct it is that the Music Hall will do an established gross each week regardless of the film it shows. But the plus values rise and fall in direct ratio to the kind of job turned out by the studios.

In that sense, Goldenson offers nothing new. In the sense that complacency either has set in, or will, he has a very definite something new. For there is an obvious pitfall into which production, distribution and exhibition can fall without half trying. It would be a mistake which may ruin the day, to sit back on comfortable haunches and necessarily conclude the way it goes now is the way it will go forever. If the business holds on to its usual good luck, that may prove the ticket. But to close eyes to the possibility it may not and so to guard against it simply makes the ostrich in the sand the wise bird all over again.

On the Hollywood front, one of the dangers links to the complete satisfaction voiced freely on all sides over today's volume. While it is fine to have skyrocketing grosses, there is a question if the clear facts of the situation are being sufficiently well analyzed. We take those facts to include these:

Grosses are not average. Nationally, they are far above average, influenced as they are by factors so widely known that minute explanation hardly seems required.

Sharp curtailment of automobile travel keeps people close to their homes and so close to their theatres.

The shelves are being emptied ever more rapidly of consumer goods, but the public's pockets proportionately are not being cleared of money itching to be spent.. Theatres are getting plenty of that.

The nation-wide appetite for entertainment is enormous and probably ranges beyond anything prevailing up to this period. But there is also a nation-wide appetite for spending money which no longer can find as many outlets as it once did. The result is theatres are getting dollars which formerly bought cars, radios, toasters and refrigerators, but which one day will buy them again.

Meanwhile, the danger which faces production is that Hollywood may take matters for what they undeniably are—today—and let it go at that. This line of thinking can pave an easy road to false conclusions about specific values in specific attractions. Because practically anything goes now, it can lead to carelessness in production.

The Shape of Things Is Good

HERE and there it may. Yet all that your roving representative has been able to observe to date indicates otherwise. In fact, he is content to stand by his own earlier comment that Hollywood is prancing vigorously on its ten toes, waging a stern competitive fight for production and box office honors.

A constant race runs here. Conditioned by resources—brain and money—and sharpened now by the stringencies in supplies, it is the kind of race in which no single stable always turns out the winning horse. The champions may change, and do. Fewer may show from one year to another. A muddy track may slow down running time. But the over-all performance undeniably is good and ought to be getting better.

At page's end and for your own pondering, it is suggested you reflect fully on this ten-word summation by Bob O'Donnell, vice-president and general manager of the progressive Interstate Circuit in Texas:

"The trouble today is there's a shortage of bad product."



...and Mr. Boyd of the Bijou Theatre sends his love too. "Tell Joe to Keep his chin up", he said. He wanted you to know that he's starting another drive, the biggest of all, for the Red Cross. Thank God for men like Mr. Boyd, Joe. They're doing everything they can back here at home. Bless you with all my heart, son. Your loving

Mother

YOUR PLEDGE PLEASE — PUT THIS ♥ INTO ✚

LATE REVIEWS

China

(Paramount)

Love and War

Tense, exciting entertainment, well presented by a flawless cast, this picture is a thriller of love, warfare and sacrifice. Three Americans, many English speaking Chinese and Japanese participate in action on a war front and the offering is both a spectacle and an action drama.

Loretta Young, as "Carolyn Grant," an American teacher, Alan Ladd as "Mr. Jones," a hard and handsome man who winds up as a hero and who loses his life, plus William Bendix, as "Johnny Sparrow," the third American, are the starring trinity and they turn in well played performances.

The story is laid in China, just before Pearl Harbor. "Mr. Jones" sells oil to Japs and Chinese alike and picks no favorites. He meets "Carolyn," who is endeavoring to get a large group of her girl pupils to safety in an area that is being heavily bombed. She meets "Mr. Jones" and breaks through his hard shell after a well handled battle of wits and will. In one of the lines in the play, "Johnny Sparrow" gives a good description of his friend, "Mr. Jones," when he says "he is like a dog that barks at one end and wags at the other."

The bombing raids, bridge destruction and the blowing up of half a mountain to foil the Japs are vivid, realistic and convincing. "Mr. Jones" dies in the avalanche that wipes out a Japanese general and part of a Jap division.

Alan Ladd will increase his growing popularity with this picture and Miss Young and Mr. Bendix will enhance their status. Dick Blumenthal produced and John Farrow directed the screenplay written by Frank Butler from the play by Archibald Forbes.

Reviewed in home office projection room. Reviewer's Rating: Excellent.—A. J.

Release date, Block 4. Running time, 78 min. PCA No. 8954. General audience classification.
Carolyn Grant.....Loretta Young
Mr. Jones.....Alan Ladd
Johnny Sparrow.....William Bendix
Philip Ahn, Richard Loo, Sen Yung, Iris Wong, Jessie Tai Sing, Irene Tso, Chinese Wah Lee, Soo Yong, Beal Wong, Bruce Wong, Tala Birell, Helena Kuo.

Aerial Gunner

(Paramount)

Martial Melodrama

Increasing their budget and elevating their sights, Producers William Pine and William Thomas aim here at top-spot programming with accuracy acquired during long years on firing line exhibition and exploitation. Their picture deals with and glorifies the duty and responsibility of a tail-gunner who protects bombers on attack and return, and was filmed with the full, effective cooperation of the aerial gunnery training department of the Army.

The screenplay by Maxwell Shane opens with Richard Arlen, bomber pilot, returning from a successful mission and reporting the death of his gunner, played by Chester Morris, his enemy since boyhood in Brooklyn, but his buddy at last when mutual devotion to the cause of victory had ended private differences. Conflicts between the two, plus a sub-plot concerning an unsuccessful enlistee and competitive romance, are played out against the background of special training for gunnery which is new material for the screen. The picture is William Pine's first undertaking as director and an achievement in two departments for a man who came from exhibition via exploitation to production.

Previewed at the studio. Reviewer's Rating: Good.—William R. Weaver.

Release date, not set. Running time, 78 minutes. PCA No. 9095. General audience classification.
Foxy Pattis.....Chester Morris
Ben Davis.....Richard Arlen
Peggy.....Letty Ward
Jimmy Lydon, Dick Purcell, Keith Richards, Billy Benedict, Ralph Sanford

7 Legislatures Adjourn; Enact No Film Bills

Seven state legislatures have adjourned without enacting measures affecting the motion picture industry. They are those in North Dakota, South Dakota, Tennessee, Idaho, Indiana, Montana and Wyoming.

Anti-gambling bills now before the Ohio legislature, as drafted by Attorney General Thomas J. Herbert, designed to stamp out gambling, have drawn protests from theatre men and other opponents of the measures on the ground that the broad language can be interpreted to include "harmless gambling," in which category, they maintain, is included theatre chance games and those conducted by churches and similar organizations.

One bill, now under consideration by the House Judiciary Committee, imposes a $500 fine and six months in jail for the first offense, while the second offense provides for a fine of $2,500 and from one to three years in the Ohio penitentiary for anyone selling tickets to a lottery or scheme of chance "by any name." Another bill provides for a $2,500 maximum fine and from one to three years' imprisonment for anyone promoting or backing a scheme of chance.

Ernest Schwartz, president of the Cleveland Motion Picture Exhibitors Association, among others, contends that Bank Night in which War Bonds constitute prizes is "harmless gambling," since the chance to win a Bond is available to the patron with the purchase of an admission ticket, and no further payment is made.

The Alabama legislature is considering an exhibitors' request that the amount of license tax a municipality may levy be limited. The state's houses now are paying a 10 per cent Federal tax and a two per cent state sales tax. In addition, some cities, like Mobile, impose a "privilege" license—10 per cent of gross receipts.

Universal Profit Is $1,135,763

Universal Pictures has reported consolidated net profit of $1,135,763, after taxes, for the first quarter, ended January 30th, 1943, an increase of nearly $300,000 over the corresponding year's figure of $845,941. The gross profit amounted to $2,152,163. The figures were disclosed at the annual meeting of the company at Wilmington, Del., on March 15th.

All directors were reelected and included: J. Cheever Chowdin, Nate J. Blumberg, Daniel C. Collins, Charles D. Prutzman, Willis H. Taylor, Jr., Daniel M. Scheaffer, Ottavio Prochet, Paul G. Brown, Samuel I. Posen, Budd Rogers, John J. O'Connor, Preston Davie and Allan L. Carter, Jr.

At the annual meeting of stockholders of the Universal Corporation, parent company of Universal Pictures, held in New York on March 10th, the board of directors also was reelected and included: Nate J. Blumberg, Paul G. Brown, D. C. Collins, J. Cheever Cowdin, Preston Davie, Matthew Fox, Ottavio Prochet, Charles D. Prutzman, J. Arthur Rank, Budd Rogers, Daniel M. Scheaffer and W. H. Taylor, Jr.

The financial statement of Columbia Pictures, recently reported, shows a net profit, after taxes, of $750,000 for the 26-week period ended December 26, 1942, which compares with $737,000 for the period in the previous year. Taxes were more than double, $1,600,000 having been deducted for Federal and excess profits taxes compared to $777,000 in 1941.

Picture Grosses

Appearing in this issue on page 56 is the new service department reporting on picture grosses, in ratings compiled from key city figures gathered by Motion Picture Herald's correspondents.

The tabulations are divided into three classifications, (1) first reports, (2) intermediate reports and (3) final reports. This method of publishing picture grosses has been devised so that the exhibitor can gauge the trend of box-office performance as the pictures progress from a few test engagements to a larger number.

Supporting the percentage appraisal of each picture are published the detailed percentages run by run and situation by situation to reveal to the reader local performance as contrasted with the over-all performance, and to reflect the box-office result in the subsequent weeks of an individual run.

In addition to the reflection of box-office performance of pictures in individual situations and the over-all compilation, the new department carries information, showing the following additional information: (1) second feature, (2) stage show, (3) move-over engagements, (4) hold-overs, (5) engagements at advanced admissions.

Iowa Theatres Aiding Food Crop Drive

Independent theatre operators in Iowa have opened their houses as meeting places for discussion on problems of food production, with pictures being shown to aid in the proper solution. The Iowa theatre of the E. M. Garbett circuit was used on March 3rd for such a gathering, all farmers in the country having been given an invitation to attend.

On March 11th, the Central States' Princess theatre at Eagle Grove was the site of an open forum with qualified speakers addressing the farmers.

In
the following pages
you will meet the
fabulous characters of



THE DESPERADOES

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You will learn about
"Sheriff Steve"... "Cheyenne"... "The Countess"...
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COLUMBIA PICTURES

SKOURAS UNITS TO RUN U.S. FOOD ECONOMY PLAY

Department of Agriculture, Circuit Back Project, Ready for Tryout

The United States Department of Agriculture and the Skouras Theatres Corporation are sponsoring a stage play based on the theme of food conservation during wartime, which will be tried out in seven Skouras theatres, beginning March 31st and running through April 13th. The performances, one night in each of the seven film houses, will be presented to audiences admitted free of charge. Following the initial tryouts, the play will be staged in tabloid versions by amateur theatrical groups in the entire Skouras' metropolitan circuit, during matinees of its regular film programs attended by paying theatre-goers.

If the project, long gestating in Washington and said to have originated with George Skouras, president of the circuit, is successful in New York it may be extended by other circuits in key cities throughout the country.

Financing of the plan, it is understood, has been undertaken partly by the Skouras circuit, as another contribution in its war effort program, and partly by a number of leading national food associations. Professional actors, guaranteed a minimum salary of two weeks by special arrangement with Actors' Equity Association, have been employed for the initial seven nightly free performances.

The project this week was awaiting final approval of officials of the War Food Administration. For months, progress on production was halted and rehearsal dates were postponed because of differing opinions of administrative inner-circles. However, production plans for the initial opening of the play, "It's Up to You," at the Academy of Music, New York Skouras house, March 31st, were completed and rehearsals were called for this week.

Use "Living Newspaper" Treatment for Play

Ben James, official of the Department of Agriculture, is producing the play. Elia Kazan, Broadway actor and director, is directing. Earle Robinson, composer, and author of "Ballad for Americans," has written special music for the show. Its purpose is to dramatize for theatre-goers the need for food conservation in wartime. The production has been given treatment of the "Living Newspaper" school of the theatre, developed by the WPA Theatre Project, now defunct. Arthur Arent, credited with creating the "Living Newspaper," wrote the script for the dramatization.

The play runs an hour and a quarter and is scheduled to be shown, in its initial tryouts, the following nights at these Skouras theatres: Wednesday, March 31st, Academy of Music, New York; Friday, April 2nd, Capitol, Port Chester, N. Y.; Monday, April 5th, State, Jersey City; Wednesday, April 7th, Fox, Hackensack, N. J.; Friday, April 9th, Park Plaza, Bronx, N. Y.; Monday, April 12th, Astoria, N. Y., and Tuesday, April 13th, Rivoli, Hempstead.

Audiences for these performances will be drawn from residents in each community, by invitation to clubs, organizations and other community groups. Officials of the Department of Agriculture are expected to be present at each of the seven shows to offer suggestions and advice on food conservation.

Approximately 30 amateur theatrical companies, according to reports, drawn from various community groups, will present the tabloid versions of the play following the initial presentations. These will be given in Skouras theatres in the metropolitan New York area at paid-admission matinees during the regular film program, attended by regular theatre-goers. A Skouras spokesman said this week that the amateur groups already have been lined up but that rehearsals for the tabloid shows had not yet begun. This part of the project also awaits approval by Washington administrators.

Expect Mrs. Roosevelt To Be Guest Speaker

The opening of the play at the Academy of Music is expected to bring many officials from Washington. According to present plans, Mrs. Eleanor Roosevelt will attend as a guest speaker at ceremonies to be held before the curtain goes up. Claude R. Wickard, Secretary of Agriculture; Vice-President Henry A. Wallace, and Leon Henderson, former chief of the Office of Price Administration, are among the top-ranking administrative heads expected to be present. It is understod that parts have been written into the play depicting Mr. Wickard and Mr. Henderson, who are to be represented by actors. The entire project, as suggested by Mr. Skouras, it was said, aims to stimulate the public into food conservation effort, and every community source of interest in the subject will be called upon to promote the play and its purpose. Extensive radio tieups and other promotional devices are planned. Literature on food planning and point rationing will be distributed at each performance.

As for the play itself, according to Nick Matsoukas, director of the Skouras war effort department, it utilizes all the media of communication as exemplified in the "Living Newspaper," including the screen, a loudspeaker, music and actors. Incorporated in the show is a short subject film on food produced by the Department of Agriculture last year.

In planning promotion for the initial seven performances, Mr. Matsoukas said that parent-teacher groups, mothers' clubs, women's clubs, food editors of newspapers and magazines, radio commentators and other individuals and organizations in community life, had been invited to attend.

In addition, the circuit is seeking cooperation of large national food advertisers who sponsor coast-to-coast radio programs, to incorporate either by straight narrative or as part of the program script, the idea of food conservation.

It is estimated that the cost of producing the show, including salaries to actors, director, author and music writer, sets, costumes, lighting and incidentals, approximates $3,600.

The American Theatre War Wing Service is supplying the actors for the seven initial presentations.

SKOURAS RADIO SHOW AIDS WAR EFFORT

Skouras Theatres in New York, in connection with the war effort, sponsors a weekly radio program, broadcast each Sunday over station WINS from 4:30 to 5 P.M. This Sunday marks the 11th program to be given by the circuit. The broadcasts are devoted to publicizing civilian and war agency objectives, through specially prepared dramatizations. Leading personalities representing each organization are presented weekly. Thus far, the following groups have been aided through the radio shows: Greek War Relief, Russian War Relief, Infantile Paralysis Fund, China War Relief, B'nai B'rith, American Red Cross, American Hellenic War Bond Campaign, Boy Scouts of America, Yugoslav War Relief, Civilian Defense Voluntary Organization, and USO. The educational program of the women's division of the New York Council of the Navy League will be publicized this Sunday, March 21st, on the broadcast.

WPB Speaker to Address SMPE

A meeting of the Atlantic Coast Section of the Society of Motion Picture Engineers will be held on March 25th at the Hotel Pennsylvania in New York, it was announced by Dr. Alfred N. Goldsmith, chairman, at which time A. G. Smith, acting chief of the amusement section of the War Production Board, will present a paper on activities of the WPB.

Mr. Smith's paper contains 15 points which interpret the relationship of equipment and its maintenance to the war effort, and outlines the importance of keeping projection standards at a high level. The meeting is one of a series which began in May, 1942, with the cooperation of Richard Walsh, president of the IATSE.

The paper is being cleared through the Office of War Information and the press section of the WPB. Among some of the points to be covered by Mr. Smith's paper are the problems of loan and emergency equipment, substitute materials, WPB cooperation, repair and maintenance, simplification of manufacturing schedules, theatre fires, and the relationship of theatre supply houses and the amusement section,



"SHERIFF STEVE"

Tough, square-shooting, merciful... once "Sheriff Steve" was wanted for murder himself, so prisoners can count on a "fair shake" from him . . .

Played by
RANDOLPH
SCOTT

"Sheriff Steve" *is one of the fabulous characters in*



IN TECHNICOLOR!

A COLUMBIA PICTURE

OWI to See Scripts On Army-Navy Films

But Draft of Producers' Letter Ignores Plan for Other Stories

The advisory attention of the Office of War Information to Hollywood scripts will be centered upon films which deal with the armed services of the United States, according to the draft of a letter to Lowell Mellett, chief of the OWI bureau of motion pictures, prepared by the producers this week.

The memorandum outlined a formula for three-cornered consultation among industry, Army or Navy and OWI. This was agreed upon in principle at conferences last month between producers and Mr. Mellett.

Omitted from the letter was any reference to the proposal that scripts of all kinds be submitted to the OWI for discussion prior to production. This suggestion in a letter last December 7th from Mr. Mellett precipitated heated discussion in Hollywood of alleged threats of Government censorship and encroachment.

Producers agreed in this letter to show to OWI, also, the titles, story outlines, shooting scripts and completed films which are based on arrangements with the Army and Navy and submitted to those services for approval. It was signed by 47 producers.

Mr. Mellett on Wednesday by telephone in Washington said he had not received the producers' letter. It was agreed at his recent meetings in Hollywood with producers "to work out the most practical way" of checking films about the services, he said, and "nothing was changed" in regard to procedure on other pictures.

"Producers can do as they please in regard to showing material to the OWI," he said.

Submission of other scripts to OWI is purely a voluntary matter, Mr. Mellett added. The Government agency functions only as an advisory group and has neither the wish nor the power to censor Hollywood productions, Mr. Mellett repeated.

Committee Appointed To Set Procedure

Following a meeting between Mr. Mellett and the east-west Conference of company executives on February 19th Hollywood heard that a "formula" for clearing scripts with the OWI had been agreed upon. Mr. Mellett returned to Washington and a committee, headed by Y. Frank Freeman, president of the Association of Motion Picture Producers, was appointed to draft a memorandum outlining procedure.

The current letter was the production of the committee's labors. It ignored Mr. Mellett's December 7th proposal that Nelson Poynter, OWI's Hollywood representative, or the Washington office, see all scripts. It dealt instead only with the scripts submitted, as had been the practice since long before the war, to the Army and Navy.

Letting OWI see them "too" was the subject of correspondence between Major General Alexander Surles, chief of Army public relations, and the studios shortly before the east-west conference, following a request to this effect from Mr. Mellett to the General. The Army reportedly approved the suggestion and so informed the studios. Some segments of the production branch of the industry, however, viewed the change as an invasion on the part of OWI.

Both Mr. Mellett, and his chief, Elmer Davis, denied emphatically at the time that there was any question of censorship involved. Mr. Mellett visited Hollywood in February and again on March 4th, to speak at the awards dinner of the Academy of Motion Picture Arts and Sciences. The Government, he said, have no intentions of entering the motion picture business or of censoring Hollywood.

Mr. Mellett said Wednesday that the committee's memorandum, when received, would be followed by further discussions between the OWI and the services.

Hollywood, meanwhile, was said to consider the committee's reply to Mr. Mellett far less definitive than the harmonious reports from meetings between OWI and producers had forecast. Speculation was considerable at midweek as to whether the matter would stand as is, or the OWI would insist on further, more comprehensive, pledges of consultation.

The soft spoken Mr. Mellett indicated that as far as OWI was concerned, the matter stood as was. Relations, he said, were harmonious, with most producers taking advantage of the Government's offer to advise on scripts.

Cite Memorandum to General Surles

The text of the producers' letter follows:

Dear Mr. Mellett,

Referring to the discussion which representatives of certain of the undersigned producers recently had with you concerning your memorandum of January 5, 1943, to Major General Alexander Surles, we would like to submit for your consideration and acceptance the following recommendation.

Your memorandum to General Surles described an arrangement you had made with the War Department for consultation and exchange of ideas between OWI and the War Department regarding motion pictures which are submitted to the War Department for its approval. This arrangement provides that the War Department withhold its judgment and approval until after submission to OWI of the scripts, etc., submitted to the War Department and after discussion and consultation by OWI with the War Department.

Producers Stress Voluntary Basis

In order to continue the relationship between OWI and the motion picture industry on a voluntary basis and to obtain full advantage of the advice of OWI, we suggest the following in lieu of the arrangement described in your memorandum to General Surles. The War Department and the producers shall continue to deal with each other exactly in the manner they did prior to the making of the arrangement described in your memorandum without the requirement of consulting and advising with OWI. The respective producers will simultaneously with, or prior to, their submission of title, story, outline, shooting script and completed film to the War Department make the same submissions to OWI.

If OWI wishes to make any recommendations or give advice concerning the title, script or picture in any instance, it will offer its recommendations and advice to the producer of the picture, which will receive and give consideration to the same. If consultation appears advisable, it will take place between OWI and the producer.

The effect of this arrangement will be to avoid any implication that OWI is directing or exercising directly or indirectly any powers of censorship, while affording OWI access to the same information as the War Department receives and at the same time it receives it, so that effective use may be made by the producers of the advisory facilities of OWI.

The undersigned producers will be pleased to proceed in the manner herein outlined with respect to pictures which they submit to the Navy Department for Navy approval.

The letter was signed by: Columbia, Samuel Goldwyn, Loew's, Inc., Paramount, Republic, RKO, 20th Century-Fox, Universal, Warners, Cagney Productions, The Chaplin Studios, Alexander Korda Productions, Sol Lesser, Mercury Productions, Vanguard Films, Inc., Walter Wanger, Alexander-Stern Productions, Angelus Pictures, Atlantis Pictures, Banner Pictures, Beaumont Pictures, Jed Buell, Capitol Productions, Chadwick Studio, Continental Productions, Edward Finney Productions;

Great Western Productions, Hollywood Pictures, Inc., K. B. Pictures, Max King, Landres Pictures, George Merrick, Monogram, Motion Picture Associates, Sigmund Neufeld Productions, North American Productions, Lindsley Parsons Productions, Producers Releaisng Corporation, Range Busters, Inc., Ted Richmond Productions, S. and N. Productions, Jack Schwarz Productions, Supreme Pictures, Robert Tansey Productions and Sydney Williams Productions.

Warners Acquire Three In Philadelphia Area

The Warner theatre circuit in Philadelphia, having purchased the center-city Aldine theatre and acquired a lease to operate the Shubert theatre as a film house for the first time, during the past week has acquired three neighborhood and territory houses which had been under lease to the circuit. Houses acquired include the Circle, Philadelphia; the Manor in Norwood, Pa., and the Stanley in Bridgeton, N. J. In addition, it is reported that the circuit is negotiating to lease or enter into a pooling arrangement for the center-city Arcadia theatre, second run house owned and operated by a group of independent exhibitors.

With the opening of the Shubert on April 1st as a film house and the reported arrangement for the Arcadia, the Warner circuit will have made up for the loss of its two continued run houses in downtown Philadelphia, the Karlton and Keith's, which have been purchased by William Goldman, independent circuit operator.

Warner Brothers has acquired the Teatro Central, 1,800-seat theatre in Lima, Peru. The company also has purchased a central business site in Sydney, Australia, for the construction of another house.

Purchases Coast Theatre

W. R. Foreman has purchased the Roxy theatre in Longview, Wash., from Val Quoidbach.





"CHEYENNE"

Swashbuckling lover, daring adventurer . . . A man with a price on his head . . . Wherever solid citizens of the West foregather, his trigger finger is as celebrated as his name is notorious!

Played by
GLENN FORD

"Cheyenne" *is another of the fabulous characters in*



THE DESPERADOES

IN TECHNICOLOR!

A COLUMBIA PICTURE

APPEAL AWARDS CENSURE COMPANIES, GIVE RUN

Board Finds Section VI Is Inadequate, but Acts on "Unreasonable" Terms

Distributors were ordered to grant "some runs" to the Lakeview theatre, New Orleans, and the Tracy theatre, Storm Lake, Iowa, in two decisions this week by the Appeal Board of the motion picture arbitration system.

Limitations of Section VI of the Consent Decree on the power of arbitrators were underlined by the board in both opinions. In each also the defendant distributors were censured for unfair discrimination against independent exhibitors.

The distributor has the right to grant exhibitors any run it elects, without interference or change by arbitration, the Board found. But it held that the terms and conditions were subject to close review under Section VI. On this basis both complainants were in effect awarded the relief sought by arbitration.

The offers of Paramount, RKO and Warners to the Lakeview theatre, New Orleans, were again considered by the appeal judges in the 58th opinion, dated March 11th. They acted on an appeal by the distributors from the findings of Philip E. James, arbitrator, that nothing less than first run would meet the conditions of Section VI as to a reasonable offer. The case had been remanded by the Appeal Board in decision No. 35 last August with instructions for the arbitrator to pass on the offer.

No power to order the defendants to grant first run to the Lakeview rather than the intervening Beacon theatre is granted by the Consent Decree, the board said. But, under the power to pass on the terms and conditions it held that any clearance in favor of the United Theatre circuit's Beacon over the older Lakeview theatre would be an unreasonable condition.

"That the complainant has received less than fair dealing at the hands of these distributors the Board does not question," they said, citing the findings of the earlier award.

Section VI limits the arbitrator, however, to an award directing the distributor to offer a run "to be designated by the distributor *and* upon terms and conditions which are not calculated to defeat the purposes of the section."

Run To Be Designated By Distributor

The run is to be designated by the distributor and "it is only the terms and conditions, fixed by the distributors as to such a run, which must be such as are not calculated to defeat the purpose of this section," they said.

All jurisdiction over run, except for the rare circumstances prescribed by Section X, is clearly reserved from both arbitrator and appeal tribunal, the board noted.

Under circumstances of competition in the New Orleans suburb between the Lakeview and the Beacon, the Appeal Board recommended a division of first product. But it reversed the arbitrators reasoning that the offer of second run to the Beacon violated Section VI. However, clearance of 60 days proposed by Warners and 30 days by RKO in favor of the Beacon over the Lakeview were termed excessive and unreasonable by the Board.

Costs were assessed against the distributors.

Holds Arbitrator Cannot Change Run

The Iowa decision, on the fourth Des Moines complaint, also held that arbitration is powerless under the decree to change the run offered by distributors. The defendant, Warners, was within its rights in electing to withdraw first run at Storm Lake from the Tracy theatre to give it to the Lake.

"Not only has a distributor the right under the decree to make an initial selection between two theatres as to which is to have the privilege of the prior run, but it may change such selection from time to time, as long as not prevented from doing so by any valid contract," the board's decision said.

Clyde H. Doolittle, arbitrator, found no unreasonable terms and conditions on which to base his award, the complainant having refused to consider second run, the board added. His decision ordering Warners to grant a run to the Tracy, which would in effect be first run, was upheld by the Appeal Board on different grounds, however.

Subsequent to the filing of the case on September 17, 1942, it found, the complainant acquired an interest in the Lake theatre. Thereupon he requested transfer of first run to the Tracy. Warners refused. The pictures were not wanted at the town's third theatre, the board found.

It appears, the board said, that the demand for some run on this basis has "not been complied with and that the defendant is willing to license its pictures only on a second run.

"This refusal to license pictures to the complainant on the first run, is under the circumstances equivalent to a refusal to license on any run whatsoever. As no other theatre desires the privilege of first run exhibition, the only possible run available to complainant under the circumstances would be the first run," the board wrote.

By refusing first run where there is no prior run the distributor is either withholding first run until it finds a buyer, or attaching to first run a condition that it be described and classified as second run. Either case would constitute an unreasonable condition, they held. A motion to dismiss because the Lake changed hands subsequent to the demand for arbitration was refused "in order to avoid delay, expense and further litigation."

Costs were divided between Warners and E. M. Tracy, the complainant.

Los Angeles

A new case, Los Angeles' 14th, was filed last week by Lewis and Company, operating the Los Feliz theatre, in suburban Los Angeles. Naming RKO, Warners and MGM it charged that the 49-day clearance of first run theatres is unreasonable. Maximums of 35 days at 35 cents admission and 21 days at a 40 cents admission were requested.

New Orleans

The Peacock theatre, operated at New Orleans by Anthony Demharter, filed the city's 10th case on Friday. A specific run demand it named Paramount, RKO, Warners and 20th Century-Fox. Mr. Demharter claimed that the Peacock's run of 60 days after downtown first run had been taken away in favor of the circuit status of the United Theatres circuit's Rivoli and Dreamland theatres and requested restoration.

Minneapolis

The sixth Minneapolis case, clearance action of Abraham and Louis Engler, operating the Royal and Hopkins in Hopkins, Minn., against MGM, Warners, RKO, and 20th-Century-Fox was withdrawn by the complainant.

Buffalo

Buffalo's 10th case, a withholding prints charge against RKO by the Webster theatre, was withdrawn by stipulation last week. The complaint, filed last November, asked $1,000 damage from the distributor for allegedly withholding a print of "Pride of the Yankees."

St. Louis

Louis Sosna, operating the Sosna theatre, Mexico, Mo., has re-appealed the eighth case, a remanded some run complaint in which Ethan A. H. Shepley, arbitrator, recently held that the runs offered complainant by Paramount, RKO and 20th Century-Fox were reasonable.

Boston

Paramount, Monday, appealed the same run award of the Welden theatre, St. Albans, Vt., in Boston's 15th case.

Kentucky Circuit Faces Lottery Indictment

An indictment charging the Malco-Memphis Theatres of Owensboro, Ky., with violating the state lottery law was reinstated by the Kentucky Court of Appeals last week after the Circuit Court had dismissed the charge brought by the state in 1941.

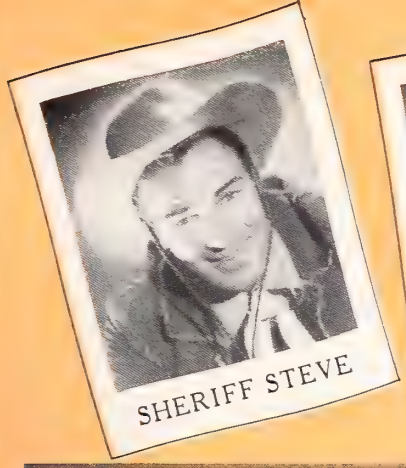
In that year, the company was accused of awarding an automobile as a prize. Counsel for the company said that under a 1938 statute, the law was not being violated as long as no assessment other than the admission price was charged for participation by patrons. Assistant Attorney General Jesse K. Lewis recalled that the Schine circuit in Kentucky had dropped operations of bank night after being threatened with the revocation of its license.

Allied Booking Combine In Illinois Now 48

The Allied Theatre Owners of Illinois have added six more theatres to the organization's booking combine bringing the total to 48, according to Edward Mager, head of the booking department. The new additions include the California, White Palace, Park Manor, States, Homan and Sun theatres.

Buys Monogram Product

The Gus Constan Circuit in Chicago has booked the entire Monogram 1942-43 product for three houses in Decatur, Ill., and one in Danville, Ill., it was announced this week.



SHERIFF STEVE



CHEYENNE



"THE COUNTESS"

Where she got her title no one knows, and wise men don't ask . . . A "pleasure queen," her gambling hall is the one bright spot . . . in a blood-and-thunder town . . .

Played by
CLAIRE TREVOR

"The Countess" *is another of the fabulous characters in*

THE DESPERADOES



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War Factory Use of Shows Increases

Designed to Lift Morale; Demand for Brief Skits Doubles in Year

Tabloid variety shows designed to entertain war workers, to increase production and to maintain good morale, have increased nearly 100 per cent since last year in war plants throughout the country, it was learned in New York this week. Motion pictures, principally music and comedy shorts, also are beginning to take their place on lunch-hour and recreation period programs, especially in plants where films are used extensively for training purposes and where equipment already has been established.

Entertainment for the "armed forces" at home has caught fire, spurred by the results achieved in war plants in England and by the example of the "test" show produced last year in the U. S. by the American Theatre War Wing Service, at the Todd shipyards in Brooklyn. Since then, the Theatre Wing has produced some 40 shows in nearly as many plants in the east and expects to expand its program shortly to the rest of the country. In addition, the organization set the pace for other plants in war industry areas to sponsor their own shows.

On the West Coast, large airplane manufacturing plants, including Douglas, Lockheed, North American and Vultee, and shipyards such as the California Shipbuilding Corporation, have been booking performer-troupes from regular theatrical agents weekly. According to reports, Douglas Aircraft Corporation has the biggest schedule of shows, running from noon to midnight and calling for about six performances daily.

A theatrical agency in Chicago has been supplying talent for daily shows at the Ford Willow Run plant in Detroit, it was learned this week, and it was said that the program was expected to be extended to other Ford factories in other areas.

Employees at Plants Form Own Groups

In some factories, plant workers themselves have formed troupes and are putting on skits and revues during lunch hours and recreation periods. Union officials report that the entertainment program in war plants has been particularly successful where labor-management war boards have been established. Some workers have instituted propaganda slants in their entertainment fare, such as the "mock trial" staged last week by employees of the Manufacturers Screw Products Company, Chicago, in which Adolf Hitler was the chief defendant during the trial, which aimed to bring out the evils of "absenteeism."

"Lunch Time Follies," instituted by the Theatre War Wing Service last June, already has gone into many of the large war plants in the east, including two factories of Sperry Gyroscope in New York; the Camden and Harrison plants in New Jersey of RCA Manufacturing Company; Gould-Eberhardt plant, N. J.; Revere Copper and Brass, Rome, N. Y.; Rustless Iron and Steel Corp., Baltimore; Curtiss-Wright plants in Caldwell and Clifton, N. J.; Maryland Drydock Company in Baltimore, and the Todd and Wheeler shipyards in New York.

According to Kermit Bloomgarten, general manager of "Lunch Time Follies" for the Wing, the shows run from 15 to 22 minutes each and are staged for three shifts daily. The organization books the "Follies" on a series basis, not less than three shows and preferably more. The plant management pays for over-all costs of production, including salary to actors, and the Wing pays the cost of transportation.

Specially written skits and music has been the objective of the Wing in producing the "Follies." The first show was written by George Kaufman and Moss Hart, with music by Harold Rome. Since then, Maxwell Anderson, Norman Korwin, Joey Fay, Earle Robinson, Zero Mostel and Curt Weill, among others, have prepared material for the shows. Subject matter is keyed primarily for pure entertainment, but some topical material also is used.

Reports Many Factories Want 16 mm. Films

An increasing demand for film programs in war plants was reported last week in Chicago by William F. Crouch, who has just completed a series of 12 musicals at the Minoco studios in New York for Soundies Distributing Company. He said that there is a big demand for 16 mm. Soundie machines from factories where films are shown between shifts and during rest periods. They also are used to round out programs for film training purposes.

Mr. Crouch said that other new pictures destined for war plants were being produced for the company by Arthur Leonard of L-O-L in New York and David Gould of Glamourettes in Los Angeles and that a new contract was being negotiated with Minoco in New York. He is now in charge of production in addition to his duties as promotion manager for Soundies.

Promotions Announced by Lichtman Circuit

R. G. Byars, formerly general supervisor for the Lichtman circuit in Washington, D. C., has been named public relations director, it was announced by H. Graham Barbee, Jr., general manager.

In other changes, Shep Allen has been appointed supervisor of the circuit and Sigmund Heard has been promoted from manager of the Broadway theatre to Washington city manager. George Miller will assist Mr. Heard in addition to his duties as manager of the Raphael. James Brooks and James Brown have been assigned management posts in the city, with Roland Clemons moving up to relief manager of the Booker T Theatre. Mrs. Emily Walker has been promoted from matron of the Lincoln to floor assistant.

Warners Add to Common Stock Holdings

A series of purchases by which Albert Warner increased his holdings of Warner Brothers common stock by 14,902 shares and Jack L. Warner acquired 11,840 shares, comprised the largest transactions of film corporation officials and directors in the securities of their companies in January, it was reported Wednesday by the Securities and Exchange Commission.

The commission disclosed also that the three Warners filed amended returns for December disclosing the receipt from a trust of 43,500 shares of common and 9,363 shares of preferred stock by Albert Warner, 52,000 shares of common and 9,539 shares of preferred by Harry M. Warner, and 6,900 shares of common and 4,801 shares of preferred by Jack L. Warner.

At the close of January, accordingly, Albert Warner held 199,650 shares of common and 22,247 of preferred; Harry M. Warner, 141,060 shares of common, and 19,423 of preferred, and Jack L. Warner, 186,600 shares of common and 15,185 of preferred.

The next largest transaction was the sale by the Chase National Bank of 10,000 shares of Twentieth Century-Fox common stock, leaving it with 197,858 shares.

Reports on Radio-Keith-Orpheum showed the purchase of 1,000 shares of common by Ned E. Depinet, RKO Radio Pictures president, representing his entire holdings; sale of 1,200 shares by Rockefeller Center, leaving it with 562,429 shares; acquisition of 100 shares of preferred by Leon Goldberg, through a joint account, and purchase of 50 shares by J. Miller Walker.

A delayed report for December filed for Trem Carr, director in Monogram Pictures, disclosed that his option for 22,823 shares of common expired without having been exercised.

Other late December reports showed that Matthew Fox, Universal Corporation director, received 3,000 common voting trust certificate warrants as compensation, giving him a total of 15,000; and S. Machnovitch, treasurer, acquired 200 shares of Universal Pictures common through Universal Corporation, which held 231,327 shares at the close of the year.

Commander Montgomery Is Convalescing

Lieutenant Commander Robert Montgomery, film actor recently promoted in naval rank, is convalescing from jungle fever at a South Pacific base after contracting the illness while on combat duty at Guadalcanal.

Commander Montgomery has been in many of the war's theatres, having served as an ambulance driver in France during the early days of the Nazi invasion, and having fought on British destroyers in the North Sea and submarines in the Mediterranean. He later participated in important engagements in the South Pacific and was stationed on the fleet's flagship during the last 18 days of the Jap invasion of Guadalcanal.

Spanish Version of UA Film Seen in Capital

A screening of the Spanish version of "The Moon and Sixpence" was held in Washington on Tuesday at the request of the Government when officials of the State Department and the Office of the Coordinator of Inter-American Affairs viewed the United Artists film.

Walter Gould, foreign manager of the company, explained the new technique which involves use of narration instead of lengthy subtitles, a practice which is expected to increase foreign audience patronage.



SHERIFF STEVE



CHEYENNE



THE COUNTESS



"ALLISON"

Her kind of a girl only America's old West could breed. Strong and unflinching, any man's equal on horseback, yet warm . . . excitingly feminine . . .

Played by
EVELYN KEYES

"Allison" *is another of the fabulous characters in*



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A COLUMBIA PICTURE

Launch Red Cross Drive April 1st

Benefit Show April 5th in New York Expected to Bring $300,000

The annual national Red Cross Drive in theatres, which this year will be from April 1st through the 7th, and which is expected to have 100 per cent support from the public and from showmen, also will feature the largest benefit show ever held in New York City, according to plans prepared last week.

The benefit will be at Madison Square Garden on April 5th, sponsored by the motion picture industry's War Activities Committee, the American Theatre Wing and the Hollywood Committee.

Entertainment will be supervised and arranged by Robert Weitman, managing director the Paramount theatre in New York, and Ed Sullivan, newspaper columnist. Seats will be from $2.20 to $27.50; boxes, up to $5,000. It is hoped that $300,000 may be collected.

At the meeting last week were, in addition to Mr. Sullivan and Mr. Weitman: Gus Eyssell, managing director of Radio City Music Hall; Bert Lytell, Marvin Schenck, James Sauter, Charles Miller, John Krimsky, Harry Levine, Bob Goldstein, Harry Romm, Alan Corelli, J. E. McInerney, Leon Leonidoff, Douglas Leigh, Ben Boyer, Jesse Kaye, Nat Karson, David Werblan, Lou Wolfson and John Hertz, Jr.

Among the motion picture personalities scheduled to appear are Constance Bennett, Madeleine Carroll, Jimmy Durante, Myrna Loy, Paul Muni, Allen Jenkins and Arthur Treacher.

The theatres' one-week collection for the Red Cross was termed of "vital importance to the success of the 1943" campaign of that organization by Norman H. Davis last week. Mr. Davis, chairman of the Red Cross, wrote to every chapter, and it was expected that there would be close cooperation between those chapters and local theatres. Being recruited now are volunteers from the Red Cross to help collect the money in the houses.

In New York Thursday morning, all branches of the film industry met at the Ziegfeld theatre, to discuss final plans. They heard Barney Balaban, chairman of the national theatres' drive, and other speakers from the Red Cross.

James L. Fieser, vice-president of the American Red Cross, said:

"Not only is the Red Cross appreciative of the collection to be held by the nation's theatres during the week of April 1st to 7th, but we consider it of vital importance to the success of our war fund drive."

There will be other meetings in other key cities, at which finishing touches to the theatres' campaign will be studied. In all, emphasis is being put on collections at every show. The WAC said this week, "it is estimated that the difference between half-hearted collections and a bang-up effort is at least $1,000,000 nationally. Comparable theatres will vary 500 per cent in results, depending on how thoroughly and conscientiously the collections are made."

The New York theatres' campaign to recruit blood donors, a "preliminary" to Red Cross War Fund week, netted an additional 1,145 patron donors during the week of March 1st, the WAC reported.

The houses involved were Loew's Paradise, Kings and Lexington, Skouras' Symphony, Fabian's Fox, and Randforce's Carlton.

WAC Announces Four April Shorts

Four new shorts will be released in April by the War Activities Committee distribution division. Two are of the "Victory Film" category, and two are from the "America Speaks" series.

"Food for Fighters" (OWI) will be released April 1st; "The Aldrich Family Gets Into the Scrap," April 8th; "Right of Way" (OWI), April 15th; "Plan for Destruction," April 22nd.

Monogram Sets Higher Budgets

Higher budget productions for the new season were approved at a meeting of Monogram franchise holders at the Drake Hotel, Chicago, Monday and Tuesday. The decision followed examination of the "Silver Skates" box office record, it was said.

W. Ray Johnston, president, declared, "We aim to seize this opportunity to capitalize on the success of our first outstanding effort."

Monogram will have 40 pictures in the new program, it was announced at the meeting, which also featured announcement by Mr. Johnston of new franchise agreements which will start with the new product and reduce distribution costs. Franchises have been extended five years, he said.

The 40 pictures announced will comprise 24 dramas and 16 Westerns. In the current season, there have been the same number of Westerns, and 32 dramas.

Belita, star of "Silver Skates," has been given a five year contract. Her next picture will be "Lady, Let's Dance." Eight of the Westerns will star Johnny Mack Brown.

A sales meeting was held Tuesday, under Samuel Broidy, vice-president in charge of distribution. Among those who attended, in addition to Mr. Broidy and Mr. Johnston, were: Norton Ritchey, export sales manager; Trem Carr, Mel Hulling, George West, Howard Stubbins, Sam Katzman, and Irving Mandel.

Buffalo Film Salesmen Get "C" Gas Books

Several Buffalo film salesmen have obtained "C" gasoline ration books, it was reported this week from that exchange area. Sydney Samson, branch manager of Twentieth Century-Fox, convinced the local ration board that salesmen were engaged in business contributing to the successful prosecution of the war, it was said.

USO Expanding Camp Shows Overseas

Hollywood stars figure prominently in the current expansion program of USO-Camp Shows for entertaining American armed forces overseas, it was announced this week by the organization at its New York headquarters. According to a spokesman, USO is "extending its overseas operations and is building up a 'pool' of top flight American variety talent in Europe which will be augmented from time to time by Hollywood stars who volunteer their services through the motion picture division of USO."

It is understood that since the visit last autumn of Abe Lastfogel, president of Camp Shows, to England, the organization and machinery of the unit in Britain has been reshaped and strengthened. William Dover, former Hollywood executive, who was appointed executive administrator of the European theatre of operations, has his headquarters in London. The setup now provides for creation of a talent pool of film, vaudeville and radio stars, some of whom already have returned from tours overseas.

Between 50 and 60 entertainers will be available constantly for entertaining American troops, according to present plans. The program has been expanded to create nine individual units of six artists each, covering all British territory on an 18-week routing, visiting all U. S. Army and Air Force stations and many British camps.

Mr. Lastfogel left New York last week for Hollywood, where he will remain for a six-week visit, to line up screen stars for the European talent pool.

Latest of the USO-Camp Show players from Hollywood to return to the U. S. is Martha Raye, who reported on her four-month tour overseas at a press interview in New York Monday. Miss Raye said her outstanding memory of the trip is "the morale of those fighting men. It's simply amazing," she said. "All they ask for is more letters and more entertainment."

As a volunteer entertainer, she performed for soldiers in Bermuda, North Ireland, England and North Africa. With Kay Francis, Carole Landis and Mitzi Mayfair, she traveled 50,000 miles by plane since last October and played more than 200 shows in addition to making about 225 informal appearances.

In England, a film industry sub-committee headed by Sam Eckman, managing director for MGM in Britain, is assisting the USO in handling stars, and distributor branches in the provinces also are cooperating, it is reported. Arrangements are expected to be made shortly with the British Broadcasting Corporation for broadcasts by the American entertainers, not only of the camp shows but of special programs for the entertainment of U. S. and British service men in England and for short-wave transmission to distant battle stations.

For more than a year, under USO auspices, Hollywood stars and radio personalities, including Bob Hope, Bing Crosby and Jack Benny, have been making short-wave broadcasts to overseas points where American armed forces are stationed. Through the USO unit in England, it is planned to expand this service over the BBC.

Named Drama Editor

Gerry Gaghen, manager of the Thomas A. LaBrum Agency, theatrical advertising agency in Philadelphia, has been named theatre and radio editor of the Philadelphia *Daily News*, succeeding Sidney Gathrid, resigned. Mr. Gaghen was previously assistant motion picture editor of the defunct Philadelphia *Evening Public Ledger*.


SHERIFF STEVE


CHEYENNE


THE COUNTESS


ALLISON



"UNCLE WILLIE"

He's been cheating every other man in town—*and* the gallows—for too long! ...Yet deep within him there remains enough manhood to respond to the love of his daughter . . .

Played by
EDGAR BUCHANAN

"Uncle Willie" *is another of the fabulous characters in*



THE DESPERADOES

IN TECHNICOLOR

A COLUMBIA PICTURE

Spyros Skouras In Cuba; May Buy Theatres

Acquisition by Twentieth Century-Fox of first run theatre outlets in Cuba was reported by a company spokesman in New York this week as a primary objective of Spyros Skouras, president of Twentieth Century-Fox, during his current visit to that country. Mr. Skouras left New York a week ago for Havana and was expected to confer with Irving Maas, acting head of the company's foreign department, who was in Cuba reportedly investigating the possibility of acquiring first run outlets there.

The company has not sold any product in Cuba since last September, due to differences between Twentieth Century-Fox and Havana exhibitors. Mr. Maas went to Havana, it was said, to survey at first hand both the sales terms differences and the advisability of acquiring theatres. He was said to have reported to Mr. Skouras when the latter arrived in Havana and a decision was expected shortly from Mr. Skouras concerning investment in first run houses.

At the home office, meanwhile, it was announced Monday that Cuban exhibitors were planning a testimonial dinner to Mr. Skouras this week. The company president, on a combined business and pleasure trip, presided at a meeting of branch employees there on Monday.

Schaefer Heads Fund Committee

George J. Schaefer, chairman of the War Activities Committee, has accepted the post of chairman of the Motion Picture Industry's Scholarship Fund at Yeshiva College for the fourth year. Established in 1939 by leaders in the film industry, the fund provides financial aid to needy students from this country and Europe.

In accepting the post, Mr. Schaefer said, "These young men asked for a chance to build their future . . . and we in the motion picture business cannot escape our responsibility to them. I am happy to thank all those who have so generously responded to our appeal in the past, and I am sure that the motion picture industry, conscious of its privilege and opportunity, will not fail us now."

On the committee are the following members: Mr. Schaefer, chairman; Leon Goldberg, RKO Radio, treasurer; Jacob Salzman, secretary; also, Barney Balaban, Arthur Israel and Leonard Goldenson, Paramount; Joseph Hazen and A. W. Schwalberg, Warners; Sol Lesser, United Artists; Joseph Moskowitz, 20th Century-Fox; Joseph Vogel and Irving Greenfield, Loew's; Gus Eyssell, Radio City Music Hall; Herman Robbins, National Screen; Samuel Rosen, Fabian Theatres; Charles Prutzman, Universal; Abe Schneider, Columbia; Mendel Silberberg, film counsel; George P. Skouras, Skouras Theatres.

Fels Leaves for Army

Robert Fels, member of the Warner Brothers' home office art staff, has received his notice of induction into the Army, and was expected to leave this week. On view at the Wildenstein galleries is his work in the exhibit, "This Is Our War."

Reade Second Lieutenant

Walter Reade, Jr., son of the circuit operator, has been commissioned a second lieutenant in the Signal Corps, and will be stationed at Astoria, L. I.

Stoltz, Quigley Award Winner, Named UA Exploitation Chief

Arnold Stoltz, Quigley Silver Grand Award winner for 1941, this week was appointed director of exploitation for United Artists by Paul N. Lazarus, Jr., advertising and publicity chief. Mr. Stoltz assumes his new duties on Monday of next week. For the past three and a half years, he has been manager of Warners' Avon theatre, Utica, N. Y. It was while in this post that he won the Quigley Award which brought him to national attention in exploitation.

He was born in New York City, November 4, 1903, and was educated at Washington University, St. Louis. After two years there, he became publicity secretary of the St. Louis Chamber of Commerce. From there he went to Los Angeles where he became manager of Warners' Mission theatre. It was while at the Mission that he started detailing his exploitation activities; in 1924, he broke into the *Exhibitors Herald* with a story of his exploitation of a Rin Tin Tin picture.

After a year or two in Los Angeles, Mr. Stoltz returned to St. Louis to complete his education. In 1928, he joined the Warner Circuit in Pittsburgh, working in the publicity department.

In 1932, Mr. Stoltz joined the Loew circuit in Baltimore, handling publicity for the circuit's theatres there. During this period he broadcast as a Hollywood commentator under the name of Solly Wood. His material was used in each of the towns where Loew's had theatres. In 1934, Mr. Stoltz was appointed manager of Warners' Earle theatre in Philadelphia, from which post he resigned two years later to become radio director and account executive for the Chappelow Advertising Agency, St. Louis.

In 1938, he was asked by I. M. Rappaport, then operating the Shubert theatre in Newark, N. J., to handle the house for the season. When the season closed he went to Atlantic City, N. J., where he handled publicity for the Steel Pier. At the close of that season, he was appointed manager of the Avon theatre in Utica, the post he has just left.



ARNOLD STOLTZ

It was while at the Avon that the excellence of his promotion work won the attention of the Quigley Awards Judges, who awarded him the Silver Plaque for his work during 1941.

In his new post, Mr. Stoltz succeeds James Gillespie, who resigned to join Columbia Pictures' exploitation department.

20th-Fox Holds New York Sales Conference

A two-day sales meeting was held last Thursday and Friday by executives and members of the sales staff of Twentieth Century-Fox at the Hotel Astor in New York. Thirty men attended.

The meeting was under the supervision of William J. Kupper, executive assistant to Tom J. Connors, vice-president in charge of sales, and Andrew W. Smith, Jr., eastern sales manager. Present were Martin Moskowitz, Clarence Hill, William J. Clark, Ray Moon, Jack Sichelman, Roger Ferri, Harry Mersay, Jack Bloom and Eugene McEvoy, all from the home office, and Arthur Abeles, New York branch manager with members of his staff, including Charles Goetz, Joseph J. Lee, Morris Sanders, George Blenderman, Joseph St. Clair, Abe Blumstein, Morris Kurtz, William Schutzer, Elliott McManus, Nathan Harris, Louis Jutler and Seymour Jonas.

Circuit Acquires Theatre

The J. Real Neth circuit acquired its seventh theatre by purchasing the Bexley theatre in Columbus.

Post-War Plans Outlined At Luncheon for Butler

Harold Butler, director general of the British Information Services in the United States, told a gathering of industry leaders in Hollywood last week that the post-war function of the screen, according to the British concept, is "to reconquer the minds of the people in the Axis-dominated countries." The occasion was a luncheon in his honor given at the Twentieth Century-Fox studio.

Mr. Butler pointed out that the psychological war must be won as well as the military "to win a peace worth having." He was introduced by Y. Frank Freeman, president of the Motion Picture Producers Association. William Goetz, executive of the Twentieth Century-Fox studio, was host. Among others who attended were Harry M. Warner, Walter Wanger, Alexander Korda, Joseph I. Breen, Fred W. Beetson and Mary McCall, Jr.

Named Altec Supervisor

A. D. Brooks has been appointed supervisor of the Philadelphia district for Altec Service, replacing D. A. Peterson, who was promoted to district manager.

ARGENTINE INDUSTRY FACES RAW STOCK SHORTAGE

See Some Studios Closing If More Film Cannot Be Obtained from U. S.

by NATALIO BRUSKI
in Buenos Aires

The serious problem of obtaining raw film stock in Argentina daily is becoming more acute. The shortage, it is feared, by some observers, will paralyze at least a part of the Argentine industry.

Nothing concrete is known of the accumulated stocks, and each producer carefully guards the secret of the quantities he has. Ostensibly, and bearing in mind, the selling of the pictures and the propaganda, each company tries to give the impression that it is in possession of the necessary quantity, or will be, in order to comply with the program duly published.

But the fact of the matter is that if the numerous negotiations which have been made and continue to be made with the United States Government do not have a favorable outcome very soon, many studios will be obliged to suspend the filming of their pictures, with the logical result of being forced to dismiss the bulk of their technical personnel, whose services will not be required until better days return.

It is perfectly well understood here that unexposed film constitutes an element which Uncle Sam at this moment needs for his own use, but there is an impression that the needs of local industry — proportionately very small—are such that with a little goodwill a great part of the problem could be solved.

The last of the entities to take the initiative for the purpose of getting the United States Government to take into account the needs of the local industry is the Academy of Cinematographic Arts and Sciences of Argentina, which at a general meeting decided to send a cable to Will H. Hays, president of the Motion Picture Producers and Distributors of America, explaining the drastic situation of the Argentine studios, and requesting his intervention with the authorities in Washington. The text of a note also was approved, to be sent by airmail, and signed by all the producing companies and entities connected with the industry and addressed to Mr. Hays.

Ask Aid of U. S. Interests In Buenos Aires

Plans were outlined for a big public meeting as the culminating point of the campaign, which would be developed along diverse lines. A document already has been drawn up and circularized among the members of the North American cinema companies in this country, in which the situation of the Argentine industry is outlined, and calling upon them, as representatives of the great cinema industry of the United States, to give their aid so that, in reciprocity for the liberality with which foreign productions always have been received in Argentina, the existing barriers in the United States which prevent the exportation of unexposed film may be removed.

The Academy of Cinematographic Arts and Sciences, centralizing this movement, has prepared a general manifesto, which will reach the national authorities, the North American authorities, the Argentine public, and the leaders of the United States cinema industry.

Next week, delegates of the Board of the Academy of Cinematograph Arts and Sciences will confer with the President of the Republic, Dr. Ramon S. Castillo, and with the Ambassador of the United States, Mr. Norman Armour, in order to expose, with full details, the serious situation in which the cinematograph industry finds itself.

CIAA SUPPORTS ARGENTINE PLEA

A request from Argentina for increased shipments of raw stock, supported by the Coordinator of Inter-American Affairs, was pending before the motion picture section of the War Production Board this week in Washington. CIAA officials said representations had been made to Harold B. Hopper, chief of the section, regarding the desirability of granting Argentina the supplies requested, the amount of which was not revealed.

The Rockefeller office assists South American countries to fill their needs in the United States as part of its work of coordinating Western Hemisphere relations. Argentina is the only American republic which has not joined the United Nations, but she is being given assistance in maintaining her economy as a means of counteracting Axis influence.

"Gaucho War" Ends 15-Week Run

The Associated Argentine Artists film, "The Gaucho War," has been withdrawn from the Ambassador cinema, after 15 consecutive weeks, a unique record for any Argentine or foreign film.

"Asi se Vive Mejor" ("One Lives Better Thus") is the name of the next picture that Luis Sandrini will make for E.F.A., under the direction of Bayon Herrera. Roberto Ratti and Raimundo Roxal are responsible for the story.

"Pasion Imposible" (Impossible Passion") is still in the laboratory at the moment. This picture of the E.F.A. studios will be released this year, with Hugo del Carril, Sabina Olmos and Alicia Barrie in the leading roles.

"Casi un Sueno" ("Almost a Dream") is nearly finished. This is a new romance of Maria Duval, based on the story of Enrique Amorim and Roman Gomez Masi. The production is in the hands of Carlos Gallart, and will figure in the E.F.A. program for 1943.

Julian Bautista is responsible for the music of "Cuando Florezca el Naranjo" ("When Oranges Bloom"), the San Miguel Studios picture, in which Angel Magaña and Maria Duval play together for the first time. The direction is by Alberto de Zavalia.

Argentine Studios Are Active

"Los Hombres Prefieren las Viudas" ("Men Prefer Widows"), is ready for exhibition. This is a comedy based on the story of Gregorio Martinez Sierra, and produced by the author. The leading roles are filled by Catalina Bárcena, Santiago Gomez Cou, Rosa Catá, Marciel Manent, Oscar Villa, Rosa Rosen and Alita Roman.

The filming of the interior scenes (the outside scenes are already finished) of the Pampa production, "Fuego en la Montaña" ("Fire on the Mountain") is now under way. The story is the cinema version of the novel of Arturo Lorusso, under the direction of Carlos Torres Rios. The principal roles are filled by Aida Alberti, Fioren Delbene, Maruja Gil Quesada, Rufino Córdoba and Pilar Gomez.

The Pampa Film studio has decided to include a version of the well-known novel by César Duayen, "Stella," among its productions this year.

PRC Sets Films Sales Policies

Producers Releasing Corporation ended its New York regional sales meeting last week, and announced that the sales policies and an advertising and exploitation campaign on the company's war film, "Corregidor," had been set.

Arthur Greenblatt, vice-president in charge of sales, reported that the RKO circuit had booked the picture nationally. Leo J. McCarthy, assistant general sales manager, reported the reactions of far west exhibitors on the increased budget policy of PRC.

It was announced that the March 20th meeting of the Chicago group was to be held at the Blackstone Hotel. O. Henry Briggs, president of PRC, Mr. Greenblatt, Mr. McCarthy, and John S. Young, president of Pathe Laboratories, were to attend. Representatives also were expected from Chicago, Dallas, Denver, Kansas City and other western cities.

At the New York conference, besides the home office staff, the following persons were present: Harry Goldman, Boston; Bernie Mills, Albany; Harry Gibbs, New Haven; Herbert Given, Philadelphia; Lieut. Commander Bert Kulick and Sidney Kulick, New York; Lewis Lefton, Pittsburgh; Ike Katz, Atlanta; Jack Berkson, Buffalo; George Gill, William Smith and B. Goldman, Washington; Harry Katz, Charlotte; Paul Maynard and Harry Allen, Ontario, and Gerald Chernoff, Quebec.

20th CENTUR

"ITS A CINCH FOR BIG MONEY!"

— Red Kann, Quigley Publications

"SUREFIRE BOXOFFICE FOR EXTENDED RUNS EVERYWHERE!"

—Variety

"SOCK DRAMATIC ENTERTAINMENT DESTINED FOR SOLID GROSSES!"

— Film Daily



PRE-SOLD

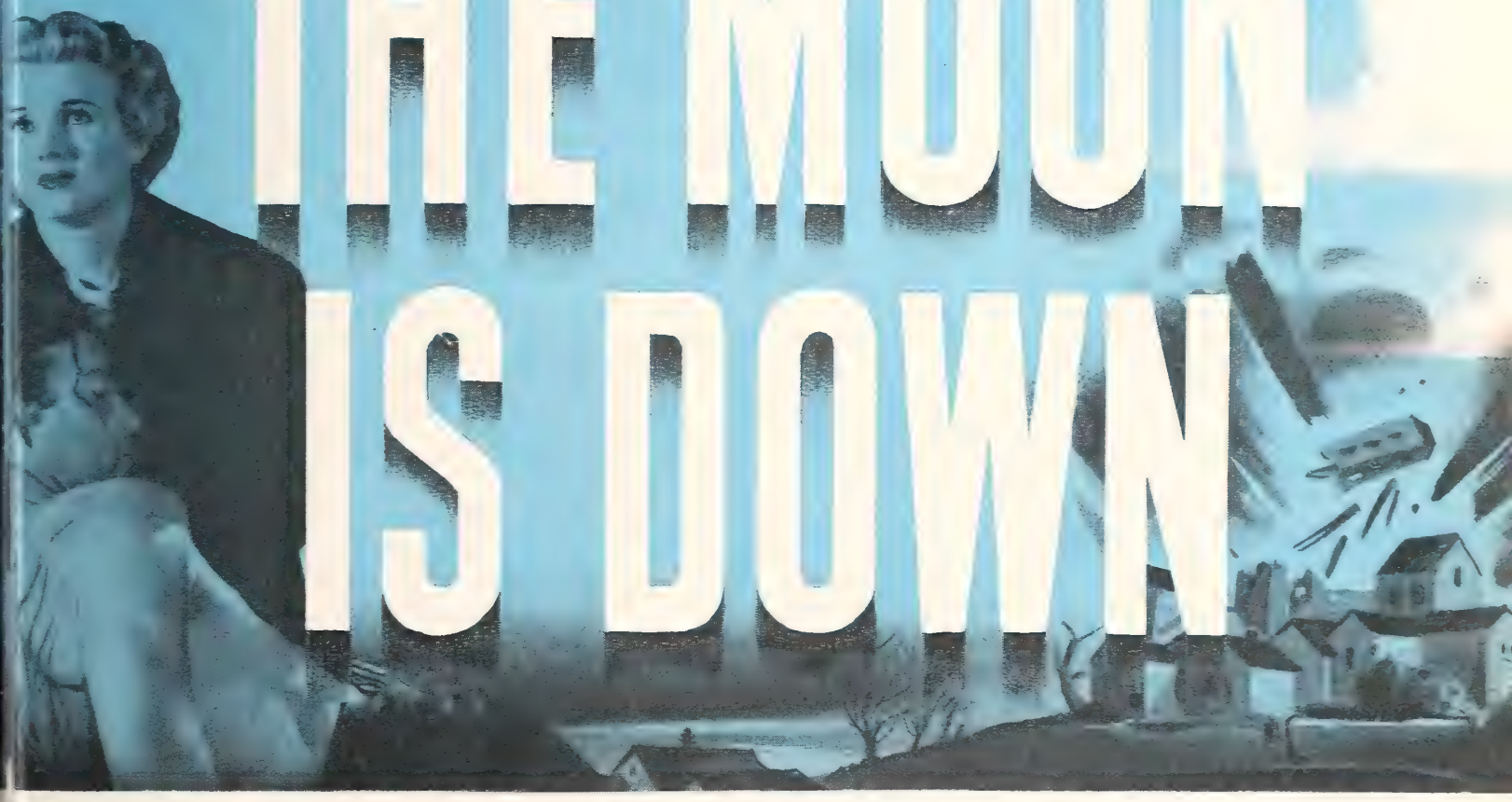
TO UNPRECEDENTED MILLIONS WHO READ IT IN READER'S DIGEST; AS A SERIAL IN SCORES OF KEY CITY NEWSPAPERS AND AS THE BIGGEST BEST-SELLING NOVEL IN RECENT YEARS.

Pledge now for RED CROSS WEEK—Apr. 1-7

-FOX HITS *AGAIN!*

John Steinbeck's

THE MOON IS DOWN



with

SIR CEDRIC HARDWICKE • HENRY TRAVERS • LEE J. COBB
DORRIS BOWDON • MARGARET WYCHERLY • WILLIAM POST, Jr.
PETER VAN EYCK • HENRY ROWLAND • E. J. BALLANTINE

Directed by IRVING PICHEL • Produced and Written for the Screen by NUNNALLY JOHNSON

4 Screen Comedians Get High Air Rating

Benny, Hope, Crosby and Skelton Named in CAB 1942 Popularity List

Four leading Hollywood comedians ranked among the first 10 popular radio programs which achieved high rating in 1942, according to a survey of program popularity for the year, conducted by the Cooperative Analysis of Broadcasting, Inc.

Jack Benny won third place; Bob Hope, who scored fifth place in the 1942 MOTION PICTURE HERALD-*Fame* poll of money making stars, was fourth; Bing Crosby, fifth, and Red Skelton, comparative "newcomer" in both radio and motion pictures, won seventh place. All four comedians appeared during 1942 in films which scored at the box office, attesting to their popularity both on the screen and on the air.

According to CAB, the first 20 "night time leader" programs for the year, listed in order of the size of their ratings, were: Chase and Sanborn; Fibber McGee and Molly, Jack Benny, Bob Hope-Pepsodent program; Bing Crosby-Kraft Music Hall; Lux Radio Theatre directed by Cecil B. DeMille; Red Skelton, Maxwell House Coffee Time, The Aldrich Family, Kay Kyser, Rudy Vallee, Fitch Bandwagon, Mr. District Attorney, Time to Smile-Eddie Cantor; Kate Smith Hour; One Man's Family, Hit Parade, Texaco Star Theatre—Fred Allen, Abie's Irish Rose and The Great Gildersleeve.

A sharp rise in the rating of war news and commentators' programs was noted by CAB during the year. Last November, at the time of the American landing in North Africa, an increase of 30 to 40 per cent in news programs was registered.

A 10.9 per cent rating for this type of broadcast, during the October, 1941-April, 1942 period, increased to 15.5 for the May-September, 1942 period. "Since the winter of 1939-40, when audience participation shows reached a high level of popularity, there had been little change in program types until 1942," it was said.

Last year brought "the definite emergence of the comedy drama. During the summer of 1942 not only the amount of time devoted to comedy plays increased, but the average rating for last summer climbed to 9.1 as against 6.9 for the previous summer." The second development recorded by CAB was the increase in news and commentator programs.

1942 Audience Greater Than Previous Year

"With a growth in audiences throughout the year, radio revealed itself as a powerful channel of information," the survey disclosed. "In World War I, radio telegraphy —the wireless—was only a means of communication. In the years between, radio grew to maturity as an advertising medium, as a source of entertainment and culture, and even a vehicle of education. But the demands of World War II have given radio the opportunity to show its ability to reach and speak to the people of the nation. Within the month between Pearl Harbor and January, 1942, radio demonstrated not only its great social force, but its vast audience potentials."

On the whole, the 1942 audiences of night-time network programs exceeded somewhat those of the previous year, the analysis disclosed. "Generally, the upswing from 1941 was more substantial in the latter half of the year." President Roosevelt's wartime talks received the greatest listening audience ratings during the period. Four Presidential talks measured by CAB between March 15 and December 1, 1941, averaged 31 per cent, while five addresses of 1942 were recorded at from 45.8 to 83 per cent and yielded an average of 61 per cent. Two of Prime Minister Winston Churchill's talks were rated by the organization during 1942. One, broadcast February 15th, was scored at 41 per cent of radio set-owners, while he was rated 27.4 on May 10th. Both were on Sunday afternoon.

Comparison, by program types, of ratings and amount of time on the air of night-time programs, for the periods, follows:

	Oct., 1941–April, 1942	May–September, 1942
Drama	31.4	30.2
Variety	22.6	18.1
Audience participation	14.5	17.5
Straight drama	12.7	9.5
Popular music	12.6	10.6
Commentators, news, talks	10.9	15.5
Comedy-drama	10.9	11.4
Melodrama	7.8	9.3

Organized in 1929, the Cooperative Analysis of Broadcasting is a non-profit enterprise directed by a board of governors nominated by the American Association of Advertising Agencies and the Association of National Advertisers. The purpose of the CAB is to determine by scientific research the value of radio listening and the size of program audiences. Cost of the agency is borne by the leading agencies, advertisers and the networks. Operating funds are collected by dues pro-rated in accordance with each member's interest in radio advertising.

Warner Shorts Bookings Up 15 Per Cent

Warner Brothers has reported a 15 per cent increase in bookings on short subjects for the first half of the current season, as compared to the same period last season. The company disclosed that the gradual trend away from double features was responsible for the increase. Government shorts were not included in computing the percentage.

Have Sons in Service

Sons of two Fabian Theatre Albany district executives have left for the Army. Charles Golding, son of Louis R. Golding, district manager, reported at Camp Upton last Tuesday, and Robert Shure, son of Fabian's division booker, Joseph J. Shure, has enlisted in the ski troops and has left for Camp Hale, Colo.

Theatres' Tax Strike Ended In Mexico

by LUIS BECERRA CELIS
in Mexico City

After a ten-day shutdown by the exhibitors against increased state taxes they called "ruinous" and a levy on tickets by the State Civil Defense Committee, and refusal by distributors to supply films because of a 10 per cent impost the state imposed, theatres of Morelos State, near here, have reopened. That resulted when a delegation representing exhibitors, producers and distributors, sent by the National Cinematographic Industry Chamber, interviewed Governor Jesus Castillo Lopez in Cuernavaca, the state capital, for more than three hours.

Governor Lopez ordered the increased taxes, the levy on tickets and the import duty on films cancelled. The theatres reopened immediately upon news of this ruling. The chamber lauded the Governor for his action and his "complete comprehension of the case."

Those who interviewed the Governor were Santiago Reachi, president of the Association of Producers and Distributors of Mexican Motion Pictures and head of Posa Films, S.A.; Juvenil Urbina, manager of CLASA Films, S.A., the producing company of CLASA studios here, the most important in Mexico, and Roberto Cervantes, legal representative of the exhibitors.

▽

The latest picture workers to organize are the writers and adapters. They have been constituted formally into Section No. 45 of the National Cinematographic Industry Workers Union and have elected Adolfo Fernandez Bustamante as their secretary general.

Section No. 45 has become aggressive. It has started a drive for a general pay raise for its members, asserting that they are the lowest paid of anybody in the business and that, in view of steadily mounting living costs in Mexico they must have more money to sustain them for more and better work. Nothing has been heard from the producers so far on this plea.

▽

Strained relations between Mexico and the Argentine with regard to their pictures are noted in this country. The Mexicans claim that while they allow Argentine films very generous facilities in the form of comparatively low import duties, the Argentine has not responded and has very high levies on Mexican products.

Argentine pictures, which until recently had enjoyed a good reception in Mexico, now are definitely getting the cold shoulder, so much so that these films on Mexican screens are few and far between and opinion along Film Row is that before very long not a single Argentine picture will be exhibited anywhere in Mexico. One of the big reasons for this is said to be public opinion.

Anti-totalitarian themes and treatment are becoming every day more and more apparent in Mexican pictures. The more intense anti-Axis spirit in Mexico is influencing this democratic republic's film industry.

▽

Progress of the school for children of its members and the sanatorium here for its sick members is announced by the National Cinematographic Industry Workers Union. Both institutions are free. The school accommodates 400 children and has 20 teachers. Its instruction includes music, languages and radio-telegraph.

The sanatorium treats an average of 700 patients a month. The union claims a membership of 7,000.

THE HOLLYWOOD SCENE

From HOLLYWOOD BUREAU

While the experts expound, the statisticians compute and the governmental agencies advise to the contrary, the studios continue to announce new and bigger war pictures for production. At least four of the major projects announced last week, all in addition to schedules previously declared, are of upper-bracket proportions. Yet neither the experts, the statisticians nor the governmental agencies have reason for embarrassment.

The experts, declaring that the public has had too many war pictures, have had reference to the kind of war pictures, for the most part minor product, which glutted the market in the first enthusiasm for dealing with the war on the screen.

The statisticians in their computations revealed the dip in production of war pictures which followed the glutting.

The governmental agencies advised against continuation of the B-grade war pictures in favor of A-grade war pictures and this advice is being taken.

Three of the week's announcements of A-grade war pictures were made by Metro-Goldwyn-Mayer, a company which had two "A" war pictures in nomination for the Academy of Motion Picture Arts and Sciences Award and won it with one of them.

"Nine Marines" is the title of one of the new projects, which the studio plans as the all-time high in all-star enterprises, with nine writers and nine directors handling the nine sections in which the film is to be made, and with all the stars on the MGM list included in the nine casts.

"Russia" Rolls

"Russia", the Metro-Goldwyn-Mayer picture moved forward on the studio schedule so that Robert Taylor could complete the principal role before entering upon his military duties, dominated the week, in which the completion of eight features and the start of two brought the production index down to 35. Susan Peters and Margaret O'Brien, the tot seen in "Journey for Margaret", are the other principals named to date.

Republic started "The Man from Thunder River", with Bill Elliott, George Hayes, Anne Jeffreys, John James and others.

The scene by title and status:

COMPLETED

Monogram
Wings Over the Pacific
Sarong Girl

RKO Radio
Leopard Man
Gildersleeve's Bad Day

Republic
Riders of the Rio Grande

20th Century-Fox
Stormy Weather

Universal
You Go to My Heart
You Can't Ration Love

STARTED

MGM
Russia

Republic
Man from Thunder River

SHOOTING

Columbia
Appointment in Berlin
Right Guy
Two Senoritas from Chicago
Somewhere in Sahara
Attack by Night

MGM
Man from Down Under
Guy Named Joe
Right About Face
Best Foot Forward
Girl Crazy
Madame Curie

Monogram
Wild Horse Stampede

Paramount
Hostages
Let's Face It
So Proudly We Hail
Lady in the Dark

Goldwyn
North Star

Republic
Prodigal's Mother
Swing Your Partner
False Faces

20th Century-Fox
Sweet Rosie O'Grady
Jitterbugs
Heaven Can Wait
Jane Eyre
Bomber's Moon

Universal
Never a Dull Moment
Phantom of the Opera
Corvettes In Action

Warners
Saratoga Trunk
You're in the Army

Picture Concerned with Fall of France

"A Thousand Shall Fall" is the other, a story about the fall of France, in which Pierre Aumont, who was there driving a tank, and is to be seen in "Assignment in Brittany," will star before returning to Europe to fight again with the Free French forces.

"Suzy-Q," which will be produced by Robert Z. Leonard and Orville O. Dull, is the story of a Flying Fortress of that nickname attached to the 19th Bombardment Group which accumulated an imposing array of decorations for achievement in battle.

The other "A" war picture announcement is from Warner Brothers. It sets forth that the cast of "Casablanca," with one exception, will be presented in "Passage to Marseilles," a story to be written by studio writers on the basis of an idea supplied by Jack L. Warner.

Donlevy Will Star In "America"

Brian Donlevy, in much demand since his memorable "Great McGinty" for Paramount, not to mention his "Wake Island" for the same studio, will play the role in MGM's "America," originally allocated to Spencer Tracy, working now in "A Guy Named Joe." "America" is a chronicle of the career of an immigrant who arrived in this country at the turn of the century and is planned as a treatment of the nation's industrial development from then to now.

Deanna Durbin, engaged now in production of "Hers to Hold," will proceed from that into "Christmas Holiday," the Somerset Maugham novel, which Universal has acquired for her use. . . . "Colonel Effingham's Raid," a Book-of-the-Month-Club selection, has been purchased by Twentieth Century-Fox as a vehicle for Monty Woolley, whose performance in "The Pied Piper" was regarded by many as a high spot of 1942. Lamar Trotti is to write and produce the picture.

Rosemary LaPlanche, who was the Miss America of 1941, has been given a term contract by RKO Radio and assigned a role in "The Petty Girl." . . . "Crocus Hill," a novel by Eleanore Griffin, has been added to the Harry Sherman backlog of story properties and is scheduled for filming as his first 1943-44 production for United Artists distribution. He'll call it "Nob Hill" instead.

Dennis O'Keefe has been given the lead in RKO Radio's "Queens of Burlesque," which Ray McCarey is to direct, and the studio has announced "The Amorous Ghost" and "The Screaming Skull" as additions to its arsenal of thrills from which came "The Cat People." . . . Margaret O'Brien, the six-year-old in "Journey for Margaret," working now in "Russia," is to be starred by MGM in "Lost Angel," a comedy about a child prodigy, which Robert Sisk will produce.

Warners Postpone "Night Shift"

Lloyd Bacon's resignation from Warner Brothers, after 17 years of directing for the studio and two days after he had been announced to direct "Night Shift," was followed by postponement of production of that picture and shift of the cast—Dennis Morgan, Ann Sheridan, Olivia DeHavilland, Jack Carson—to "The Animal Kingdom," which Benjamin Glazer will produce. . . . Evelyn Keyes, to be seen shortly in Columbia's "The Desperadoes," has been assigned the feminine lead in that studio's "Officers Candidate School."

"The Devil, George and Rosie," a fantasy by John Collier, is a Warner acquisition for Errol Flynn, Ann Sheridan and Humphrey Bogart, to be produced by Robert Buckner. . . . Republic has borrowed Brenda Joyce from Twentieth Century-Fox for the lead in "Thumbs Up," a musical. . . . "By Jupiter," the Rodgers-Hart Broadway show based on "The Warrior's Husband," a Twentieth Century-Fox property, is to be filmed by that company with Laurel and Hardy and Martha Raye.

Stars to Launch Mexico's Red Cross Drive

A group of Warner Brothers stars and featured players will join Bette Davis in Mexico City for the launching of the Red Cross Drive on Saturday. Among them will be Errol Flynn, Dennis Morgan, Julie Bishop, Eleanor Parker, Lynne Baggett and Dorothy Day.

A showing of "Yankee Doodle Dandy" will be held at the Palace of Fine Arts under the Government's auspices. For the opening session of the drive, Edgar Bergen will act as master of ceremonies.

Grace George Signed For Cagney Film

Cagney Productions have signed Grace George for a featured role in the forthcoming picture, "McLeod's Folly," which the company will produce for United Artists distribution.

The film will star James Cagney, and is the company's first venture in independent production. The story was written by Louis Bromfield.

MGM Designer in New York

Irene, executive designer for Metro-Goldwyn-Mayer, has arrived in New York to do research on costumes for "Quo Vadis," which is to go before the camera soon.

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Name Bands Invade First Run Houses

Trend on Increase Due to Film Shortage, Public's Willingness to Spend

An invasion of "swing" and "sweet" name bands into first run film theatres in key cities was forecast this week in New York by some leading talent booking agencies. It was indicated that the trend was on the increase, particularly in theatres situated in war industry areas, due to the product shortage brought about by raw film restrictions and other war factors affecting the motion picture industry and the fact that the public has more money to spend on entertainment.

Despite the scarcity of top-ranking performers, it was pointed out that circuit and independent first runs are looking to the popular orchestra to bolster their programs.

A 30 to 40 per cent increase of band bookings in first run houses last summer over the previous summer, as reported in MOTION PICTURE HERALD, August 1, 1942, indicated that the change in policy saved many theatres from closing during the summer months. A slight rise in orchestra engagements in midwestern and some New England cities was noted at that time.

In New York last week, the Capitol theatre, Broadway show window for MGM product, resumed the stage show policy terminated in 1935. Under the direction of Marvin Schenck, the first presentation features Bob Crosby and his orchestra, Mary Raye and Naldi, Borah Minnevitch and his "Rascals," and radio singer Joan Edwards.

Spokesmen for the William Morris Agency, General Amusement Corporation and other talent representatives estimate that nearly twice as many theatres launched stage shows this year as last year. Many of the houses booked name bands for middle-of-the-week days, Tuesday, Wednesday and Thursday. The majority, however, it was said, booked for Friday to Sunday weekends.

Among those theatres presenting stage shows this year are: Warfield, San Francisco; State, San Jose, Calif.; Orpheum, Oakland, Calif.; RKO Temple, Rochester; RKO Palace, Columbus; Maryland, Baltimore; and first runs in Seattle, Portland, Vancouver, B. C.; Detroit, Bridgeport, Waterbury and other war boom cities.

Draft and Camp Shows Depleting Ranks

According to booking agencies, a scarcity of good talent exists and organizations are hard-pressed to book engagements of top-ranking performers, many of whom have been drafted and others called upon by USO-Camp Shows.

Depletion in the ranks of orchestra men going into the Army also creates a constant problem of replacement, but in spite of these handicaps, agencies are managing to book the best available talent for the increasing numbers of film theatres which have adopted stage show-screen feature policy. Theatrical representatives are hopeful, meanwhile, that the product shortage will prompt a large-scale return of live talent in theatres. It has been noted, however, that the upsurge has centered for the present in cities which are heavily populated with war industry workers or those situated near large Army camps or Naval bases.

For the first time this season, the Brooklyn Strand recently presented a stage show Earl Carroll's Vanities.

In an effort to bolster spotty neighborhood business, the Fox Wisconsin Amusement Corporation is now offering five acts of vaudeville plus two features on weekends at its Garfield and Modjeska, deluxe neighborhood houses in Milwaukee. Admission prices have been increased for these shows to 44 and 60 cents on Saturdays, and 60 cents on Sundays.

Big name bands and tabloid musical revues are giving the RKO Palace in Cleveland the biggest season it has enjoyed in the last six years, according to Clem Pope, RKO division manager in northern Ohio. Booming business at this theatre, the only vaudeville house in the city, is attributed to the fact that war workers in airplane parts factories and steel plants are now earning enough to buy "luxury entertainment."

RKO Theatre Books Bands Into Spring

Recently Guy Lombardo and his orchestra were reported to have grossed $27,000 at the Palace, and last week Jan Savitt's band, with Beatrice Kay, radio star, were the feature attractions. Mr. Pope has booked six bands with two major stage revues for the theatre this spring. The forthcoming talent lineup for the Palace includes: Lew Walter's "Latin Quarter Revue"; Gene Krupa and his band; Earl Carroll's new "Vanities of 1943"; Count Basie; Connie Boswell, Xavier Cugat, Andrews Sisters, Cab Calloway, Johnny Long's band and Chico Marx's orchestra.

According to Jesse Kaye, Loew's circuit booker, the Capitol shows will be augmented from time to time with bookings of well known screen and radio personalities. The current feature presented with the show is "Stand By for Action," the MGM film starring Robert Taylor, Charles Laughton and Brian Donlevy.

Resumption of live talent or "in person" musical shows, as the Capitol management prefers to call them, places that theatre in direct competition with the Paramount, the Strand and Roxy, which also feature bands.

For more than a year the Capitol reportedly had been considering a change to the show-and-screen feature policy but not until last week was the move made.

Mr. Kaye remarked that stage shows will enable the Capitol to maintain longer holdovers and to guarantee extended playing time for MGM's backlog. The Capitol's switch to "live talent" booking has created a flurry among talent agencies such as the William Morris organization, General Amusement Corporation and other bookers, and the competition was seen in some quarters as raising prices for talent.

House Repeals Salary Limit

By a better than two-to-one vote, the House of Representatives last week adopted a plan offered by Representative Wesley E. Disney of Oklahoma to repeal President Roosevelt's salary-control order and permit high-salared executives and talent in the motion picture and other industries to receive the salaries they were getting at the outbreak of the war and permit increases in lower salaries to a maximum of $25,000 after taxes.

However, the Senate Finance Committee Tuesday discarded the Disney play, and began writing its own formula, which would prevent reduction in salaries of wages below the highest level reached between January 1 and September 15, 1942.

The final House vote came after seven hours of bitter debate, spread over two days, in the course of which the President alternately was criticized and defended for ignoring the sentiments of Congress, expressed last year in the refusal of both the House Ways and Means and Senate Finance Committees to accept his proposal for the control of income.

Indications were that the Senate would go along with the House on the question of salary control, although efforts were expected to be made to obtain a formula which would be more acceptable to the President. In disposing of the bill, the House turned down all efforts to substitute some such provision for the Disney plan.

If, as expected, the Senate concurs in the House legislation, the final decision will be up to President Roosevelt who, of course, can veto the bill. In view of the fact that the measure probably will not reach him until the Treasury has practically exhausted its present borrowing power and any delay may interfere with its April financing program, however. it is considered likely that the President will accept the Congressional edict.

Lipton Shifts Exploitation Setup at Columbia

A new exploitation alignment has been announced by David A. Lipton, advertising and publicity director of Columbia Pictures. James F. Gillespie, formerly with United Artists, has been put in charge of the southern field staff.

Ted Baldwin has been assigned to handle special assignments at the home office, George Fraser has been promoted to editorial assistant to Frank P. Rosenberg, head of exploitation, Jules V. Serkowich has been installed in Chicago's field staff office, and Sid Zins has taken over as regional field representative in the Cleveland area. Others promoted in the department were Lawrence R. Curtis and Robert Waldron.

MGM Acquires Film Rights To "The Pirates"

Metro-Goldwyn-Mayer has acquired the film production rights for the Broadway play, "The Pirate," now playing at the Martin Beck theatre in New York. Alfred Lunt and Lynn Fontanne are starred in the play, which was jointly produced by the Playwrights Company and the Theatre Guild.

It has been reported that "The Pirate" already has exceeded the receipts grossed by the last Lunt-Fontanne drama, "There Shall Be No Night." The play was written by S. N. Behrman.

Make Theatre Alterations

The Grandview theatre, Columbus suburban house, is being equipped with new projection machinery, and is being redecorated throughout.

February Box Office Champions



Michael Curtiz, director

CASABLANCA: Warner Brothers. Hal B. Wallis production. Directed by Michael Curtiz. Screenplay by Julius J. and Philip G. Epstein, and Howard Koch. From a play by Murray Burnett and Joan Alison. Cast: Humphrey Bogart, Ingrid Bergman, Paul Henreid, Claude Rains, Conrad Veidt. Release date, January 23, 1943.



John Farrow, director

COMMANDOS STRIKE AT DAWN: Columbia. Produced by Lester Cowan. Directed by John Farrow. Screenplay by Irwin Shaw. Story by C. S. Forrester. Musical score by Louis Gruenberg. Cast: Paul Muni, Anna Lee, Lilian Gish, Sir Cedric Hardwicke, Robert Coote, Ray Collins. Release date, January 7, 1943.



Noel Coward, producer-director

IN WHICH WE SERVE: United Artists - Two Cities Productions (England). Produced and directed by Noel Coward. Story prepared by Noel Coward. Cast: Noel Coward, Bernard Miles, John Mills, Celia Johnson, Kay Walsh, Joyce Carey, Derek Elphinstone, Robert Sansom, Philip Friend. Release date, February 12, 1943.



Irving Pichel, director

LIFE BEGINS AT 8:30: Twentieth Century-Fox. Produced and written for the screen by Nunnally Johnson. Directed by Irving Pichel. From a play by Emlyn Williams. Film editor, Fred Allen. Cast: Monty Woolley, Ida Lupino, Cornel Wilde, Sara Allgood, Melville Cooper, J. Edward Bromberg, William Demarest. Release date December 25, 1942.



Mervyn LeRoy, director

RANDOM HARVEST: Metro-Goldwyn-Mayer. Produced by Sidney Franklin. Directed by Mervyn LeRoy. Based on the novel by James Hilton. Screenplay by Claudine West, George Froeschel and Arthur Wimperis. Photography, Joseph Ruttenberg. Cast: Ronald Colman, Greer Garson, Philip Dorn, Susan Peters, Henry Travers, Reginald Owen. Special release.



George Marshall, director

STAR SPANGLED RHYTHM: Paramount. Associate producer, Joseph Sistrom. Directed by George Marshall. Original screenplay by Harry Tugend. Songs by Johnny Mercer and Harold Arlen. Cast: Bing Crosby, Ray Milland, Bob Hope, Victor Moore, Eddie Bracken, Betty Hutton, Veronica Lake. Release date, February 12, 1943.

in BRITISH STUDIOS

By AUBREY FLANAGAN, in London

Although it perhaps is somewhat early for prophecy or guesswork, it does not seem likely that the adjustment of the raw stock situation will have any appreciably bad effect upon the production side of the British industry. The general movement in the direction of economy probably will find some reflection in the production industry by reason of the tightening up of raw stock supplies, but it is not the opinion of the Board of Trade that economies which might be effected would have any considerable total repercussion.

Negative consumption of raw stock is, it is stated, not more than five per cent of the total. In the words of a Government spokesman, there is no reason to believe that the present level of British production will not be maintained. It would seem to be the intention of the Board of Trade to act in a protective capacity in regard to the industry.

That there is considerable waste of film stock in British studios is a fact at which there can be no blinking. Inordinately long films which could easily be compressed by competent production, repeated and extravagant retakes, excessive experimental and editorial footage, are all activities in which there would seem to be room for improvement.

British Producers Not Disturbed

Any reduction of screen time which may be achieved, of course, would have some effect upon British films as well as those from the United States, but at the moment British producers do not seem unduly nervous about the position. No decisions will be taken, however, without consultation with both the producers and the labor unions.

Meanwhile, something akin to a minor boom in British production, a boom within the necessary limits of available studio space, labor and materials, is on at the moment. Not only are nearly all available studio stages in operation and occupation just now, but it is believed that both Pinewood and Amalgamated may be either partially or completely released for production. The name of Two Cities is associated with the report.

Twin Cities' Schedule Very Imposing

Two Cities' program is so extensive and imposing that to materialize it, other than the studios now available or likely to be available would need to be used. Details of their plans for 1943 have already been reported in these columns. Currently in process are both "The Demi Paradise," the De Grunwald—Two Cities' production, in which Lawrence Olivier is starred, and "Flemish Farm," which has taken its team to location for flying sequences with the R. A. F.

Ready to start, in the immediate future will be "One Pair of Feet," Monica Dickens' whimsical but realistic study of wartime nursing and hospital work. Maurice Elvey, almost a veteran in studio experience, will direct, but Leslie Howard will be in charge of production. Miss Dickens, with Elizabeth Baron, has worked on the script. The Ministry of Health have given their approval of the production which, however, will have a different ending from that of the book.

Meanwhile it will not be long before work starts on the new Noel Coward subject, which David Lean, co-director of "In Which We Serve," will direct, "This Happy Breed." This is to be filmed in Technicolor. Nor does that end the tale of Two Cities' current activities.

A location unit recently sailed for South Africa, to take exterior footage for "Man of Two Worlds," which originally was announced under the title "The White Ants," and which with Thorold Dickenson directing, will be produced by John Sutro. The script is based on a story by Arnot Robertson, and will be written by Mr. Dickenson and Joyce Cary, author of "The African Witch."

Ealing Studios' product, hitherto released by United Artists, is likely in the very near future to be distributed by the revivified Associated British Film Distributors, of which D. E. Griffiths has been appointed general manager. It is likely that Ealing's favourite production baby at the moment is the Will Hay comedy, "My Learned Friend," in which Hay is directing himself, with the aid of Basil Dearden.

It is unlikely that another Ealing production, just completed, will net no less attention and no fewer plaudits. It is "Greek Testament," the Cavalcanti documentary of Greek heroism, and the role of the Hellenic people in the present war.

Originally planned as a short, the film developed to be so rich in material and inspiring in subject that producer Michael Balcon decided to make a full length feature, which now has been done. The story of "Greek Testament" is by Monja Danischewsky, previously and now once again press representative for the studios (he continues as a writer for the organization) —and a commentary was written and spoken by erstwhile Fleet Street editor Frank Owen. The Greek Navy collaborated.

Gaumont British-Gainsborough are another organization working at high pressure and bent on maintaining complete continuity of production. Still on the floor at Shepherds Bush is "Millions Like Us," the Launder-Gilliatt drama of wartime factory workers.

Soskin Supervising "Dear Octopus"

At Islington Paul Soskin is keeping his production eye on his own personal film, "Dear Octopus," in production charge of which, of course, is Maurice Ostrer. Now on the floor is another Tommy Handley comedy, sequel to "ITMA" and to be directed, like its predecessor, by Walter Forde.

The Launder-Gilliatt production—they wrote and are directing it together—is a serious story of ordinary people in Britain today, and they have been at great pains to obtain complete realism, and to ensure the human qualities of such a subject. Factory girls came to the Bush studio to play in the film, and the stars of the picture have been trained in the manipulation of munitions machines on the factory sets.

Mr. Soskin's comedy is of a different calibre, a social essay, in the accredited Soskin vein of "Two's Company" and "Quiet Wedding." Harold French, who directed "The Day Will Dawn," again directs for Mr. Soskin, and a West End cast includes Margaret Lockwood, Michael Wilding in the lead, and Nora Swinburne, Annie Esmond, Ann Stephens, Alistair Stewart, Celia Johnson, Athene Seyler, Antoinette Cellier, and Basil Radford.

Marcel Hellman is at work at Denham producing his "They Met in the Dark," in which James Mason and Joyce Howard are teamed under the direction of Karel Lamac, with Basil Sydney directing the dialogue. It is described by its sponsors as a romantic comedy thriller.

Safe in the assurance of studio space, RKO British producer Victor Hanbury has announced his intention of following "Escape to Danger," recently completed, with a third for his company. This will be made on the same scale and budget as its two predecessors.

Meanwhile at Welwyn shooting has begun on another thriller for Pathe release, an adaptation of Vernon Sylvaine's "Warn That Man." Gordon Harker and Raymond Lovell are leading players in the film, which is being directed by Laurence Huntington. Canvas of the plot takes in Nazi Germany, the high seas and wartime Britain.

TO STUDY BRITISH FILMS ABROAD

A committee of the British Producers Association in London was named last week to conduct a study of the distribution of British films abroad. At the suggestion of Michael Balcon the committee will undertake the survey and report back to the committee.

The producers at the same time decided to permit representatives of the press to attend future meetings of the organization.

BRITISH SCENARIO INSTITUTE SPONSORED BY RANK

Seeks to Develop Cultural Aspects of Screen for Post-War Years

by AUBREY FLANAGAN
in London

The intensive—as opposed to the extensive—growth of the British production industry in the face of war and the most difficult commercial and industrial circumstances, has been one of the wonders of the motion picture age in England.

The continuance of the process of development from puberty to lusty youth, as reflected in the prestige and profit achieved by such as "The Invaders," "One of Our Aircraft" and "In Which We Serve" in other fields than the merely domestic, is now manifest in the burgeoning of the purely cultural expressions of the medium.

This burgeoning has been nowhere more spectacularly paid tribute than in the formation recently of the Scenario Institute, a cultural nursery and breeding ground sponsored by the industry's Number One impresario and patron, J. Arthur Rank, and generally managed by that other decorative executive, Filippo del Giudice of Two Cities Films.

A late and presumably final draft of the constitution and purposes of the Scenario Institute, issued recently, makes it clear that the foundation stone has been laid for a cultural centre which it is hoped by its sponsors, will flourish with the active collaboration of the industry's authors, artistes, technicians, and all who have brought creative qualities to the maintenance and stimulus of the motion picture in Great Britain.

Although initially, and in its present embryonic form, the Scenario Institute aims to corner stories, writers and literary talent for the British industry, its potentials are of wider range and it is planned that ultimately, when the clouds of war have lifted and the purposes of battle have been replaced by the creative ends of peace it shall set out to attain even greater and more comprehensive cultural ends than its elder brother, the Hollywood Academy of Motion Picture Arts and Sciences.

Envision University Of Motion Picture

The Scenario Institute, it is proposed, will become a University of the Motion Picture, where the results and finalities of experience and the cultural sediment of past achievement shall be collected and collated, where the more constructive and critical intellects of the industry shall be banded together, whence ideas and ideals can be disseminated towards the ultimate good of the industry in general and no less of the peoples of the world. That, in brief, is the ideal towards which Mr. Rank and Mr. Del Giudice have set their faces, the purpose in the direction of which they seek to pilot the enterprise.

Already in more materialist circles the venture has been "panned" and a measurable amount of derision poured on it by the less visionary. Undaunted by the faint chorus of cynicism, the sponsors are promulgating and promoting their ideal into the sphere of practicality, launching the Institute, in their own words, "as a spontaneous combination of various intellects, something that may be the origin of a far greater movement."

Essentially, however, and in its present kindergarten state, the Scenario Institute seeks to gather together, for the primary benefit of the British industry, all the stories, writers, scenarists, etcetera, who might be translated or enticed into service to the British film. Although the accusation of monopoly is scouted, and the release of stories and plays to American interests not dismissed, the venture is essentially a Britain one, a national gesture which is in itself something of a challenge to American producers.

The Institute will set out to corner all the stories, novels and plays it can. Whether it will be able to bid for such subjects against the more wealthy corporations of Hollywood is a problem and one which, it would seem, has not been so far adequately provided with a solution by Mr. Rank and Mr. Del Giudice and their co-directors, John Davis and G. I. Woodham Smith, associated with the Rank interests.

Whether, too, other British producers not associated with Mr. Rank will associate themselves with the Scenario Institute is another unanswered question, although the finances behind Mr. Rank obviously provide the Institute with a powerful bargaining hand.

The objects of the Scenario Institute, set out in the latest memorandum, are to acquire the film rights of all those novels, stories and plays which seem worth while, to attract talent among the writers, stimulate new scenarists, open a social and executive centre, and even stimulate the raw material of film making—a stimulus the exact mechanism of which would seem a little obscure.

Corps of Readers To Be Formed

Equal financial competition will be offered other sources of investment in stories, finances will be provided, a library of film subjects will be formed which will be open to any reputable producer, British or American, who is considered capable of making a good job, of course, with Britishers given first option. Stories unsuitable for British production will be open to foreign offers.

Domestically, corps of full time readers will be created and outside readers enrolled. Nuclei of writers will be created for appropriate subjects. Research departments, libraries and an office staff will be available. A library of scenarios will be collected.

Stories acquired by the Institute will become its own property, but all anticipated fears of monopoly are emphatically dismissed by the sponsors, who insist that neither Two Cities nor any other company will have options or control, any more than any other British producing company.

By this attraction of the literary talent of the industry, and of outside talent by the creation and stimulus of writers within the Institute, by the concentration of ideas and subjects, the interchange of views and values, and collaboration between creative minds, with the paternal overlordship of industry interests, it is hoped that a stimulus will be given one reach of British film production which notoriously has been one of the weakest links in its chain of existence.

But, as already indicated, if the Institute flourishes, it will not stop at the mere craft of writing. An Academy Committee of leading screen personalities, writers of course, but no less directors, artistes, technicians and craftsmen is aimed at, and in this committee's deliberations and consultations the whole cultural range and progress of the industry will be considered and tended.

First purpose, for the present emergency, would be assisting the war effort. Post war problems would be dealt with. Later more humanitarian considerations would rule.

Greatest difficulties facing this idealistic venture are the heavy financial competition offered by Hollywood, a competition which not even the high-minded patriotism of British writers can dismiss, and the inherent sectionalism in the industry itself, where one group has seldom if ever been able to avoid suspicion of what the other group is doing.

The seeds have been sown, however. It remains to be seen whether the fertilizing process is going to be left exclusively to the sponsors. If it is, then it will be a dubious harvest.

BRITISH RAW STOCK ORDER DELAYED

The British Government's order, to be issued through the Board of Trade, for a 25 per cent reduction in raw stock consumption by the film industry this year as compared to last, is expected shortly. It was reported from London this week that delay was occasioned by the problems involved in setting up the necessary machinery. It has been indicated that the Board of Trade prefers that the industry adjust the matter of raw stock economies without interference from the British Government.

The Government has asked the formation of a six-man industry committee to oversee the raw stock conservation program, it is learned. The group also would serve as liaison with the Board of Trade.

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See Crescent Verdict Aiding U.S. Position

Justice Department Says Decision Backs Stand on Circuit Policy

The Government's position in pending anti-trust actions against the motion picture industry has been materially strengthened by the decision in the Crescent case at Nashville, Tenn., according to officials of the Department of Justice at Washington.

In the conviction of the Crescent circuit, its president, Tony Sudekum, and others, of conspiracy to violate the anti-trust laws, they found strong support for previous Government contentions that large circuits have fostered monopoly and limited competition. Although the major distributors were dismissed from the Crescent action, Government lawyers are said to believe that the ruling by Judge Davies implicitly condemns their part in the Crescent deals.

The case undoubtedly will serve as a precedent in the disposition of other Federal actions against distributors and circuits, according to attorneys. Among the important anti-trust cases still pending in the field are the Griffith action at Oklahoma City, and the Schine prosecution in Buffalo, New York. They were filed coincidentally with the New York action against the major distributors in 1938.

The New York case itself also is subject to revived action, at the option of the Government, it was hinted. On November 20th the three-year trial period agreed upon in the Consent Decree signed by MGM, Paramount, RKO, Warners and Twentieth Century-Fox comes to an end.

Disposition of the decree's trial provisions, including the motion picture arbitration system, the ban on block booking, requirements for trade shows and prohibitions against the conditioning of shorts on features is still a question.

Industry Attorneys Are Silent

Department of Justice officers are keeping quiet on the situation. It is known, however, that they have conducted an extensive survey of arbitration and other aspects of decree operation. Industry attorneys also preserve silence, asserting it is too soon to make any plans for November.

But in official quarters in Washington it was pointed out that the Nashville decision would strengthen materially the Government's case if the prosecution of the "Big Five" were renewed in November. This would be particularly true if Judge Davies' ruling were augmented by other field decisions.

The importance of the Nashville case would be increased, it was said, if no appeal were taken.

Action against the "Little Three," United Artists, Universal and Columbia, also might be renewed. The case lapsed when the Government were unable to bring it to trial before the expiration of the one-year period agreed upon in the Consent Decree. In June, 1942, provisions setting up mandatory special selling conditions for the "Big Five" lapsed, when the Government were unable to secure a conviction or decree establishing similar conditions for other distributors.

Studying Possibility of Appealing Case

Nashville sources reported meanwhile that the attorneys for Mr. Sudekum and the Crescent interests were studying appeal possibilities. It is unlikely that any action will be taken until Judge Davies files his final dissolution order.

New York film circles expressed doubt that either of the two other pending anti-trust actions could be decided before the time comes for action on the major New York case. The Schine case at Buffalo has been suspended until May, 1944, under a "truce" agreement entered last Spring. It would require a general stipulation to reopen it. It is unlikely that a court could be found to hear it before September.

Army Rejects Mickey Rooney

Mickey Rooney, MGM film star, for whom the company appealed to a Los Angeles draft board against a 1-A classification, has been rejected by the Army, and placed in Class 4-F, induction officers said Monday night.

It was understood he had high blood pressure and a heart flutter. Mr. Rooney was reported by the wire services Tuesday to have said he was "sorry" the Army rejected him. Earlier, he had expressed willingness to go if called.

MGM had appealed to the board on the ground that Mr. Rooney was an "essential" employee. It was the first time deferment for an actor had been requested.

National Decency Legion Classifies Nine Films

The National Legion of Decency reviewed nine films during the current week, classifying six as unobjectionable for general patronage, two as unobjectionable for adults, and one as objectionable in part. The listing follows:

Class A-1, Unobjectionable for General Patronage: "The Black Raven," "The Blocked Trail," "Border Patrol," "The Desperadoes," "The Ghost and the Guest," "Land of Hunted Men." Class A-2, Unobjectionable for Adults: "Taxi, Mister," "This Land Is Mine." Class B, Objectionable in Part: "Hello, Frisco, Hello."

Receipts Down Despite Connecticut Openings

The rescinding of the one-day closing law in Connecticut has not resulted in a proportional business pickup, theatres and other businesses in the state reporting very little increase since the ban was lifted.

The reason given was that the public had not outgrown the six-week habit of remaining away. It is expected, however, that normal receipts will again be equalled in the near future.

Republic Holding Sales Meetings

A series of regional sales meetings scheduled by Republic Pictures started Thursday with a session at the company's North Hollywood studios, continuing through the following day. On March 22nd and 23rd, similar sales conferences are scheduled for Chicago, with the New York meeting set for March 25th and 26th.

J. R. Grainger, president and general sales manager, is presiding over the meetings, at which are to be discussed advertising campaigns on the company's current musical, "Hit Parade of 1943." Promotional plans on the Roy Rogers Westerns also are to be outlined.

At the Hollywood conference, besides Mr. Grainger, were Francis Bateman, Western district sales manager; branch managers Ed Walton, Seattle; Gene Gerbase, Denver; J. H. Sheffield, Portland; Sid Weisbaum, San Francisco; A. J. Frey, Los Angeles; J. T. Sheffield, Seattle franchise-holder. The Chicago meeting will be held at the Drake Hotel, and H. J. Yates and M. J. Siegel, president of Republic Productions, who also were present at the coast, will attend, in addition to the company's four district sales managers, franchise holders and exchange men.

At the final meeting in New York, the company executives will also be present. Maxwell Gillis, eastern district sales manager will be on hand, and the exchange contingent will include branch managers Arthur Newman, Albany; M. E. Morey, Boston; Jack Bellman, Buffalo; Sam Seletsky, New Haven; Morris Epstein, New York; Joseph Engel, Philadelphia; and franchise holders J. H. Alexander and Sam Fineberg, Pittsburgh, and Jake Flax, Washington. The meeting will be held at the New York Athletic Club.

Britain Remits Frozen Fund

The British Government have refunded the first payments from an estimated $8,000,000 balance of frozen revenue held in that country to Universal and Twentieth Century-Fox, it was learned last week. Since last November, the British Treasury has been conducting an audit on the balances of each distributor. At that time, $42,000,000 was released to distributors, covering the period from the start of the war until August 29th.

The treasury specified, however, that revenues during the period from August 29 to October 24, 1942, would not be released pending an auditing of each company's accounts to determine the final amount of frozen balances of each distributor as of October 24th, the expiration date of the last exchange agreement. The first audits to be completed were those of Universal and 20th-Fox.

With the first payments going to these companies, it was reported that other distributors might expect payments by the end of the month.

SPG Publicizes Canteen

The Screen Publicists Guild of New York has announced that it has joined Local 109, Screen Office and Professional Employees Guild in the sponsorship of the Silver Screen Canteen, instituted by the latter group recently. The writers' group already has begun publicizing the project.

Resigns Booking Post

Donald Cox has resigned as head booker at the Twentieth Century-Fox branch in Indianapolis. His successor has not been named as yet.

ROY ROGERS

KING OF THE COWBOYS

and

SMILEY BURNETTE

★

Bringing you more thundering thrills and adventure than you've ever seen on any screen!



IDAHO

with **BOB NOLAN** and the **SONS** of the **PIONEERS**

VIRGINIA GREY

HARRY J. SHANNON · ONA MUNSON

DICK PURCELL and **THE ROBERT MITCHELL BOYCHOIR**

JOSEPH KANE — Director

Original Screen Play by Roy Chanslor and Olive Cooper

★

A REPUBLIC PICTURE

BUY U. S. WAR SAVINGS BONDS

Spain, Sweden Industry Gain Cited by Griffis

The Spanish and Swedish film industries are growing under the impetus of isolation and consequent nationalism, and will rival or exceed our own in supplying the theatres of those countries, in the belief of Stanton Griffis, chairman of Paramount's executive committee.

Mr. Griffis returned to New York last week after six months in Europe surveying the newsreel and general film situation in the interest of his company. He visited England, Sweden, Spain, Portugal and Finland.

Of the latter, he remarked that although this country is not at war with Finland, our newsreels are barred, and our features stringently censored. German films hold the screen there.

In Spain, the situation, while not as bad, is similar. The Government newsreel favors the Axis. Allied victories are minimized. The German Ufa newsreel has a great advantage in Sweden, Mr. Griffis reported. It is "fresh" because it is only six hours by air travel from Berlin.

Swedish features, at from $100,000 to $125,000 each, are reaping as much from the country as American films, and also are popular in Germany, Norway and Finland, he said. The Swedes, however, generally do not like German features, Mr. Griffis added.

Of Spain, he observed that American features, however old, draw remarkably. But the Spanish film industry, to which he previously called attention, produced 43 features last year, and, Mr. Griffis noted, the pictures are "good." The technicians in the studios are among Euman features, Mr. Griffis added.

He also commented that Germany supplies Spain with much raw stock, and thought that this country should devise a similar system.

In Portugal, Mr. Griffis found the public disliked German features. The Nazis, he said, were forced to open a theatre—which soon closed because it could draw no patrons, even after the distribution of thousands of passes. American and British newsreels have in Portugal a favorable audience, he added.

In all countries he visited he found theatres doing "tremendous" business, and the factors were the same as here, he said. A wartime public, seeking "escape," finds the motion picture house the amusement staple.

Two Girls from Midwest Signed by Paramount

Noel Neill, Minneapolis, and Julie Gibson, Lewistown, Idaho, have been given Paramount contracts following their performances in the company's film, "Let's Face It." They both will appear in the next Aldrich picture, "Henry Aldrich Haunts a House." Miss Neill is the daughter of a newspaper man, and Miss Gibson formerly was a vocalist with a popular orchestra.

Sears, Lazarus to Coast

Gradwell L. Sears, vice-president in charge of domestic distribution for United Artists, and Paul N. Lazarus, Jr., director of advertising and publicity, are expected to arrive in Hollywood shortly to see the Sol Lesser-UA production "Stage Door Canteen," in order to shape merchandising plans.

Miss Holzer Joins WAVES

Margaret Holzer, of the RKO Radio home office department, has joined the WAVES, and will receive her basic training at Bloomington, Ind. She is the third member of her family to enter the service. Her brother and father already having joined the armed forces.



By Staff Photographer

STANTON GRIFFIS

Texas Theatre Owners Meet

The annual meeting of the Texas Theatre Owners was held in Houston recently, 82 exhibitors in the state attending the one-day convention. R. J. O'Donnell, general manager of the Interstate Circuit, was the principal speaker. The meeting was presided over by Henry J. Reeve, president of the group.

Mr. O'Donnell, who recently was elected chief barker of the National Variety Clubs, spoke on "The Motion Picture and Its Leadership and Service to the Community." In charge of arrangements was Mitchell Lewis, Houston director of the Texas Theatre Owners.

In opening the meeting, Mr. Reeve reviewed the organization's objectives, emphasizing its part in the war activities program in which, he said, every exhibitor had cooperated when called upon to participate. Exhibitors from every part of the state attended, including Karl Hoblitzelle, president of the Interstate Circuit.

Among others present were: H. B. Robb, Don Douglas and W. A. Stuckert of Robb and Rowley Theatres; Clifford C. Porter, Irving Cohn, Fred Minton, Edna Earl Duke and L. C. Kyburg, Jefferson Amusement Company; A. D. Deason, Al Irwin, B. M. Hay, Ellis Ford and John C. Smith, Interstate Theatres; representatives of film exchanges and other amusement companies of Dallas; F. W. Allen, National Screen Service, and many independent exhibitors of the state.

President Receives Fund Pledge from RKO Film

A delegation of Hollywood stars who appeared in the RKO film, "Forever and a Day," visited Washington Tuesday, where Sir Cedric Hardwicke, representing the group, presented President Roosevelt with a pledge for the receipts from the film for the Infantile Paralysis Fund.

Among those who made the trip were Brian Aherne, Roland Young, C. Aubrey Smith, Basil O'Connor, president of the National Paralysis Foundation; N. Peter Rathvon, president of RKO, and S. Barret McCormick, advertising and publicity director of RKO Radio.

Morphet Head Booker

John Morphet has been appointed head booker of the Universal branch in Des Moines, replacing William Dippert, who is expected to leave for the Army shortly.

RKO Releases MOI Short to Paramount

A more equitable working arrangement between American major film companies which agreed last year to distribute British Ministry of Information features and shorts in the U. S., was indicated this week with the report from the film division of the British Information Services in New York, that "Letter from Ulster," MOI short, will be released here by Paramount. The release date is May 14th.

Originally, the short was announced for distribution by RKO, which drew it in the rota system established last autumn among the eight major distributors and the MOI. It was understood, however, that since Paramount released the picture in England and had been interested in showing it here, RKO agreed to turn it over to that company for release. RKO has the feature "Coastal Command," which it drew for distribution.

A similar switch occurred a few weeks ago between Columbia and Paramount. The former company was interested in distributing the MOI short, "Merchant Seamen," which Paramount drew in the rota. The latter turned the film back to Columbia, however, and since Paramount was left with no MOI picture to release, it was decided that in order to equalize distribution of MOI product among the eight major companies, that RKO, which already drew a feature, turn "Letter from Ulster" back to Paramount.

Thus far, all but two companies have drawn MOI subjects from the rota. In addition to the aforementioned pictures, Universal has "Next of Kin," feature; Warner Bros., "We Sail at Midnight," short; and Twentieth Century-Fox, "Desert Victory," feature. MGM and United Artists probably will handle the next feature or short produced by MOI, for distribution in the U. S.

Universal Drops Appeal To MPPDA on "Kin"

The original ruling of the board of directors of the Motion Picture Producers and Distributors Association in regard to the deletion of profanity from the British film, "In Which We Serve," to be distributed by Universal, has not been amended. Universal withdrew its appeal last Friday, the day of the board meeting, when the company learned that the Production Code Administration's decision in the "Next of Kin" matter, in which the words "hell" and "damn" were deleted, would apply to other war films as well.

Universal's action, it was reported, constituted only a test case, and upon finding that the PCA's ruling on profanity would not be relaxed, the company dropped the appeal. The release of the film has been set for May 7th.

20th-Fox Reports 809 Employes in Service

The total number of Twentieth Century-Fox employees serving with the armed forces is 809, according to home office records. Of this number, 306 are said to be overseas. Three more employees are leaving for various branches of the service, Arthur Tipaldi joining the Marines, George Kassimatis entering the Army, and Frances Dausch enlisting in the SPARS.

Joins KQW Program Staff

Zizz Black, associated for more than 20 years with the Publix Theatres' Fanchon & Marco stage shows, has joined the program staff of KQW, the CBS station in San Francisco.

STAR SPANGLED RHYTHM



As the fame of this terrific attraction spreads to every corner of the land, hanging up new long-run records from New York to Los Angeles, and piling up phenomenal grosses that stamp it irrevocably and finally as one of the great money-makers of all time, we

DISSOLVE TO:

CLOSE SHOT--IN TECHNICOLOR

of another musical sensation with all the class, pace and showmanship that Paramount, and only Paramount, gives you—blazing with color, laughs and rhythm—topped by five great stars including the favorites of "Fleet's In"—and advertised in full color in the country's greatest mass media!

Happy Go Lucky





The Next Great PARAMOUNT Musical—In Technicolor

Advertised In Color To All 35,000,000 Income Tax-Payers

RCA Plan Based On Deliveries After War

Exhibitors may arrange now to purchase sound and other equipment under a new RCA plan, called the "Purchase Priority Plan," with the equipment to be delivered after the war.

The plan provides, first, a preferred position for a theatre owner on the "priority purchase" list; and second, a method of building up an interest-bearing cash reserve for the theatre owner to apply against his post-war purchases.

Explaining the plan, Homer B. Snook, manager of the Theatre Equipment Division of RCA Victor, said Monday:

"When the war ends, hundreds—perhaps thousands—of exhibitors will need new equipment. Also, population shifts have caused demands for many new theatres—and therefore much new equipment. All this adds up to a big initial post-war demand, one which may exceed the supply for as long as two years. The RCA Purchase-Priority Plan enables a theatre owner to earmark equipment for his post-war needs and at the same time build up an interest bearing reserve to help pay for it."

Mr. Snook added that under the plan a theatre owner determines the approximate cost of RCA sound and other equipment he will need when peacetime manufacture and deliveries are resumed. He then mails to RCA Victor, at Camden, N. J., an application for a "purchase priority agreement." The owner's temporary place on the priority list will be determined by the time and date on the postmark of the envelope bearing the application. RCA will supervise the order of priority and certify to its corrections and send the exhibitor copies of an agreement which he must sign and return.

The theatre owner is required to return the signed "purchase priority agreement," with a down payment check, agreeing in the contract to make weekly or monthly deposits until a total of at least 20 per cent of the estimated purchase price is on deposit with the company. RCA will pay interest on these deposits.

The exhibitor also may elect to secure the agreement with a single cash payment, in which case only 10 per cent of the estimated purchase price will be required.

If the signed agreement is mailed to RCA within 30 days after receipt of the original application, the theatre's temporary position on the delivery priority list becomes permanent. Otherwise the position will be determined by the new postmark date upon which the signed agreement is received.

When the company is able to resume normal manufacture and deliveries, the theatre operator may convert his "priority purchase agreement" into a standard form of order or contract at prices and terms then in effect, and apply his deposit and interest as a down payment. The time allowed to negotiate such a conversion will be announced by RCA Victor and will be based largely upon its production outlook at the time.

Mr. Snook pointed out that interest will be paid on all deposits if the contract is effective for six months or more. Either the company or the theatre owner may cancel the agreement at any time, but in either event the interest will be paid.

The plan is outlined to exhibitors in a booklet sent out by RCA Victor to reach all of them simultaneously on Wednesday.

Zern Joins Warners

Ed Zern, formerly with N. W. Ayer and Sons, has joined the advertising department of Warner Brothers, and will assist Gilbert Golden, it was announced this week by Mort Blumenstock, director of advertising and publicity in the east.

SHORT PRODUCT PLAYING BROADWAY

Week of March 15th

ASTOR
Sufferin' Cats ..... MGM
Farmer at War ..... Victory Film
Feature: The Human Comedy. MGM

CRITERION
Farmer at War ..... Victory Film
Boogie Woogie Sioux ..... Universal
Mother of Presidents ..... Universal
Feature: It Ain't Hay ..... Universal

GLOBE
Invasion of North Africa ... United Artists
Borrah Minnevitch and His Harmonica School ..... Vitaphone
Basketeers ..... RKO
Feature: Saludos Amigos ... RKO

HOLLYWOOD
Tortoise Wins by a Hare ... Vitaphone
Women in Sports ..... Vitaphone
Farmer at War ..... Victory Film
Feature: Air Force ..... Warner Bros.

MUSIC HALL
The New Canada ..... 20th Cent.-Fox
Farmer at War ..... Victory Film
Feature: They Got Me Covered. MGM

PARAMOUNT
Unusual Occupations, No. 1. Paramount
Speaking of Animals and Their Families ..... Paramount
Me Musical Nephews ..... Paramount
Farmer at War ..... Victory Film
Feature: Hitler's Children ... RKO

RIALTO
Superman in Showdown .... Paramount
Farmer at War ..... Victory Film
Feature: Frankenstein Meets the Wolf Man ..... Universal

RIVOLI
The Sleepwalker ..... RKO-Disney
Farmer at War ..... Victory Film
Feature: Forever and a Day .. RKO

ROXY
Farmer at War ..... Victory Film
Feature: The Young Mr. Pitt . 20th Cent.-Fox

STRAND
To Duck or Not to Duck .... Vitaphone
King of the Archers ..... Vitaphone
Fighting Engineers ..... Vitaphone
Farmer at War ..... Victory Film
Feature: The Hard Way ..... Warner Bros.

Berg Joins United Artists as Trade Press Contact

The appointment of Herb Berg as trade press contact on the publicity staff of United Artists was announced on Monday by Paul N. Lazarus, Jr., director of advertising and publicity for the company.

Mr. Berg served in a like capacity on the Paramount publicity staff, resigning last Friday. He previously had been with United Artists in 1935, and also held positions on the staffs of trade publications.

Tax to Aid Symphony

The Indiana General Assembly has passed and Governor Henry F. Schricker has signed a bill clearing the way for Indianapolis to help support the Indianapolis Symphony Orchestra through taxation. The new law permits the Indianapolis civil city and school city each to levy a tax of ½ cent to provide funds for the orchestra, but a limit of $50,000 a year from the tax source was established.

Independent Studios Study SWG Demand

Independent producers in Hollywood this week were studying a demand by the Screen Writers Guild that they pay the same salaries and offer the same conditions as major studios. Compliance, producers said, would raise their costs sharply. Novice writers' scales at major studios start at $125 per week. I. E. Chadwick, president of the Independent Motion Picture Producers Association, said last week the SWG demands would not be met.

Meanwhile, a Federal conciliator has under consideration the argument between independent Western producers and their "cowboy" actors, who want a daily pay increase. The producers already have agreed to put the difference between the salaries now paid and those demanded in escrow.

In New York, the dispute between the Laboratory Technicians Union, and the Pathe Laboratories, also may go to a Federal mediator. The two parties have disputed money provisions in a new contract which was to take effect last week.

The International Alliance of the Theatrical Stage Employees New York exchange clerical workers' union, F-51, last week elected, as trustees, Agnes McLaughlin, Richard Mayer, Angelina Mazzei; as executives, Gertrude Thorman, Jean Joel, Jean Slade, Richard Magan, Harry Tissot, Phil Horowitz, Harry Hummell and Archie Berish.

Philip Trainer, a Chester, Pa., projectionist, has lost his court fight to force the projectionists' local, 516, to restore his voting rights. Judge George A. Welsh on March 10th dismissed his suit in the U. S. district court in Philadelphia. Mr. Trainer claimed he was deprived of his "right of free speech" in union affairs, although he paid penalties totaling $202 after having been expelled.

Hear Appeal on Browne Payment Action

Arguments on an appeal of the decision of New York supreme court Justice Carroll G. Walter, who dismissed a minority stockholders' suit last June to recover $100,000 paid to George E. Browne and William Bioff, former heads of the IATSE, by Paramount Pictures, Inc., were heard in the appellate division of the supreme court last week. The court reserved decision.

In their action last June, the stockholders had charged the film executives with exceeding their executive powers, by paying bribes with the corporation's funds and sought to compel them to return the $100,000 to the treasury of Paramount Pictures, Inc.

Army Show A Hit

"Sound Off," all-Army show produced at Fort Lewis, Washington, with a cast of 100 Army entertainers, played to sellout houses in Seattle for three weekends, and soon will begin a tour of the larger cities of the state for regular Saturday and Sunday showings. The Seattle performances at the Metropolitan and Moore theatres were priced at $2.50 top for each of the four weekly performances, with receipts to the Army Relief Fund.

Youngstein in Studio Post

Max Youngstein, executive assistant to Hal Horne, advertising and publicity director of Twentieth Century-Fox, has left for the company's coast studios where he will become business manager of the eastern publicity department's exploitation division headed by Richard Condon.

'Moon Is Down' Opening Held In Canada

Special previews and premieres of important features scheduled for forthcoming release were held during the past week by several companies. In Toronto, Canada, at Little Norway, Twentieth Century-Fox arranged a special press showing of "The Moon Is Down." Many Norwegians who escaped from their Nazi-held homeland and are now in the Canadian Air Force, attended the showing of the John Steinbeck film. Colonel Reistad, Commandant of Little Norway, air force base, was host at the preview and guests of honor were Sir Cedric and Lady Hardwicke. Sir Cedric has an important role in the picture.

The tri-city opening of Warner Bros. "Air Force," was held last Thursday in Tampa, Wichita and Seattle, with civic and military celebrations marking the event. In Tampa, at the State theatre, the picture is expected to run for ten weeks or more, according to the management. This was the city's first film premiere and in honor of the showing, the mayor proclaimed last Thursday as "Air Force Day."

At the Washington opening of MGM's "Tennessee Johnson," on Thursday at Loew's Capitol, among the notables who attended were two descendants of Andrew Johnson, Mrs. Martha B. Patterson and Miss Margaret Johnson Patterson of Greenville, Tenn. Governor Prentice Cooper of Tennessee was expected to attend and Ruth Hussey, star of the film, also was to be on hand for the opening.

In New York on Thursday, MGM's "Keeper of the Flame," starring Katharine Hepburn and Spencer Tracy, opened at the Radio City Music Hall. The co-stars played that theatre last year, in another MGM film, "Woman of the Year," which chalked up a six-week record.

Republic held a special preview on Wednesday of "Hit Parade of 1943," at Loew's Ziegfeld theatre in New York. The musical stars John Carroll and Susan Hayward and features the name bands of Freddy Martin, Count Basie and Ray McKinley.

United Artists announced this week that "Hangmen Also Die," Arnold Pressburger's production, will have its world premiere at the Savoy theatre, Prague, Okla., next Saturday, March 27th. This is the film based on the assassination of the Nazi hangman Heydrich in Czechoslovakia last year.

A military premiere is scheduled for "Aerial Gunners," the Pine-Thomas production, on May 9th, at the Harlingen Aerial Gunnery School, Harlingen, Texas, Paramount announced this week. Most of the picture was filmed there. Chester Morris and Richard Arlen are among the stars expected to attend.

"Cabin in the Sky," the MGM musical starring an all-Negro cast, had its world premiere Thursday at the Majestic theatre, Dallas. The company reported that the film topped "Mrs. Miniver" figures for a similar period in the first four days of its engagement. Ethel Waters, Eddie (Rochester) Anderson and Lena Horne are starred in the picture and the cast includes Rex Ingram, Duke Ellington and his orchestra and the Hall Johnson Choir.

Utica Theatre Flooded

The Warner Avon, Utica, N. Y., was flooded on March 11th in a freak accident. The main to the sprinkler system broke down after the theatre had closed at night. So rapid was the flood that by the time city maintenance men and pumpers arrived, the 16-foot deep cellar had been flooded and water came up over the stage. The Avon was closed Thursday and Friday, but reopened Saturday noon, with the first 18 rows out of use and covered by canvass.

IN NEWSREELS

MOVIETONE NEWS—Vol. 25, No. 55—Litvinov tells of Lend-Lease help. . . Blizzard hits Montreal. . . . Canadian paratroops train. . . . Jewish pageant at Madison Square Garden. . . . War reports from Australia, New Guinea, India. . . . Figure skating champions perform.

MOVIETONE NEWS—Vol. 25, No. 56—Mexican volcano erupts. . . . Anthony Eden in U. S. . . . Helicopter demonstrated. . . . 18,000-ton tanker launched. . . . Life raft survivors. . . . Amphibians in maneuvres. . . . Secretary Knox accepts check. . . . WAVES and SPARS at Hunter College. . . Barney Ross in Chicago. . . . Knights of Columbus track meet.

NEWS OF THE DAY—Vol. 14, No. 253—U. S. tanks mass in Australia. . . . Blizzard hits Canada. . . . United Nations' cause bolstered in India. . . . Jewish pageant in Madison Square Garden. . . . Lend-lease hailed as victory weapon. . . . Horse racing opens in Mexico City.

NEWS OF THE DAY—Vol. 14, No. 254—Anthony Eden in U. S. . . . New life raft demonstrated. . . . Helicopter maneuvres. . . . War Bond Drive ends in Georgia. . . . Barney Ross in Chicago. . . . Parapooches. . . . WAVES on the march. . . . Missouri mules in action. . . . Model OPA housewife.

PARAMOUNT NEWS—No. 58—Canadian paratroopers. . . . Montreal blizzard. . . . Pet dog pines for master in Army. . . . Jewish pageant in Madison Square Garden. . . . Litvinoff on lend-lease. . . . Jungle warfare in New Guinea.

PARAMOUNT NEWS—No. 59—Barney Ross welcomed in Chicago. . . . Paratroop dogs in Georgia. . . . Victory fashions for women war workers. . . . Eden in U. S. . . . American troops in sham attack. . . . Rescued after 83 days' adrift. . . . New life raft.

RKO PATHE NEWS—No. 58—Russian envoy on lend-lease. . . . War on the Eastern front. . . . New destroyer to check subs. . . . Aussie tanks on maneuvres. . . . National skating champions. . . . Mexico City opens race track. . . . New X-ray for war use.

RKO PATHE NEWS—No. 59—Income tax rush. . . . New air base on west coast. . . . Eden in U. S. . . . New life raft. . . . Model OPA housewife. . . . Chicago welcomes Barney Ross. . . . Army's helicopter in test.

UNIVERSAL NEWSREEL—Vol. 16, No. 171—Japs beaten at Papua. . . . Tanks display might in Australia. . . . Latest news from India. . . . Paratroopers get wings. . . . Jewish pageant at Madison Square Garden. . . . Montreal blizzard. . . . Mexico City opens race track.

UNIVERSAL NEWSREEL—Vol. 16, No. 172—Anthony Eden in U. S. . . . Submarine returns safely to Pacific base. . . . New life raft. . . . Parapooches in Georgia. . . . Coast Guard tightens patrol in Pacific northwest. . . . Safety styles for women war workers. . . . Amphibious command in test battle in Georgia. . . . Helicopters in test flight.

ALL AMERICAN NEWS—Vol. 2, No. 21—Abraham Lincoln School opens. . . . Gobs in South Pacific relax. . . . Railroad veteran receives award. . . . Import OCD job goes to woman. . . . Dillard University students sing . . . Bishop W. H. Jernagin confers on food program.

Plagiarism Suit Against Kaufman, Hart Dismissed

Federal Judge Clarence G. Galston last Friday dismissed the copyright infringement action brought by Vincent McConnor against George S. Kaufman and Moss Hart, authors of "The Man Who Came to Dinner." Other defendants were Warners, who produced the film, the estate of Sam H. Harris, producers of the stage play, and Random House, publishers of the book.

In his decision, Judge Galston said that the characterization of Alexander Woolcott by Kaufman and Hart was a dynamic one, not static as depicted in Mr. O'Connor's book, "Sticks and Stones." Mr. O'Connor had claimed that the authors had plagiarized his plot.

Broadcast Show Rehearsals

A weekly broadcast from the rehearsal room of the RKO Golden Gate theatre in San Francisco is heard over Station KPO in conjunction with the Federal Employment Service. The interviewer is Barbara Lee, who holds informal discussions with members of the house orchestra, service men and guests. The program is titled "Backstage."

'Casablanca' Sets Record In London

Warners' fortuitously titled picture, "Casablanca," which played on Broadway for 15 weeks, has set a new all-time record in London, the company reported this week. In its first five weeks at the Warner theatre in that city, the film has topped receipts of "Yankee Doodle Dandy" for a similar period by 22 per cent; "Captains of the Clouds" by 24 per cent and "Sergeant York" by 32 per cent, according to a cable received at the home office. The figures, it was said, did not include "Casablanca's" two record weeks at the Regal, day-and-date with the first two weeks at the Warner.

The picture is now in its ninth week in Philadelphia; sixth in Reading; fifth in Louisville; fourth in Minneapolis and Oakland and second week in Toronto, Montreal, San Jose, Calif., Houston, Camden and Birmingham.

A cabled report to MGM's home office from Tel-Aviv, Palestine, this week, said that "Mrs. Miniver" sold out completely at every performance in the first week of its run at the Migdalor theatre in that city. George Chasanos, managing director for the company in the Near East, cabled: "Foresee new record receipts and playing time."

Other holdover reports this week included: "Hitler's Children," RKO, which ended a four-week run at the Paramount theatre, New York, Wednesday, and was followed by Paramount's "Happy Go Lucky," musical in Technicolor. "It Ain't Hay," Universal film starring Abbott and Costello, held a second week at Loew's Criterion, beginning Wednesday. MGM's "The Human Comedy," which began its third week at the Astor, has played to the largest 14-day gross for any MGM picture at that theatre, the company announced this week. Previous record-holder was "For Me and My Gal."

Warners' "Air Force" began its sixth week at the Hollywood, New York and second week at two Washington theatres. The company's "Yankee Doodle Dandy," is in its fifth week, Pittsburgh; fourth, Seattle; third, Denver, Atlanta, Washington and Baltimore, and second week in Boston, Syracuse, Toledo, Aurora, Moline, New Orleans, Peoria, Rockford, Spokane and Tulsa. Another Warner film, "The Hard Way," is in its fourth week in Hartford; third, Memphis; second week in three Los Angeles houses; and in Providence and Cincinnati.

"The Young Mr. Pitt," Twentieth Century-Fox film starring Robert Donat, began its third week at the Roxy, New York on Wednesday. "They Got Me Covered," Goldwyn-RKO, ended its third week at Radio City Music Hall on Wednesday. "Saludos Amigos," Disney-RKO, began its fifth week at the Globe on Thursday. "Siege of Leningrad," Artkino, ended its sixth week at the Stanley, Tuesday. "Forever and a Day," RKO, began its second week at the Rivoli on Friday. Warners' "The Hard Way," entered its third week at the Strand.

Air Express Breaks Record

The air express division of the Railway Express Agency has reported a record figure for 1942 in the number of shipments made by the company, both in weight and revenue. The total for the year was 10,582 tons, a 93 per cent increase over 1941, while more than $9,000,000 was collected, a rise of 111 per cent over the previous year.

Acquire Distribution Rights

Exclusive world-wide distribution rights were obtained by the Sack Amusement Enterprises of Dallas for a series of one-reel wrestling matches. The films were produced recently by Louis Weiss.

Have you heard?

HANGMEN



ALSO DIE!

March 26th

"HANGMEN ALSO DIE"
presented by
Arnold Pressburger
starring
BRIAN DONLEVY
Walter Brennan " Anna Lee
with GENE LOCKHART
Dennis O'Keefe - Alexander Granach
Produced and Directed by FRITZ LANG
Screen Play by John Wexley - Adaptation and
Original story by Bert Brecht and Fritz Lang

— from United Artists
-- and Great!

Your Audiences Will Be Glad to Help!
RUSH YOUR PLEDGE FOR RED CROSS WEEK! — APRIL 1—7

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York, N. Y.

Columbia

COMMANDOS STRIKE AT DAWN: Paul Muni, Lillian Gish—A wonderful production which not only drew the next best of any picture we have shown during the past year but pleased nearly all. Played Sunday-Tuesday, February 7-9.—P. R. Matson, Crystal Theatre, Flandreau, S. D.

DESPERATE CHANCE FOR ELLERY QUEEN: William Gargan, Margaret Lindsay—Everybody raved about this picture. Most favorable at the box office. Played Monday-Wednesday, March 1-3.—Harland Rankin, Centre Theatre, Chatham, Ont., Canada.

KING OF DODGE CITY, THE: Bill Elliott—Nice program film that seemed to satisfy. No regrets. Played Friday, Saturday, March 5, 6.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

THEY ALL KISSED THE BRIDE: Joan Crawford, Melvyn Douglas—Attendance poorest for year. Popularity of Miss Crawford hereabouts minus zero. Douglas about the same. Entertainment value of picture not bad but conclusion weak. Played Wednesday, Thursday, March 3, 4.—A. C. Edwards, H. M., Winema Theatre, Scotia, Calif. Small town patronage.

YOU WERE NEVER LOVELIER: Rita Hayworth, Fred Astaire—Fred should stick to his dancing and not attempt too much glamour in his roles. He just isn't that type. Rita is always best with a glamour boy, but of course is swell in her dances with Fred. This didn't please as much as we had anticipated and certainly it didn't draw. Played Sunday-Tuesday, February 21-23.—Horn & Morgan, Inc., Hay Springs, Nebr.

YOU WERE NEVER LOVELIER: Rita Hayworth, Fred Astaire—Played this last December and struck coldest night of the year; just brought it back in March and struck one of worst snow storms of year, so business was bad on this picture, but it is a wonderful production, plenty of good laughs, good dancing routines, good looking girls—should do business for anybody with weather so the patrons could get to the theatre.—L. G. Tewksbury, Harbor Theatre, Deer Isle, Me. Small town patronage.

Metro-Goldwyn-Mayer

AFFAIRS OF MARTHA, THE: Marsha Hunt, Richard Carlson—Barely got by on money night.—Mrs. O. A. Jensen, Oshkosh, Nebr.

CROSSROADS: William Powell, Hedy Lamarr—Below zero weather makes it impossible to report on audience reaction.—Mrs. O. A. Jensen, Oshkosh, Nebr.

KID GLOVE KILLER, THE: Van Heflin, Marsha Hunt—Used on dual bill and went over O. K. Better than average program although plot has been worn threadbare. Played Friday, Saturday, February 26, 27.—A. C. Edwards, H. M., Winema Theatre, Scotia, Calif. Small town patronage.

MRS. MINIVER: Greer Garson, Walter Pidgeon—Very good. Wonderful acting. Good business. One of the few war pictures that people liked. Played Sunday-Tuesday, February 28-March 2.—Mrs. O. A. Jensen, Silver Hill Theatre, Oshkosh, Nebr.

OMAHA TRAIL: James Craig, Dean Jagger—Good Western but with a cast comparatively little known and that made a difference at our box office. Played Friday, Saturday, February 12, 13.—Horn & Morgan, Inc., Hay Springs, Nebr.

PANAMA HATTIE: Ann Sothern, Red Skelton—The children found this very amusing. Business was poor as admission for children is very low. Played Sunday, Monday, February 28, March 1.—A. C. Edward, H. M., Winema Theatre, Scotia, Calif. Small town patronage.

SOMEWHERE I'LL FIND YOU: Clark Gable, Lana Turner—Story not too hot but the boys and gals who came to see Clark and Lana turn on the heat certainly were not disappointed. Those two certainly know how it is done, especially when together. Attendance only fair but pleased all. Played Sunday-Tuesday, February 28-March 2.—Horn & Morgan, Inc., Hay Springs, Nebr.

VANISHING VIRGINIAN, THE: Frank Morgan, Kathryn Grayson—One of the best from M-G-M in a long time. Pleased all and the trailer is wonderful. It really impresses them. Played Friday, Saturday, February 26, 27.—W. R. Pyle, Dreamland Theatre, Rockglen, Sask., Canada. Rural and small town patronage.

WAR AGAINST MRS. HADLEY, THE: Fay Bainter, Edward Arnold—Very good. National advertising in magazines and newspapers helped to bring the people in on this picture, and all were glad they came to see it. Played Sunday, Monday, January 10, 11.—Harold H. Meyer, Lamar Theatre, Manito, Ill. General patronage.

WAR AGAINST MRS. HADLEY, THE: Fay Bainter. Edward Arnold—Very fine entertainment, well-liked by the ordinary attendance. We played it on Friday-Saturday which was a mistake. It is definitely a Sunday show and you can face your patrons as they leave. Played Friday, Saturday, February 19, 20.—Horn & Morgan, Inc., Hay Springs, Nebr.

YANK AT ETON, A: Mickey Rooney, Freddie Bartholomew, Edmund Gwenn—Although we have heard a lot about this production as Mickey Rooney's best, it does not have the entertainment value of many of his other pictures. It is not good product for a small town audience and would not recommend this one for a spot like mine. Played Sunday, February 27.—A. L. Dove, Bengough Theatre, Bengough, Sask., Canada. Rural and small town patronage.

Paramount

GLASS KEY, THE: Alan Ladd, Brian Donlevy, Veronica Lake—A really good detective picture that could have done better but the name was misleading. We also had a severe cold wave. Played Wednesday, Thursday, March 3, 4.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

HOLIDAY INN: Bing Crosby, Fred Astaire—Liked very much by everyone except the few who don't like any musical. White Christmas scenes beautiful.—Mrs. O. A. Jensen, Silver Hill Theatre, Oshkosh, Nebr.

HOLIDAY INN: Bing Crosby, Fred Astaire—Swell entertainment for the masses including the farmer trade of our community. Did not draw like it should have but was well liked. The story was most unusual. Played Sunday-Tuesday, February 14-16.—Horn & Morgan, Inc., Hay Springs, Nebr.

HOLIDAY INN: Bing Crosby, Fred Astaire, Marjorie Reynolds—Another "Holiday Inn" and I could have a nice holiday myself. Did good business despite usual drawbacks. Bing and Fred make a good pair as everyone enjoys good singing and dancing.—Bert (Mrs. Terry) Axley, New Theatre, England, Ark. Small town patronage.

MAJOR AND THE MINOR, THE: Ginger Rogers, Ray Milland—A fine picture that did really well in spite of adverse weather conditions. Played Monday, Tuesday, March 1, 2.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

NIGHT IN NEW ORLEANS: Preston Foster, Patricia Morison—Nothing much to it.—Mrs. O. A. Jensen, Oshkosh, Nebr.

RKO

ARMY SURGEON: James Ellison, Jane Wyatt—Good small budget picture which pleased average business. Played Tuesday, March 2.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

BIG STREET, THE: Henry Fonda, Lucille Ball—Not much to this one. Suggest midweek. Played Thursday-Saturday, March 4-6.—Mrs. O. A. Jensen, Silver Hill Theatre, Oshkosh, Nebr. Small town patronage.

HERE WE GO AGAIN: Fibber McGee & Molly, Edgar Bergen—Yep, "There We Went Again" and did good business. Small towns love good old down-to-earth pictures and they draw like "hot cakes." And everyone knows "hot cakes" aren't to be shunned with food rationing. So, exhibitors, don't shun this one.—Bert (Mrs. Terry) Axley, New Theatre, England, Ark. Small town patronage.

HIGHWAYS BY NIGHT: Richard Carlson, Jane Randolph—Very entertaining. Our audience likes this kind of picture for a change. Played Wednesday, Thursday, January 6, 7.—Harold H. Meyer, Lamar Theatre, Manito, Ill. General patronage.

MEXICAN SPITFIRE AT SEA: Lupe Velez, Leon Errol—Fair. People just don't like too much acting like Lupe Velez does in this picture. Played Thursday, Friday, December 3, 4.—Harold H. Meyer, Lamar Theatre, Manito, Ill. General patronage.

NAVY COMES THROUGH, THE: Pat O'Brien, George Murphy—Good picture and good business. Lots of action and should please anywhere. Played Sunday, Monday, February 28, March 1.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

ONCE UPON A HONEYMOON: Ginger Rogers, Cary Grant—Ginger comes through again with good acting and you couldn't blame her with a leading man like Cary. Very good picture.—Bert (Mrs. Terry) Axley, New Theatre, England, Ark. Small town patronage.

SEVEN DAYS LEAVE: Victor Mature, Lucille Ball—Very entertaining picture. And who wouldn't be entertained just looking at Victor He may be joked about as the sweater man—but just give the women more "sweater men" and a "Seven Days Leave" and watch the morale climb.—Bert Axley (Mrs. Terry), New Theatre, England, Ark.

SEVEN MILES FROM ALCATRAZ: James Craig, Bonita Granville—Good little action picture which pleased the Friday-Saturday crowd. Played March 5, 6.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

THEY GOT ME COVERED: Bob Hope, Dorothy Lamour—A disappointment from an entertainment

(Continued on following page)

Have You Applied for Your RCA Purchase Priority?

(Continued from preceding page)

point of view but did a very nice business. Played Sunday-Tuesday, February 14-16.—P. R. Matson, Crystal Theatre, Flandreau, S. D. General patronage.

Twentieth Century-Fox

IMMORTAL SERGEANT, THE: Henry Fonda, Maureen O'Hara—Action slow. Photography dark. Seemed to please the majority and did a fair business. Played Sunday-Tuesday, February 28-March 2.—P. R. Matson, Crystal Theatre, Flandreau, S. D. General patronage.

LITTLE TOKYO, U. S. A.: Preston Foster, Brenda Joyce—Little picture—Mrs. O. A. Jensen, Silver Hill Theatre, Oshkosh, Nebr.

MANILA CALLING: Lloyd Nolan, Carole Landis—War story of Bataan which almost compared with the Westerns for fighting and bloodshed. Of course, that would have to be in a story of Bataan but it was pretty strong in spots. Think it was overdone. Played Friday, Saturday, February 26, 27.—Horn & Morgan, Inc., Hay Springs, Nebr. Small town patronage.

TALES OF MANHATTAN: Edward G. Robinson, Charles Laughton, Ginger Rogers, Henry Fonda, Charles Boyer, Rita Hayworth—Did not draw at all and only partly pleased those who came. Guess it just wasn't the type for our patrons. We thought it a swell picture, especially those episodes with Edward G. Robinson and Charles Laughton. Played Sunday-Tuesday, February 7-9.—Horn & Morgan, Inc., Hay Springs, Nebr.

TEN GENTLEMEN FROM WEST POINT: Maureen O'Hara, George Montgomery—This picture had good acting, directing and an historical background but it did no business. We cannot put a costume picture over here. The kids call it old fashioned and we won't mention what their parents call it. Played Wednesday, Thursday, February 24, 25.—A. C. Edwards, H. M., Winema Theatre, Scotia, Calif. Small town patronage.

United Artists

DEVIL WITH HITLER, THE: Alan Mowbray, Marjorie Woodworth—This picture is merely another comedy but a what a wallop it packs at the box office. The business was terrific and yet amazing because of a little thing called a trailer. This trailer is funnier than the picture and really pulls them in. Play this show but order a National Screen deluxe trailer and if it doesn't do the trick, write me a letter.—Donald D. Mungello, Mary Ann Theatre, Burgettstown, Pa.

SILVER QUEEN, THE: George Brent, Patricia Lane—A picture that really surprised us. Did very nicely with it. Played Monday-Wednesday, March 1-3.—Harland Rankin, Centre Theatre, Chatham, Ont., Canada.

UNDERCOVER MAN, THE: William Boyd, Andy Clyde—William Boyd does well in this. Both young and old came to see him. Played Thursday-Saturday, March 4-6.—Harland Rankin, Centre Theatre, Chatham, Ont., Canada.

Warner Bros.

GENTLEMAN JIM: Errol Flynn, Alexis Smith—We liked it but the draw on the second and third days would indicate that the public didn't share our views. —Mrs. O. A. Jensen, Silver Hill Theatre, Oshkosh, Nebr.

GEORGE WASHINGTON SLEPT HERE: Jack Benny, Ann Sheridan—Well liked. Our patrons like comedy.—Mrs. O. A. Jensen, Silver Hill Theatre, Oshkosh, Nebr.

WHAT'S COOKIN': Andrews Sisters, Gloria Jean —A nice musical that our farm lads ate up. Played Friday., Saturday, March 5, 6.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

Short Features

Metro-Goldwyn-Mayer

GOOD JOB, THE: Miniatures—Just a filler; no entertainment value.—A. L. Dove, Bengough, Sask., Canada.

HOWLING ALLEY CAT: Technicolor Cartoons—On a par with the Disneys and that's something—W. R. Pyle, Dreamland Theatre, Rockglen, Sask., Canada.

PETE SMITH SCRAPBOOK: Pete Smith Specialty —Interesting accounts of past short subjects by this producer.—A. L. Dove, Bengough, Sask., Canada.

RKO

BAGGAGE BUSTER: Walt Disney Cartoons—Another good Disney cartoon in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

GENTLEMEN'S GENT: Walt Disney Cartoons—Another color cartoon from Disney.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

LEND A PAW: Walt Disney cartoons—All Disneys are good entertainment and this is no exception. It is excellent.—H. R. Pyle, Dreamland Theatre, Rockglen, Sask., Canada.

PLUTO'S PLAYMATE: Disney—Good color cartoon. E. M. Freiburger, Paramount Theatre, Dewey, Okla.

BILL, THE PLATFORM MAN

It is 4 minutes to midnight—11:56 P.M.—in a Railway Express terminal. The man is a Railway Express platform man, one of many thousands stationed around the country. The package is a shipment of medical instruments. The destination—a military secret.

The package might have been some other type of war material or a commercial shipment to some factory which must "keep going". It might have been . . . anything.

To Bill, the platform man, and to any other of the thousands of employes who work for Railway Express, their job is to *keep things moving* so that trains and vehicles may maintain their ceaseless deliveries to the four corners of the nation.



Have You Applied for Your RCA Purchase Priority?

PICTURE GROSSES

A statistical compilation and comparison of Box-Office Performance in first-run theatres

Figures directly below picture title compare dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated gross to average business.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

CASABLANCA (Warners)

Final Reports:

Total Gross Tabulated	$887,460
Comparative Average Gross	715,790
Over-all Perfomance	123.9%

BALTIMORE—Stanley, 1st week 153.8%
BALTIMORE—Stanley, 2nd week 107.6%
BALTIMORE—Stanley, 3rd week 107.6%
BUFFALO—Buffalo, 1st week 146.6%
(DB) Wrecking Crew (Para)
BUFFALO—Hippodrome, MO, 1st week . . . 117.6%
(DB) Wrecking Crew (Para)
BUFFALO—Hippodrome, MO, 2nd week . . . 97.6%
(DB) Wrecking Crew (Para)
CHICAGO—Chicago, 1st week 112.5%
(SA) Larry Adler and others
CHICAGO—Chicago, 2nd week 109.5%
(SA) Larry Adler and others
CHICAGO—Garrick, MO, 1st week 142.8%
CHICAGO—Garrick, MO, 2nd week 142.8%
CHICAGO—Roosevelt, MO, 3rd week 106.2%
CINCINNATI—RKO Albee, 1st week . . . 114.2%
CINCINNATI—RKO Grand, MO, 1st week . . 160.0%
CINCINNATI—RKO Grand, MO, 2nd week . . 130.0%
CINCINNATI—RKO Grand, MO, 3rd week . . 100.0%
CLEVELAND—Hippodrome, 1st week 173.3%
CLEVELAND—Hippodrome, 2nd week . . . 130.8%
CLEVELAND—Allen, MO, 1st week 180.0%
LOS ANGELES—Warners Hollywood, 1st week 121.7%
LOS ANGELES—Warners Hollywood, 2nd week 194.6%
LOS ANGELES—Warners Hollywood, 3rd week 185.3%
LOS ANGELES—Warners Hollywood, 4th week 89.3%
LOS ANGELES—Warners Hollywood, 5th week 67.4%
LOS ANGELES—Warners Downtown, 1st week 109.4%
LOS ANGELES—Warners Downtown, 2nd week 199.2%
LOS ANGELES, Warners Downtown, 3rd week 202.4%
LOS ANGELES—Warners Downtown, 4th week 113.5%
LAS ANGELES—Warners Downtown, 5th week 81.0%
LOS ANGELES—Warners Wiltern, 1st week 142.7%
LOS ANGELES—Warners Wiltern, 2nd week .232.5%
LOS ANGELES—Warners Wiltern, 3rd week 231.0%
LOS ANGELES—Warners Wiltern, 4th week 127.0%
LOS ANGELES—Warners Wiltern, 5th week 86.1%
MILWAUKEE—Warner, 1st week 119.8%
(DB) McGuerins from Brooklyn (UA)
MILWAUKEE—Warner, 2nd week 81.3%
(DB) McGuerins from Brooklyn (UA)
MILWAUKEE—Warner, 3rd week 69.7%
(DB) McGuerins from Brooklyn (UA)
MINNEAPOLIS—State, 1st week 140.0%
MINNEAPOLIS—State, 2nd week 90.0%
NEW HAVEN—Roger Sherman, 1st week . . 136.6%
(DB) Truck Busters (Warners)
NEW HAVEN—Roger Sherman, 2nd week . 106.6%
(DB) Truck Busters (Warners)
NEW HAVEN—Roger Sherman, 3rd week . 100.0%
(DB) Truck Busters (Warners)
OMAHA—Brandeis, 1st week 113.3%
(DB) Johnny Doughboy (Republic)
OMAHA—Brandeis, 2nd week 111.1%
(DB) Johnny Doughboy (Republic)
PHILADELPHIA—Mastbaum, 1st week . . 132.5%
PHILADELPHIA—Mastbaum, 2nd week . . 120.0%
PHILADELPHIA—Mastbaum, 3rd week . . 107.5%
PHILADELPHIA—Mastbaum, 4th week . . 65.0%
PITTSBURGH—Penn, 1st week 123.5%
PITTSBURGH—Penn, 2nd week 94.1%
PITTSBURGH—Ritz, MO, 1st week 160.0%
PITTSBURGH—Warner, MO, 2nd week . . 153.8%
SAN FRANCISCO—Fox, 1st week 125.0%
(DB) Hidden Hand (Warners)
SAN FRANCISCO—Fox, 2nd week 105.5%
(DB) Hidden Hand (Warners)
SAN FRANCISCO—St. Francis, MO, 1st week 130.7%
(DB) Hidden Hand (Warners)
SEATTLE—Orpheum, 1st week 144.4%
(DB) Hi Buddy (Univ)
SEATTLE—Orpheum, 2nd week 103.8%
(DB) Hi Buddy (Univ)

HITLER'S CHILDREN (RKO)

Final Reports:

Total Gross Tabulated	$648,500
Comparative Average Gross	455,442
Over-all Performance	142.3%

BUFFALO—20th Century, 1st week 204.7%
BUFFALO—20th Century, 2nd week . . . 145 %
CHICAGO—Palace, 1st week 175.0%
(DB) Silver Skates (Monogram)
CHICAGO—Palace, 2nd week 162.5%
(DB) Silver Skates (Monogram)
CHICAGO—Palace, 3rd week 118.7%
(DB) Silver Skates (Monogram)
CINCINNATI—RKO Albee, 1st week 185.7%
CINCINNATI—RKO Shubert, MO, 1st week 177.7%
CINCINNATI—RKO Shubert, MO, 2nd week . 133.3%
CINCINNATI—RKO Shubert, MO, 3rd week . 88.8%
CLEVELAND—Hippodrome, 1st week . . . 119.2%
CLEVELAND—Hippodrome, 2nd week . . . 113.3%
CLEVELAND—RKO Allen, MO, 1st week . 130 %
INDIANAPOLIS—Circle 204.6%
(DB) Great Gildersleeve (RKO)
LOS ANGELES—RKO Hillstreet, 1st week . 227.1%
(DB) How's About It (Univ)
LOS ANGELES—Hillstreet, 2nd week . . . 150.3%
(DB) One Dangerous Night (Col)
LOS ANGELES—Pantages 1st week 223.0%
(DB) How's About It (Univ)
LOS ANGELES—Pantages, 2nd week . . . 119.2%
(DB) One Dangerous Night (Col)
NEW HAVEN—Loew's Poli . . . . . 133 %
(DB) Cinderella Swings It (RKO)
NEW YORK—Paramount, 1st week 136.6%
(SA) Xavier Cugat and Band
NEW YORK—Paramount, 2nd week 116.6%
(SA) Xavier Cugat and Band
OMAHA—Brandeis 115.5%
(DB) Silver Skates (Monogram)
PHILADELPHIA—Stanley 228.5%
SAN FRANCISCO—Golden Gate, 1st week . 153.3%
(SA) Henry King orch. Merry Mac's
SAN FRANCISCO—Golden Gate, 2nd week . 115 %
(SA) Henry King orch. Bonnie Baker
SEATTLE—Music Hall, 1st week . . . . 109..3%
(DB) Lady Bodyguard (Para)
SEATTLE—Paramount, 1st week 131.1%
(DB) Lady Bodyguard (Para)
SEATTLE—Blue Mouse, MO, 1st week . . . 102.2%
(DB) Lady Bodyguard (Para)

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LUCKY JORDAN (Para)

Intermediate Reports:

Total Gross Tabulated	$159,000
Comparative Average Gross	123,000
Over-all Performance	129.2%

BALTIMORE—Keiths . . . . . 100 %
BOSTON—Paramount, 1st week 125.0%
(DB) Army Surgeon (RKO)
BOSTON—Fenway, MO, 1st week 141.6%
(DB) Army Surgeon (RKO)
BOSTON—Scollay, MO, 2nd week 120.0%
(DB) George Washington Slept Here (Warners)
BUFFALO—Hippodrome . . . . . 100 %
(DB) Northwest Rangers (MGM)
INDIANAPOLIS—Circle 230.7%
(SA) Vaughan Monroe & Orchestra
MILWAUKEE—Palace 136.6%
(DB) Palm Beach Story
OMAHA—Orpheum 112.4%
(SA) Mitchell Ayer's orch.—Andrews Sisters
PHILADELPHIA—Stanton, 1st week . . . 215.3%
PHILADELPHIA—Stanton, 2nd week . . . 138.4%
PITTSBURGH—Stanley 120.0%
(SA) Guy Lombardo & Orchestra
SAN FRANCISCO—Paramount, 1st week . . 130 %
(DB) Ice-Capades Revue (Rep)
SAN FRANCISCO—Paramount, 2nd week . . 100 %
(DB) Ice-Capades Revue (Rep)

REVEILLE WITH BEVERLY (Col)

First Reports:

Total Gross Tabulated	$41,700
Comparative Average Gross	34,400
Over-all Performance	121.9%

BUFFALO—Lafayette . . . . . 84 %
(DB) Ellery Queen Meets Enemy Agent (Col)
CLEVELAND—RKO Palace 130.8%
(SA) Lew Walters "Latin Quarter Revue"
PITTSBURGH—Senator 104.1%
(DB) Eyes of the Underworld (Univ)
SEATTLE—Liberty 125.3%
(DB) Junior Army (Col)

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AIR FORCE (Warners)

First Reports:

Total Gross Tabulated	$167,900
Comparative Average Gross	105,000
Over-all Performance	159.9%

NEW YORK—Warners Hollywood, 1st week . 194 %
NEW YORK—Warners Hollywood, 2nd week . 161 %
NEW YORK—Warners Hollywood, 3rd week . 172.2%
NEW YORK—Warners Hollywood, 4th week . 138.8%
NEW YORK—Warners Hollywood, 5th week . 111.1%
WASHINGTON—Warners Earle . . . . . 180 %
(SA) Bob Hall and others

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THE AMAZING MRS. HOLLIDAY (Univ)

First Reports:

Total Gross Tabulated	$95,300
Comparative Average Gross	85,600
Over-all Performance	111.3%

BALTIMORE—Keiths . . . . . 125 %
KANSAS CITY—Esquire . . . . . 100 %
KANSAS CITY—Uptown . . . . . 96 %
NEW YORK—Rivoli, 1st week . . . . . 155 %
NEW YORK—Rivoli, 2nd week 111.1%
NEW YORK—Rivoli, 3rd week 72.2%
PITTSBURGH—Harris, 1st week 103.2%
PITTSBURGH—Senator, MO, 1st week . . . . 102 %

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THE HARD WAY (Warners)

First Reports:

Total Gross Tabulated	$134,300
Comparative Average Gross	117,800
Over-all Performance	114%

CHICAGO—Chicago 96.2%
(SA) Johnny Long's orch.
CINCINNATI—RKO Palace, 1st week . . . 100 %
CINCINNATI—RKO Palace, 2nd week . . . 111 %
INDIANAPOLIS—Indiana . . . . . 85 %
(DB) Truck Busters (W.B.)
LOS ANGELES—Warners Hollywood . . . 146.6%
LOS ANGELES—Warners Downtown . . . 128.4%
LOS ANGELES—Warners Wiltern 173.2%
ST. LOUIS—Ambassador 106.9%
(DB) Great Impersonation (Univ.)

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

BOB WILE, Editor GERTRUDE MERRIAM, Associate Editor

Self Assertion

It has been frequently said that the Round Table is the one place where the showman may make his voice heard. The Round Table is glad to note an increasing number of showmen are taking advantage of the opportunity. They're independents as well as circuit men; they're from Boston and Chicago as well as towns which may become distinguished principally because of the showmanship displayed by the local theatre manager.

The distributors have corps of experts in each of the fields of promotion who guide and advise the work of the men in the field. They create some of the means by which showmanship is exercised. But the know-how, the "savvy," the wherewithal to put these methods to work is in the hands of the showman. Since the ultimate fate of all this preparation rests upon the showman, he is one of the industry's most important cogs. His field of recognition is in the pages of Managers' Round Table.

No man ever progressed by hiding his light under a bushel. Some whose names in former years appeared in the Round Table columns frequently are today holding down positions of responsibility in the industry. Others who are today's leaders in showmanship, will be among the industry's leaders tomorrow.

These pages are a forum. The man who sits at a forum and listens carefully will get a great deal out of it. But if all of those who attended a forum had the same idea, there would be no discussion and hence no forum. So it follows that the showman who speaks through the Round Table becomes one of the leaders of this forum and as such a leader among showmen.

The 30 to 60 men whose names appear each Fortnight represent the leading forum speakers. Occasionally, as this week, another group speaks on a different but related topic—war showmanship.

Community Leadership

Frequently, the showman, being a leader in his community, is asked to address some local organization, civic, social or professional. Such occasions present an opportunity to the showman to sell not only his theatre and the attractions that play in it, but also the entire industry of which he is the local representative.

Under the leadership of Charles Francis Coe, a special service to aid the showman in undertakings of this kind has been established. Known as the Industry Service Bureau, its representatives will cover the country. Their purpose is to make available to any who may desire it—and particularly the local showman—material for such addresses. The resources of the entire industry have gone into the making of this material. It will provide material for an address such as was made by Mr. Coe before the Sales Executives Club of New York last week.

This industry, like any other, needs friends. The showman who is truly representative of it can make friends and hold them—for the industry. The showman who operates a good theatre, is an active participant in the life of the community and who is willing to step up at any time and tell the community how he has served it, is himself a good friend for the industry.

—BOB WILE

Over the Editor's Shoulder

"Sorry to have neglected you and the Round Table lately," writes A. J. Kalberer of the Indiana and Liberty theatres, Washington, Ind., "but they say 'Business as usual' is out for the duration and I am beginning to think so. Have just finished being chairman and publicity purveyor for the War Savings Staff 10 per cent drive in our county; then have had Daviess and Martin counties to look after for the March of Dimes drive in the theatres and now have had the publicity job for the Red Cross War Fund Drive handed to me for this county. So you can readily see that I have had little time for much else. However, despite all this, shortage of good help and what have you, I have been able to keep my theatres in the limelight, directly and indirectly enough to say that 'business is very good'." Kal has so much to do that he forgot a couple of items in his compilation above. We see by the Washington Democrat that he is also putting on a Victory Book free show for the local Kiwanis Club and is also conducting a Victory Cooking School.

* * *

"I have been reading Motion Picture Herald for some time," says Leslie Pendleton of the State theatre, Lake Wales, Fla., "and especially enjoy reading Managers' Round Table because of the many helpful ideas that are in this section."

INSIDE AND OUTSIDE SELLING



By Newton

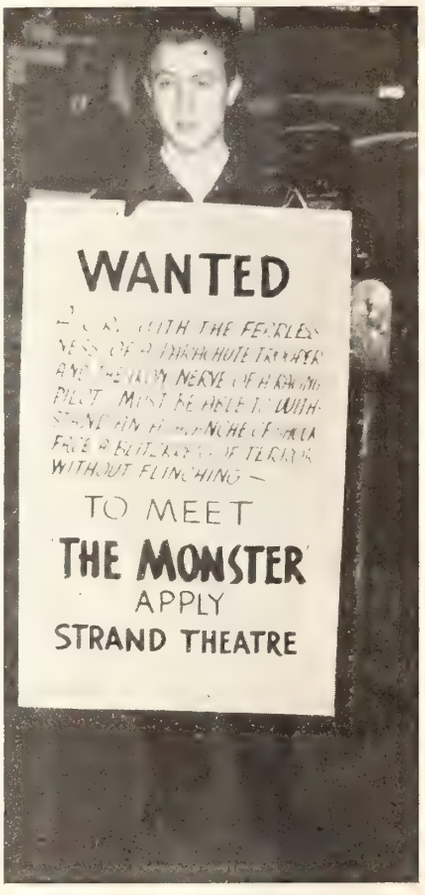
Here's a three-way tieup engineered by Stewart Gillespie of the Elgin, Ottawa, Ont., Canada. In return for lobby display space, he got a window in a clothing store downtown. The St. John's Ambulance ladies attended every show to demonstrate the work they are doing.



This get-up of John L. Sullivan got a lot of laughs from people at the Laurelton theatre, Laurelton, L. I., says Ted Rodis, manager.



Eddie Forester of the Des Moines theatre, Des Moines, Iowa, describes this lobby setpiece as being an animated battle. Flashers give a bomb-bursting effect and a scrim over the scene lends realism.

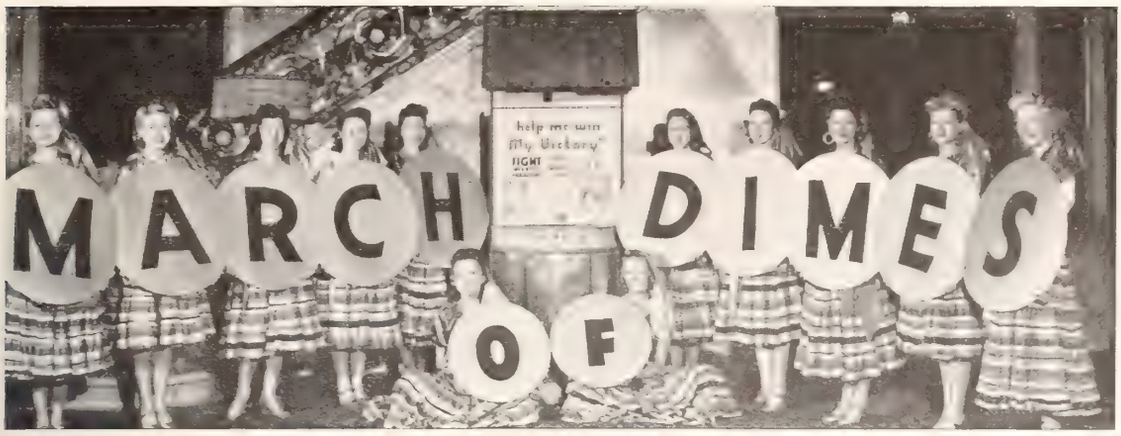


In addition to this walking ad appealing to the horror fans, Mollie Stickles at the Strand, Waterbury, Conn., had a dummy covered with a sheet in the lobby and copy reading: "He was a victim of the 'Night Monster'."



By The H. K. Williams Co.

Above is the second window in two weeks that Jerome Greenebaum of the Illini theatre in Moline, Ill., was able to plant in the same store.



By John Stuart Clos.

Girls from the Latin Quarter Revue sent the March of Dimes collection off to a good start at the RKO Boston, Boston, Mass. Red King, publicity chief, had the photo taken in front of the wishing well. It broke in the papers, too.



An easel frame on the sidewalk with the title, "The Devil with Hitler", got attention for Nick Todorov at the State theatre, Allentown, Pa.



Max Phillips costumed the house staff of the Regent, Sudbury, Ont., Canada, appropriately for "Arabian Nights".

Earl Hubbard (right) advertising chief of the 20th Century theatre, Buffalo, N. Y., arranged to have Frick (left) of Frick and Frack, skating team, present a pair of silver skates to the local skating champion, Miss Betty Klein, while Frack looks on. Of course, the 20th Century was playing "Silver Skates".





Cutouts from the 24-, 6- and 3-sheets were combined by T. O. Tabor, Jr. to make this lobby display in the Palace, Athens, Ga. On opening day it was moved out to the street. While in the lobby, it was lighted with red neon and flashing spots.



This beautiful window display on "Random Harvest" was placed by Joe Boyle, manager of the Broadway, Norwich, Conn., in a prominent department store in town. The big blowup and the stills attracted considerable attention.

Selling Points

ON THE NEW PRODUCT

[*The material below reflects press books now in preparation and represents the point of view of the distributors' exploiteers about the selling points and special merit of these pictures.*]

HIT PARADE OF 1943 (Republic): A musical picture like its predecessors and as its name would imply, this film has seven tunes which can be plugged to obtain publicity on the air, in night clubs, hotels and restaurants, and in any place where music is played or spoken of. Song sheet covers may be displayed in the local music stores; band leaders can be asked to play the tunes with due credit to the picture and theatre playdates; records can be placed in local juke boxes. The number of bands appearing in the picture should be a help in obtaining the support and patronage of the younger element addicted to the jitterbug type of music. These names should be prominently displayed in all places where youth congregates. For example, an ad could profitably be placed in the high school papers. The number of leading ladies in the picture and the large number of gowns they wear provides ample opportunity for fashion tieups. There is a six-day pictorialization available that can be used in newspapers. A circus herald seems to be an appropriate sort of throwaway for this picture. It emphasizes the popular music. A song contest might be run on the stage in advance of the picture calling it "Blankville's Hit Parade" and including the product of the local Tin Pan Alley. Since the picture deals with song writing, interviews with local members of that profession are in order. Radio figures prominently in the story and local radio stations will be glad to cooperate in featuring tunes from a picture which features such a locale.

LADY OF BURLESQUE (United Artists): The title can be sold as meaning either that the lady in question is from a burlesque show or emphasizing the dictionary meaning of the word. For example, a contest can be held on the stage for the funniest, the snappiest or the most eye-filling burlesque routine. Or on the other hand, props such as were used in burlesque shows which were really burlesque, could be exhibited in the lobby. Examples of the latter are scare wigs in absurd colors, false ears and noses, baggy trousers and elongated shoes. A modern G-String could also be exhibited together with copies of the book "G-String Murders" by Gypsy Rose Lee, from which the picture was adapted. A miniature star dressing room could be placed in the lobby a week in advance of the playdate with all of the usual appurtenances of such a place. "Reserved for Barbara Stanwyck, 'The Lady of Burlesque'" could be the copy on a small card placed on the dressing table. The picture is full of wisecracks and this offers an opportunity for some of the usual wisecrack contests. One suggested is somewhat along the line of the radio show, "Can You Top This?" with suitable rewards to anyone who tops the picture's cracks. In the press book is a list of ten questions about burlesque. These would make an excellent radio tieup with the questions to be asked of a radio audience. They could also be used in the newspaper with questions and answers printed on succeeding days. There are several national tieups available on the picture with such firms as Max Factor, Blue Bird diamonds and Simon and Schuster. The book by Gypsy Rose Lee has special covers bearing a picture of Barbara Stanwyck and retitled "Lady of Burlesque." This can be sold through drug stores, book stores, premium outlets, etc.

Military Problems Solved For "Immortal Sergeant"

Cash prizes and guest tickets were awarded by Mollie Stickles in connection with a newspaper contest which requested readers to solve problems to the best of their ability as part of the advance exploitation on "Immortal Sergeant" at the Strand, in Waterbury, Conn. Solutions had to accompany a 25-word letter on why they wanted to see the picture. Three columns of space were garnered each day this contest ran in the *Daily News*.

Since the second week's engagement of "Random Harvest" coincided with the winning by Greer Garson of an Academy Award, Mollie purchased copies of all the New York papers which carried art and photos on Miss Garson and blowups of these newspaper clippings together with a colored head of the star made an attractive sidewalk display.

At peak hours of the day, two theatre attendants carried a lifesize cutout of Mickey Rooney up and down the main stem, stopping for ten and fifteen minute intervals on various crowded street corners as part of the advance exploitation on "Andy Hardy's Double Life."

Taylor's Ration Card

Timeliness was the keynote of the card distributed by Charles B. Taylor, Buffalo Theatres, Buffalo, N. Y. to sell his current show of "China Girl" and "Margin for Error." Copy across the top of the card read: "There is no rationing of good entertainment and here's one of the best." This was followed by titles, cast and playdates.

Bugling Contest Launches "Reveille with Beverly"

Since the Knights of Columbus of Worcester, Mass., reportedly entertain the armed forces more than any other organization in the city, Gertrude Tracy at the Poli Elm Street arranged a bugling contest for servicemen in advance of her opening on "Reveille With Beverly," with guest tickets going to winners. A card was planted at Camp Devens and in the K of C, calling attention to the contest. Local distributors of music magazines permitted the sniping of copies before they were sent to dealers, displays were landed in a music store and five and dime store.

A tieup was arranged with the classified ad department of a local daily along the lines of "When Bugler blows Reveille, he gets action fast. Our want ads get action fast," etc. A container was planted in the lobby where all records could be deposited, copy tying in with the salvage drive and picture title, and throwaways were distributed throughout industrial plants announcing a parody contest on "Oh how I Hate to Get Up in the Morning."

Scare Contest Held for "Frankenstein" Date

A clever ballyhoo exploitation intrigued the interest of St. Louis movie fans when the management of the Fox theatre launched the opening in connection with its next picture, "Frankenstein Meets the Wolf Man." The opening gun was fired by the announcement of a "Scare-Me-If-You-Can" contest in which the theater offers a $25 war bond to a St. Louis woman with enough courage to sit alone in a darkened theater at midnight and witness the film.

In addition to the daily papers, radio announcements and stories in local university and high school publications were used. More than 200 letters asking for the assignment were received in the first three days after the contest was announced. In the lobby of the theater a Chamber of Horrors has been set up. Included in the props was a boy dressed in a skeleton's costume, who waited until a crowd had gathered and then walked toward them.

Legion Color Guard Opens "March of Dimes" Drive

To start off his "March of Dimes" drive at the Lido theatre, in Maywood, Ill., with a bang, Art Wartha arranged for the American Legion Color Guard to open the ceremonies on the stage. The corps marched to the theatre with appropriate banners, the tieup good for publicity breaks in the dailies.

In connection with the recent Boy Scout Week celebration, Art arranged for the Junior Drum Corps to march to the theatre A special show was held for the boys and an interesting and educational exhibit of hand craft and wood work was set up in the lobby.

Poppay Cracks School Paper

Reported as a first time to get picture news in the "Gettysburgian," local college paper was when Syd Poppay at the Majestic theatre, in Gettysburg, recently landed mats and stories on his opening of "Andy Hardy's Double Life."

Cornell Invites Norwegians to "Commandos Strike at Dawn"

Since there were approximately 30 Norwegian Merchantmen in Saranac Lake, N. Y., during the engagement of "Commandos Strike at Dawn" at the Pontiac theatre, Clayton Cornell invited them to attend the opening. Needless to say, the men were tremenedously interested particularly in view of the Norway locale of the picture. The group was introduced from the stage, after which the audience was asked to stand while the Norwegian National Anthem was played.

Ten days in advance of "Casablanca," Clay used teaser cards in the lobby, lounges and foyer, special art snipes were added, or attached to all lobby frames tying in with the timeliness of the picture. A display of stills was featured and in addition to his regular daily spots, 18 special radio spots were used on the local station starting four days before playdates and running through to opening day.

Stoltz' Novelty Giveaway Sells "Crystal Ball"

In advance of his date on "Crystal Ball" at the Avon theatre, in Utica, N. Y., Arnold Stoltz distributed cardboard novelty cards measuring six by seven inches. At the top of the card a small hole was punched and through which Stoltz inserted a clear glass marble, secured by Scotch tape.

Copy on the card read, "What does the future show? Will you marry this year? Will Hitler lose in 1943? Will you gain new wealth? If you want the answers and fun galore, consult 'The Crystal Ball' and be sure to see Ray Milland and Paulette Goddard in" etc. etc. The entire cost of printing and distribution was met by the inclusion of a local jeweler's ad, which was tied into the date with copy "Your future is secure with a diamond from."

Special Radio Script Written for "Commandos Strike at Dawn"

Through the efforts of Herb Graefe at the Wisconsin theatre, in Wisconsin Rapids, Wis., on behalf of "Commandos Strike at Dawn", an original script was written and produced in the studio of WFHR. Produced in serial form, the script ran for four five-minute shows and one ten-minute show with the theatre tiein coming on the final show. The shows were aired Monday through Saturday, with the film opening at the Wisconsin theatre on Sunday.

Now Playing Midwest Theatre Circuits



EXCLUSIVE WORLD DISTRIBUTION BY
GLOBE FILM COMPANY
James N. Jovaney, Gen. Mgr.
1246 S. WABASH AVENUE CHICAGO, ILL.

Special representatives with exploitation experience wanted in key cities

Tuttle's Lobby Display Aids "Immortal Sergeant" Opening

In cooperation with the Military Police Battalion of Ft. Benjamin Harrison, Len Tuttle arranged an unusual lobby setpiece in advance of his date on "Immortal Sergeant" at the Indiana theatre, Indianapolis. Sandbags were placed in position to simulate a gun emplacement with trench mortars, machine guns of 30 and 50 calibre, hand grenades and other small arms completing a war-like background for the life-size cutouts of Henry Fonda and Thomas Mitchell. To lend further authenticity to the display, five soldiers from Fort Benjamin Harrison in full battle regalia stood guard.



By Fitch

Tuttle's atmospheric lobby display ahead of the opening of "Immortal Sergeant" at the Indiana theatre, in Indianapolis.

To further highlight the opening, Tuttle arranged for five armored cars, appropriately bannered with attraction and playdate credits, to parade to the theatre in convoy, discharging the battle company of 150 men in front of the theatre, where they were guests of the management for the opening performance.

One of the newspaper stunts included the photo release of a WAAC Sergeant seen greeting a group of the Sergeants who were guests of the Indiana at a special screening. In the newspapers, Tuttle secured space with a four-column break in the *News* and a five-column break in the *Star* ten days in advance of the opening with three-column breaks following. Column breaks such as "V" mail and lobby display mentions were also secured.

Circularizes Beauty Shops

To call attention to the opening of Carey Wilson's "Listen Boys," Boyd F. Scott at the Grand, in Holdenville, Okla., addressed letters to all beauty shop proprietors calling attention to the short and suggesting that it be plugged by the various operators.

PROCESS INK makes your own mats!

THESE AND OTHER STYLES TOO!

SINCE announcing the availability of **PROCESS INK** for theatre ad mat use, we have received so many requests for further information that it has been almost impossible to handle the replies as promptly as we anticipated. If a reply to your request has been delayed please bear with us and Uncle Sam's postal service.

This advertisement, however, will give you some idea of the various uses that **PROCESS INK** can be put to. If you have not had time to inquire about this new method we shall be glad to have you do so now at no obligation to you whatsoever.

Buy WAR BONDS

In Person Today 25¢

Extra

NOW PLAYING

The REDIMAT Co.
St. Petersburg, Florida

PALACE THEATRE

1943 War Award Contestants

The Red Cross Drive, the March of Dimes, copper scrap drives and safety contests have been occupying the attention of showmen recently. These activities qualify their organizers for participation in the Quigley War Showmanship Award contest for 1943. The latest list of aspirants for the Award appears below.

ELMER ADAMS, JR.
Yucca, Midland, Tex.

A. DON ALLEN
Capitol, Davenport, Ia.

CLAYTON CORNELL
Pontiac, Saranac Lake, N. Y.

JIM DARBY
Norwalk, Norwalk, Conn.

D. M. DILLENBECK
Rialto, Bushnell, Ill.

MAURICE DRUKER
Loew's State, Memphis, Tenn.

EDWIN ENKE
Rivoli, Hempstead, L. I., N. Y.

ED J. FISHER
Loew's State, Cleveland, O.

SAM GILMAN
Loew's, Harrisburg, Pa.

A. J. KALBERER
Switow's Indiana
Washington, Ind.

SIDNEY KLEPER
Bijou, New Haven, Conn.

GEORGE LABY
Palace, Pittsfield, Mass.

JULIUS LAMM
Uptown, Cleveland, O.

CHUCK LARNARD
Appalachian, Appalachia, Va.

JOSEPH LONGO
Loew's State, Boston, Mass.

KENNETH MEAD
Main, Pueblo, Colo.

AL MESKIS
Egyptian, Milwaukee, Wis.

MICHAEL NICHOLAS
Kingsway, Brooklyn, N. Y.

LESTER POLLOCK
Loew's, Rochester, N. Y.

SYDNEY J. POPPAY
Majestic, Gettysburg, Pa.

JOSEPH SAMARTANO
Palace, Meriden, Conn.

JACK W. SCHERZER
Parthenon, Brooklyn, N. Y.

BOYD SCOTT
Grand, Holdenville, Okla.

CHARLES B. TAYLOR
Buffalo, Buffalo, N. Y.

ART WARTHA
Lido, Maywood, Ill.

WILLIAM YOUNG
Smalley's, Delhi, N. Y.

QUIGLEY AWARDS RULES

Entries must be forwarded as soon as possible after exploitation is completed.

•

There are no classifications of population or situation. Every entrant starts from scratch—circuit or independent, first-run or subsequent, downtown or neighborhood, big city or small town.

•

Consistency of effort is a paramount consideration in the Quigley Awards. One-shot campaigns or ideas are not eligible for consideration.

•

Whole campaigns need necessarily not be submitted but are, of course, acceptable. Single ideas or promotions are eligible for consideration if the entrant is a consistent contributor.

•

Entrants most often represented in each Quarter will receive first consideration for the Quarterly Awards.

•

A single promotion may include more than one slant, providing all slants relate to the original idea. Thus, a single contest promotion may be carried in newspapers, on the radio, in windows, ads, lobby, etc.

•

No fancy entries are necessary. Costly and time-using "Gingerbread" decorations are not encouraged. Showmanship only counts.

•

In addition to exploitation on pictures—features, shorts or serials—entries may be made on institutional promotions. Exploitation on stage shows, presentations, etc., are also definitely eligible for consideration.

•

A single idea may be confined to a window, contest, newspaper or program publicity, street stunt, lobby display, ad or ad series, newspaper section, radio tiein, etc.

•

Evidence proving authenticity of each entry must be submitted, such as photos, tear sheets, programs, heralds, ads, letters, etc.

Have You Applied for Your RCA Purchase Priority?

Show for Women Only Opens "Crystal Ball"

On opening day, and for the first show only, at Loew's State, in Boston, Joe Longo for his advance teaser on "Crystal Ball" arranged for the doors to open at ten o'clock to women only. Six fortune tellers were on hand to answer all questions. The stunt was promoted with heralds a week in advance, spot announcements on the radio and newspaper cooperation. A peep-hole window was landed in an empty store, on looking through, folks saw scene stills from the picture.

As Paulette Goddard has endorsed Royal Crown Cola, Longo made arrangements with the local distributors for ads, radio time, radio announcements, bannering of trucks, etc. A radio contest over Stations WORL and WCOP invited listeners to predict the Academy Award winners.

On "Whistling in Dixie," Longo established an "I Dood It" club through use of heralds, membership cards, newspaper breaks, etc. Through a tieup with the Clairol Hair Style people a hair coloring show was put on at the theatre which resulted in a flock of ads and publicity breaks. An announcement of free admission for redheads brought breaks in five of the local papers with full credits. Additional publicity was landed through a tieup with the Junior Victory Army, which attended the show as guests of the management.

Brien Photographs Kids At "Omaha Trail" Date

At absolutely no cost to the theatre, Lige Brien at the Kenyon, in Pittsburgh, arranged with a local photographer to take three by five photos of each child patron attending "Omaha Trail" on a slow day of its run. In addition, for the best six photos, eight by ten oil paintings were given to each of the six winners so selected. Also, as an additional prize for the next six best three by fives Brien gave eight by ten black and white photos.

A 40 by 60 display board was planted in the lobby for seven days before the opening, which gave credit to the local cooperating photographer and explained the free photo giveaway to each kiddie. 2000 heralds were distributed door-to-door, advising the public of the giveaway and plugging the picture.

For further attention, an eye-arresting wild west broncho display was planted in the lobby with colored lights in the background to throw shadows, giving a moving effect. In addition, Lige distributed 500 Indian hats, each bearing snipe and plug for the picture. These were handed out two days ahead of the opening.

Radio Contest Sells "Immortal Sergeant"

A radio contest over Station WHBQ on "How it feels to be the girl left behind" was arranged by Maurice Druker ahead of "Immortal Sergeant" at Loew's State, in Memphis. Guest tickets were awarded to the winners and 18 spot announcements were secured. Other slants included the distribution of imprinted coasters to local restaurants and grills, 10,000 bookmarks and the planting of jumbo window cards about town.

STRIKING NEWSPAPER ADS



Kenneth Mead shows the various steps by which he puts an ad together, using the process ink he described recently. At the far left is the ad as it appeared in the press book. Next, shows the result after outlining the heads and panel with the ink. Ken points out that this alone snaps up the ad. At the right is the ad as it appeared. Note that he has preserved the essential elements and added his own copy.



WARNER BROS.
CAPITOL THEATRE
STEUBENVILLE, OHIO

February 1, 1943.

TO ALL OUR GOOD FRIENDS:

We told you in our advertisement in Saturday's Herald-Star that Saturday would "ABSOLUTELY AND POSITIVELY" be the last day for "CASABLANCA" on our screen. The picture had even then set a new record in Steubenville. Now we are forced to confess that, instead of "absolutely and positively," we really meant "perhaps."

Hundreds of people, literally HUNDREDS, who have been hungry for timely, smashing and provocative entertainment, have jammed our telephone lines demanding that the picture be held over again. Many declared they had not had time to see it; others complained that they had been unable to get into a crowded theatre, and still others declared they wished to see the picture for a second time and even a third time.

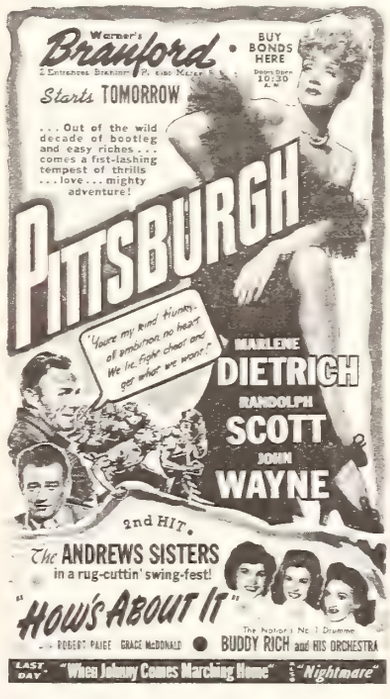
So, we bow graciously and gratefully to the demands of our friends. "CASABLANCA" will have our screen through Wednesday so that everyone who wishes to may experience this fine screen portrayal of the place and atmosphere in which our President held his precedent-shattering and history-making conference with Prime Minister Churchill to plan the Allied offensives. "CASABLANCA" is faithfully and realistically protrayed in this superb production. Humphery Bogart, Ingrid Bergman, Paul Henreid and the supporting players turn in some of the finest acting of all times.

Wednesday, however, must POSITIVELY be the last day for "CASABLANCA." This time we really mean it, because we must. Our booking of W. Somerset Maugham's "MOON AND SIXPENCE," with George Sanders, Herbert Marshall, Doris Dudley and a great cast, is a special preferred booking and is THE MOST TALKED ABOUT FEATURE EVER MADE IN HOLLYWOOD. We cannot cancel or delay it. It must begin Thursday.

"CASABLANCA" is Steubenville's first genuine national premiere picture outside of New York City, and I hope all of you may see it before Thursday. And I thank you all for helping the CAPITOL set a new record for Steubenville.

Cordially Yours,
M. G. FELDER,
Resident Manager.

The complete story of the holdover of "Casablanca" was told in an ad by Max Felder of the Capitol theatre, Steubenville, Ohio. No picture had ever before played more than a week there. Casablanca" stayed three weeks.



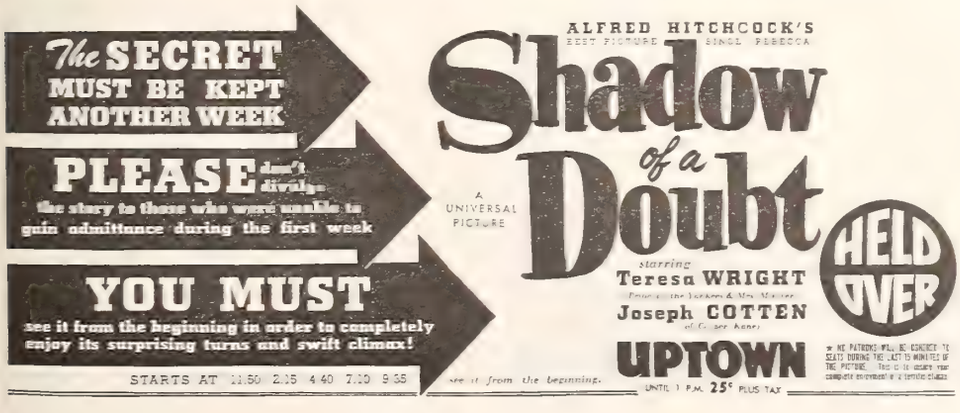
Ben Adler of the Warner New Jersey zone created this one for Bob Paskow, zone advertising and publicity head.



Left, above, is an ad that Boyd Scott of the Grand, Holdenville, Okla., used on page 2. Right, above, the ad on the back page, same paper, same day.



This 70-line ad is by Len Herbert of the Centre theatre, London, Ont., Canada.



Last week, the Round Table printed the third week holdover ad created by Bill Bounsall, art director, for Clare Appel, director of advertising and publicity for Odeon Theatres of Canada. Here is the ad for the next holdover. Note that the entire appeal is based on copy without any illustration whatever.

PERSONALS ON SHOWMEN





VISITORS. Right, Frank Howard, manager of Keith's Memorial, Boston, visited the Round Table. Above, Lt. Arthur Stadler, formerly with the Schine Circuit.

Photos by Staff Photographer

MEL JOLLEY, formerly manager of the Columbia theatre, in St. Thomas, Ont., is now at the Century, in Trenton, Ontario.

BILL REISINGER, formerly with Loew's, in Evansville, Ind., has been transferred back to manager of Loew's State, in Dayton.

IRVING COOPERSMITH, after a long illness, has rejoined the Water theatre circuit in Philadelphia, as manager of the Felton theatre.

CLYDE HANEY is now managing the Fox Jeffries and Apollo theatres, in Janesville, Wis., succeeding Edward I. Benjii, who has been transferred to the circuit's home office, in Milwaukee. R. W. Hyde, formerly manager of the Uptown, in Racine, succeeds Haney of the Myers and will also manage the Beverly, in Jamesville.

DAVID SEAMAN, manager of the Forum, in Philadelphia, has been transferred to the Midway. Other Warner changes in the zone include Andrew Schectman, moving from the Allegheny to the Forum; Nat Warshaw of the Frankford to the Allegheny and Bob DiFino, assistant manager of the Earle goes to manager of the Frankford. Phil Wexler, former treasurer of the house, becomes assistant at the Earle. Howard Kuemmerle, manager of the Grange, goes to the Lindley in a similar capacity and Walter Krisbell, former rotating manager, goes to the Grange as manager. Birk Binnard, manager of the Capitol, in York, Pa., has been transferred to the Ritz, in Wilmington and George Lascaris has been named assistant of the Warner, in Wilmington, succeeding Joseph Stuart, now in the Army.

WILLIAM YANKEL has resigned as manager of the Northio Paramount, in Fremont, Ohio, to accept a managerial post with the Schine Circuit. Richard Peffley, formely with the Kentucky and State, Danville, Ky., succeeds him. Dwight Kirk, formerly manager of the Sorg, Middletown, Ohio, succeeds Peffley.

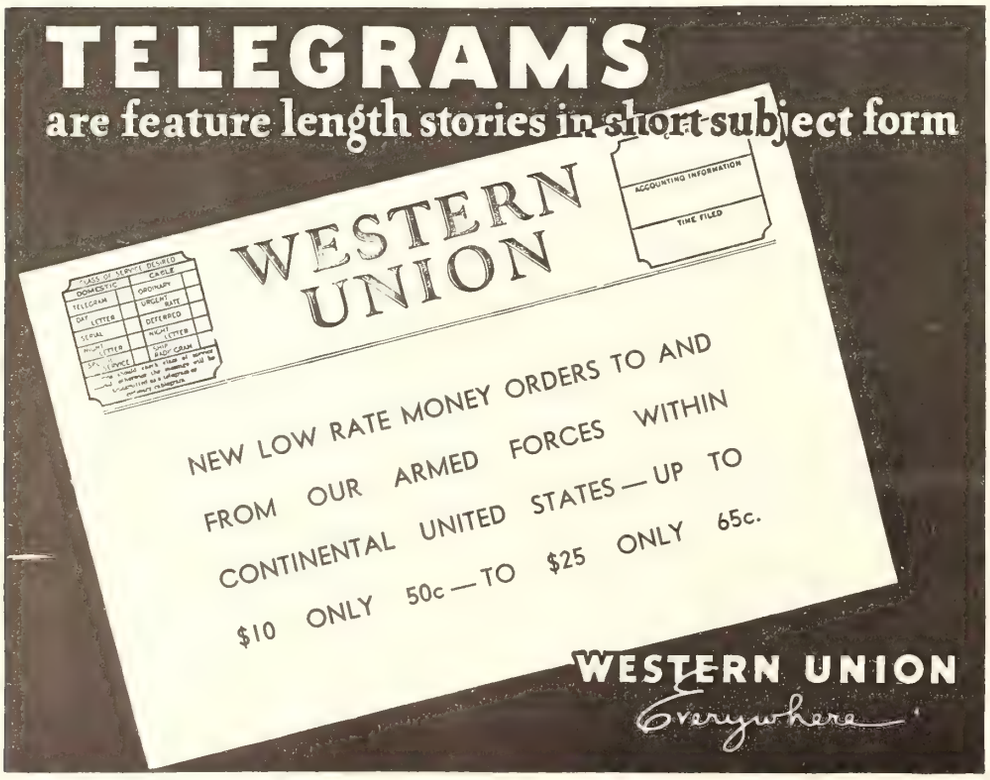
ADOLPH BUEHRIG of Cleveland becomes manager of Loew's State, in Boston, while Howard Burkhardt of Loew's Orpheum, in Boston, goes to Loew's State in Cleveland. Harry Greenman, manager of Boston's Loew's State, moves to Loew's Orpheum, downtown, replacing Burkhardt.

FRANK MURPHY, manager of Loew's State, in Syracuse, has resigned for Army service. He will be succeeded by Vaughn R. O'Neill, transferred from Loew's State, in Cleveland.

NICK TODOROV, formerly publicist at the Colonial theatre, in Allentown, is now managing the State theatre there. His brother, "Spasi" Todorov, has been appointed assistant manager of the Colonial.

JOHN M. LEVITT, formerly manager of of the Court theatre, in Newark, N. J., is now at the Easton in Easton, Pa.

LAKE P. JONES, manager of the RKO Lyric, in Cincinnati, has resigned to accept a similar post at the suburban 20th Century. Art Picolla, manager of the RKO Shubert, has been transferred to the Lyric and Joseph Jansberry has been shifted from the RKO Family to the Shubert. P. Hogan, assistant manager of the Family, has been advanced to manager.



HAPPY BIRTHDAY

March 21st
Harry Greenman
E. E. Seibel
Eli H. Arkin
Sid Blumenstock
Frank Burton
Walter W. Leach
Henry F. Lake

22nd
Irving M. Ginsberg
Ray A. Holtz
Dick A. Raub
J. F. Bradshaw
S. L. Masden

23rd
Bill Headstream
Lige Brien
Robert W. Baier

March 24th
James D. Denny
David Weinstein

25th
J. Noble Arnold
Peter Broadhead
Arthur R. Morton
Harry Rose
Leo A. Schuessler

26th
Harold Van Vorst
Allan Claypool
Harold W. Frakes
Jane Meisel

27th
Henry Bettendorf
Emerson Carter
John Esposito
Edward Purcell

NewBritish16mm Films Listed

More than 150 16mm. films of "Britain at War" are included in the new booklet prepared by the film division of British Information Services, designed to assist non-theatrical sources in booking pictures in the United States, describing all phases of England's military and civilian war effort. The booklet lists the single and double reel films according to classifications, including the armed services; British commonwealth of nations; United Nations; civilian defense and industrial, farm and home fronts.

The service charge on all 16mm. prints for American distribution is 50 cents for the first reel plus 25 cents for each additional reel in the same shipment, for one day's use, extra days up to seven, 10 cents per day per shipment. Longer loans are made by special arrangement and the sale price of $8.50 per reel. Prints are available at the division's New York office in Rockefeller Center; at regional offices in Washington, Chicago, San Francisco and Los Angeles, and at British consular offices in Atlanta, Cleveland, Denver, Detroit, Houston, Jacksonville, New Orleans, Philadelphia, Pittsburgh, Portland, St. Louis and Seattle.

Two recent British Ministry of Information films which have arrived in the U. S., meanwhile, are "Letter from Ireland," a 35-minute short which will be distributed here by RKO, and "The Last Hazard," a 25-minute short on England's barrage balloons. The latter picture has not yet been ballotted by the eight major companies to determine which will distribute it. Meanwhile, "Merchant Seamen," another MOI film division production, is expected to be released soon by Columbia. This is the short which Paramount drew under the rota system several months ago. Paramount recently returned it to Columbia, which originally evinced interest in it, upon the latter's request.

To Resume Damage Suit Against Roy Rogers

The suit for $500,000 damages and a permanent injunction against the use of the name "Roy Rogers," instituted by the theatrical actor, Roy Rogers, against the Western star, Roy Rogers, whose real name is Leonard Slye, will be resumed in New York supreme court, following the filing of an amended complaint.

In the amended complaint it is alleged that the cowboy star violated his contract with Roy Rogers by appearing outside of the motion picture industry, when he made personal appearance on Fred Allen's radio program, in October, 1942, and appeared at two rodeos under the "Roy Rogers" billing in 1942 at Madison Square Garden, New York, and the Boston Garden, not sponsored by Republic Pictures Corporation or Republic Productions, named as co-defendants.

Oil Company to Renew Baseball Broadcasts

The Atlantic Refining Company will sponsor baseball broadcasts for the eighth consecutive year, it was announced last week by the company. Arrangements have been made to broadcast games of the two Philadelphia clubs and the Pittsburgh Pirates. They will go on the air over a network of stations in Pennsylvania and along the eastern seaboard.

Following a meeting of the Eastern League, it will be decided whether the Wilkes-Barre and Scranton games will be broadcast under Atlantic's sponsorship. On Sundays, only resumes will be heard.

Broadcast News in Theatre

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Lucius R. Eastman Dies at 69

Lucius Root Eastman, 69, chairman of the board and a founder of the American Arbitration Association, died on March 14th at Scarsdale, N. Y. He was a member of the first administrative committee of the motion picture arbitration system.

¶ *Percy Phillipson, for twenty-five years intimately known and respected in distribution and exhibition fields of the motion picture industry throughout Great Britain, is now open to handle the sale of independent product, features or shorts or reissue rights, as direct representative or on a commission basis . . . lately representing Artlee Corporation . . . Cable or write,*
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OBITUARIES

Edward Percy Howard Dies; Edited Movietone News

Edward Percy Howard, 74, editor of Fox Movietone News when that newsreel was first to synchronize sound with motion pictures, died in Lynbrook, L. I., on March 14th. For more than 40 years, he was prominent as a newspaper and newsreel official, having been employed by the old *Morning Journal, Daily News, Morning Telegraph* and other New York papers. In 1925, he became news editor of Fox Movietone News, and in 1931 joined Pathe News, as editor. He remained as editor until 1933.

Mr. Howard was a native of England. He is survived by his widow, Mrs. Emmie J. Howard; a son, Frederick, and a brother, Frederick Howard, who resides in England.

Stephen Vincent Benet, Famous Author

Stephen Vincent Benet, 44, died at his home in New York on March 13th, following a heart attack. A prolific and talented writer, Mr. Benet was awarded the Pulitzer Prize in 1928 for a 100,000-word narrative poem of the Civil War, "John Brown's Body," one of his best-known works.

He was the author of "The Devil and Daniel Webster," which was adapted into a motion picture. Among other prizes awarded him were the O. Henry short story prize, the John Masefield and Ten Eyck awards, the Albert Stanburrough Cook poetry prize and a Guggenheim fellowship. Funeral services were held on March 15th at St. James' Episcopal Church. He leaves his widow, Rosemary Carr Benet, a son, two daughters, a brother and a sister.

George M. Watters Was Assistant to Skouras

George M. Watters, executive aide to Charles Skouras, president of National Theatres, died in Hollywood on March 14th after a heart attack. He joined the Fox-West Coast circuit eight years ago, having first arrived on the coast in 1927 as a film writer. Funeral services were held on Wednesday. His widow, a son and a daughter survive.

Joyce Kennedy

Joyce Kennedy, 44, British stage and screen actress, died of pneumonia in a London hospital on March 12th. Among the films in which she appeared were "Black Mask," "Seven Sinners," "Hail and Farewell" and "Debt of Honor." Her first professional appearance was at the St. James' theatre in "Julius Caesar" in 1920.

Michael Crowe

Michael Crowe, believed to have been the first person to exhibit a motion picture film in Trenton, N. J., died in that city on March 9th after a prolonged illness. During his career in the amusement field, he was co-partner in the Finnegan and Crowe Circus Company. Burial was on March 12th at Our Lady of Lourdes Cemetery in Trenton. He leaves a brother.

Captain David A. May

Captain David A. May, Canadian artillery officer attached to the British First Army, has been reported killed in action, and Flight Sergeant Donald Ennis Scowen, RCAF, has been reported missing. Both men were former employees of the Roxy theatre, operated by B. R. Johnson of Nipawin, Sask.

Alexander A. Aarons

Alexander A. Aarons, 53, producer of stage shows, and more recently assisting in the preparation of "Rhapsody in Blue" at the Warner studio, died on March 14th in Hollywood, following a heart attack.

PRODUCT DIGEST

In This Week:

SHOWMEN'S REVIEWS

SERVICE DATA

RELEASE CHART BY COMPANIES

THE RELEASE CHART

This Land Is Mine

(RKO Radio)

Fight for Freedom

The plight of occupied Europe under the rule of the conqueror has inspired another drama of taut excitement and underlying comment on men and freedom. "This Land Is Mine," being the story of the regeneration of a weakling, offers a rich characterization for the talents of Charles Laughton and sharply-drawn supporting roles for an accomplished cast, including Maureen O'Hara, George Sanders, Walter Slezak, Kent Smith and Una O'Connor.

Faced by evidences of collaboration on one side and sabotage on the other, a timid schoolmaster hopes to preserve his small world after the occupation, tearing a few offending pages from his texts and burning underground literature slipped under the door. His admiration for truth and courage, as much as his love for a fellow teacher, leads him finally to take a stand for resistance in a ringing speech at his trial for murder.

He is drawn into shielding an active saboteur, brother of the girl he loves, accused of denouncing him to the Germans and suspected of murdering the real informer. But the brutal shooting of a revered senior teacher crystallizes the issues for him and implants the idea of using his trial as a plea not for himself but for the cause of freedom.

Maureen O'Hara handles her assignment with sympathy and skill. She is the proud sister of a man shot for killing a Nazi trooper, appalled to find that her fiance is working for the "New Order" and feeling something akin to love for the schoolmaster in his victory over himself. George Sanders gives a strong and understanding portrayal of the man who finds his ambitions satisfied by collaboration, for a time. Kent Smith as the brother, Walter Slezak as the Nazi major and Una O'Connor as a doting mother all give vivid performances.

The sets are simple and often striking. Photography is generally excellent and background music is sparingly but effectively utilized.

The Jean Renoir-Dudley Nichols production, with Renoir directing his fellow-producer's screenplay, is intelligently staged drama holding an appeal for most audiences and promising ample reward at the box office for special exploitation of its theme and cast.

Seen in a New York projection room. Reviewer's Rating: Excellent.—E. A. CUNNINGHAM

Release date, April 26, 1943. Running time, 103 min. PCA No. 8904. General audience classification.

Albert Lory.....Charles Laughton
Louise Martin.....Maureen O'Hara
George Lambert.....George Sanders
Walter Slezak, Kent Smith, Una O'Connor, Philip Merivale, Thurston Hall, George Coulouris, Nancy Gates, Ivan Simpson, John Dodsworth, Frank Alten, Lee Bulgakow, Wheaton Chambers, Cecil Weston.

Reviews

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

The Desperadoes

(Columbia)

Western in Technicolor

Perhaps no set of actors and no narrative of fact or fiction could take priority of attention over the Technicolored grandeur of the settings provided by Mother Nature around Kanab, Utah, for this Western—and perhaps that is as the lovers of Westerns prefer it—but both onscreen and offscreen talent rate praises for trying with might and main. If ever a picture were overwhelmed by its setting, this one is it, but this one is also, and nevertheless, a big-league compounding of all the stuff of which Westerns are made.

The principals—and the word is applied with full meaning—are Randolph Scott, Glenn Ford, Claire Trevor, Evelyn Keyes, Edgar Buchanan (whose performance measures up to the mountains in the background), Raymond Walburn and Quinn Williams. They portray characters in a Utah town of 1863, some good and some bad, related to one another circumstantially by contrasting interests in funds made available by the Union Army's purchase of horses. There are plenty of clashes, fistic and armed, plus a wealth of characterization and the usual romantic competition; but it is a stampede of wild horses photographed on a vast scale in commanding colour that moved the preview audience to ringing applause.

Robert Carson's screenplay, based on a story by Max Brand, utilizes the device of the sheriff who is the former pal of an outlaw wanted in another state, both of whom love the same girl. It surrounds this core of the plot with more than the usual array of secondary interests and conflicts. It interpolates more fights than is average for the distance and Technicolor which adds glamour to the setting and the realism of gore to the battles.

Production by Harry Joe Brown is thoroughgoing and comprehensive, and direction by Charles Vidor errs only occasionally on the side of overindulgence in passages of humour or violence.

Previewed at the Pantages theatre, Hollywood, to a midweek audience screened by "Hitler's Children" and to a substantial turnout of the press, trade and lay. Laughs for Buchanan's moments of comedy, and some for Williams', plus a burst of applause for the horse stampede sequence, attested to general satisfaction. Reviewer's Rating: Good.—WILLIAM R. WEAVER.

Release date, not set. Running time, 85 min. PCA No. 8818. General audience classification.

Steve Upton.....Randolph Scott
Cheyenne Rogers.....Glenn Ford
Countess.....Claire Trevor
Raymond Walburn, Quinn Williams, Porter Hall, Joan Woodbury, Evelyn Keyes, Edgar Buchanan.

Ladies' Day

(RKO Radio)

Velez and Fun

This is a happily preposterous, fast-moving farce. As the first baseball picture of the season it includes a world series finish that baseball enthusiasts dream about on the days when the home team is away on the road. Incidentally, it gives Lupe Velez, the screen's top tiger cat, a full chance to present every trick in her collection, and she is at her best.

The story revolves around Wacky Waters, played by Eddie Albert, who supplies a bonehead-ballplayer background for the Velez tabascan drolleries. Wacky can pitch, better than the best, but petticoats takes his mind off the diamond. When he meets Pepita (Miss Velez, of course), he lives up to his first name.

A group of ballplayers' wives smarten the action, and Patsy Kelly leads the bevy. Max Baer as Hippo, a lovable dumb cluck, is a much put upon husband who can and does take it. Jerome Cowan is the representative of the bank that owns the ball team.

Kidnapping, love making and plenty of very well done baseball shoots the play along swiftly. Bert Gilroy produced and Leslie Goodwins competently directed the screenplay by Charles E. Roberts and Dane Lussier.

Seen in the home office projection room. Reviewer's Rating: Good.—A. J.

Release date, April 9, 1943. Running time, 62 min. PCA No. 8892. General audience classification.

Pepita.....Lupe Velez
Wacky.....Eddie Albert
Hazel.....Patsy Kelly
Hippo.....Max Baer
Upjohn.....Jerome Cowan

Hoppy Serves a Writ

(UA-Sherman)

Western

The inevitable stagecoach holdup is employed to fashion later developments in this episode of the Hopalong Cassidy series. The bandits, after absconding with the loot, cross the Texas border into Oklahoma where they operate a large cattle rustling combine. Since this state is out of Bill Boyd's (Sheriff Cassidy's) jurisdiction, he adopts the alias of "Mr. Jones," bent upon the recovery of the stolen money.

Although his deputies, Andy Clyde and Jay

Kirby, are given instructions to remain behind, they disregard orders and set out after their chief to offer assistance if necessary. However, Clyde runs afoul of the suspicious outlaws, and is held captive, but is rescued later by the sheriff and his aide. He tells Boyd of the rustlers' plan to steal more cattle, information he overheard while trussed up in the bandits' hideout, and Boyd steals a march on the rustlers by herding the cattle into Texas.

In order to regain possession of the herd, the outlaws are taken in by the ruse, and cross into Texas where Boyd and his deputies capture them after a vicious gun duel. The Harry Sherman production was directed by George Archainbaud from a screenplay by Gerald Geraghty. The assistant producer was Louis Rachmal.

Western fans will like the characterization of Bill Boyd as the mild-mannered sheriff who thrashes the bandit leader in a brawl, sanctions a romance between his deputy and an honest rancher's daughter, and fires a six-shooter without a wasted motion—all in a day's work.

Seen at the United Artists' projection room. Reviewer's Rating: Good.—LEW BARASCH.

Release date, March 12, 1943. Running time, 67 min. PCA No. 8811. General audience classification.

Hopalong Cassidy.....William Boyd
California .....Andy Clyde
Johnny .....Jay Kirby
Victor Jory, George Reeves, Jan Christy, Tal Taliaferro, Forbes Murray, Bob Mitchum, Byron Foulger, Earle Hodgins, Roy Barcroft.

The Silver Fleet

(Archers - General Film)

Dutch Underground Melodrama

Michael Powell and Emeric Pressburger, who made "The Invaders" and "One of Our Aircraft," have established a reputation for sound, serious and entertaining documentation of the war. This latest Archers production, devised around the underground movement in Nazi-occupied Holland, does that repute little injury. It is a sympathetically handled film, with a basically strong story, some arresting characterizations and a realistic flavour permeating it. Though at times the narrative aspires to the higher heroics and though its ultimate development is transparently obvious, the yarn seldom loses its grip, most of the characters are credible, and the more emotional passages should tug at the less armoured feminine hearts. Greatest obstacle which the film has to overcome is the "choosiness" with which the paying public here now approaches films about the war. It is a good film none the less, and should register both here and in the U. S.

The drama, set in Nazi-occupied Holland, exploits the theme of sabotage and escape, casts Ralph Richardson as a rebel posing as a Quisling, who makes submarines for the Germans but gets his own men to sail them to Britain. Posing as the most nauseous brand of traitor he penetrates the Nazi inner circle and at last takes a gang of Gestapo chiefs and military and naval leaders to death in one of his own built U-boats. It is a heroic theme, given a certain ornament by the exploitation of the parallel theme of Piet Hein, the Dutch hero of other days whose example is emulated by the modern Hollander. Richardson's suave polished portrayal of Van Leyden, the Piet Hein of today, misunderstood by his townsfolk, doubted by his own wife, but going resolutely about his duty, is of the heart tugging sort. No less effective is the performance of Esmond Knight, an English actor blinded in action in this war, as the Gestapo chief, a truly remarkable triumph of personal character over physical circumstance.

The film despite having had two directors is seldom exaggerated in its facts. The locations and setting have a realistic quality and the Germans are, for a welcome change, not depicted as clumsy buffoons. The dialogue is duller than dull at times, but the action takes the edge off. Erwin Hillier's photographic work, notably on the location passages, adds a definite quality to the production. Vernon Sewell and Gordon Wellesley directed.

A press and trade audience gave the film close attention and the more sentimental or dramatic passages were marked by audible emotional reactions. Critical conclusions seemed to be that the Archers had done it again and turned out a film to be considered seriously. Reviewer's Rating: Good.—AUBREY FLANAGAN.

Release date, not set. Running time, 88 min. General audience classification.

Jaap van Leyden.....Ralph Richardson
Helene van Leyden.....Googie Withers
von Schiffer.....Esmond Knight
Krampf .....Beresford Egan
Bastiaan Peters.....Charles Victor
Frederick Burtwell, Kathleen Byron, Willem Akkerman, Dorothy Gordon, John Longden, Joss Ambler, Margaret Emden, George Schelderup, Neville Mapp, Ivor Barnard, John Carol, Phillip Leaver.

REPUBLIC RELEASES "AT DAWN WE DIE"

Republic Pictures has announced for release on March 20th the British Lion production, "At Dawn We Die", released overseas under the title of "Tomorrow We Live". It was reviewed under the latter title for MOTION PICTURE HERALD *in the issue of December 26, 1942.*

The film was directed by George King from a screenplay by Anatole de Grunwald and includes in its cast John Clements, Godfrey Tearle, Hugh Sinclair, Greta Gynt and Judy Kelly.

I Walked with a Zombie

(RKO Radio)

Horror Story

An exceptionally well made production for its type of theme, "I Walked with a Zombie" is the second of a series of horror pictures on RKO's schedule this year. Its many ingredients, most of them calculated to tingle the spine, are woven by Producer Val Lewton and director Jacques Tourneur in such fashion as to make them agreeable to the fans seeking thrills.

A nurse is sent to a West Indies isle to nurse the wife of the owner of the island. The patient is afflicted with a mysterious malady which causes the natives, descendants of slaves brought originally to the place by the owner's forebears, to believe she is a "zombie," a walking dead person. The owner and his half-brother, who openly admits attempting to steal the wife before her affliction set in; the boys' mother, a medical missionary who has a sideline of voodooism, and a village doctor unable to understand the undercurrents are the chief characters.

James Ellison, Frances Dee, Tom Conway, Edith Barrett, James Bell, Christine Gordon, Teresa Harris, Sir Lancelot, Darby Jones and Jeni LeGon constitute the cast.

Writers Curt Siodmak and Ardel Wray deftly fashioned the screenplay, based on Inez Wallace's series of voodooism articles which appeared recently in the *American Weekly Magazine.*

Giving further eeriness to the story is a well placed bit of calypso singing by Sir Lancelot.

Previewed at the Hawaii theatre, Hollywood, where the audience, whose members were there to see a double horror bill, was very much impressed. However, there were titters at the opening, which used off stage narration by a woman's voice, a la "Rebecca." Reviewer's Rating: Good.—V. K.

Release date, April 30, 1943. Running time, 68 minutes. PCA No. 8949. General audience classification.

Rand.....James Ellison
Betsy.....Frances Dee
Holland.....Tom Conway
Edith Barrett, James Bell, Christine Gordon, Teresa Harris, Sir Lancelot, Darby Jones, Jeni LeGon.

Air Raid Wardens

(Metro-Goldwyn-Mayer)

Home Front Fun

This is a war comedy played on the home front with the gaiety we have come to expect from those artists of comical embarrassment, Laurel and Hardy. It's a comedy which proves that paste in bucketsful and whipped cream well-massed are just as side-splitting as custard pies.

The heroes, seeking to serve their country, are rejected by the Army, the Navy and the Marines, but their despair is lightened when they are taken in as air raid wardens. The plot includes the serious menace of a Nazi plan to blow up a large magnesium plant, but the situation is saved by Stan and Oliver after they have been tossed out for bungling, a strong point of theirs.

Many of the situations are new, although the Laurel and Hardy technique is faithfully adhered to. The production is lavish and the cast large and able. B. F. Zeidman produced and Edward Sedgwick directed, from the screenplay by Martin Rackin, Jack Jevne, Charles Rogers and Harry Crane. The result will not disappoint the pair's enthusiasts.

Viewed in a home office projection room. Reviewer's Rating: Good.—A. J.

Release date, not set. Running time, 67 min. PCA No. 9114. General audience classification.

Stanley .....Stan Laurel
Oliver .....Oliver Hardy
Joe Bledsoe.....Edgar Kennedy
Jacqueline White, Horace McNally, Nella Walker, Donald Meek, Henry O'Neill, Howard Freeman, Paul Stanton, Robert Emmet O'Connor, William Tannen.

The Falcon Strikes Back

(RKO Radio)

Crime Wears a Smile

With Tom Conway successfully supplanting George Sanders in the title role, this series of melodramas wreathed in humour settles down herewith into a pattern promising long and profitable life. There is plenty of crime in this number for the addicts of violence, but humour continues as the ingredient commanding first attention.

This adventure opens with the hero prostrated by a hangover which vanishes when a woman in distress demands his assistance at the point of a gun. He is placed under suspicion of grand theft, arrested, then escapes and goes in quest of explanations and the guilty parties. This leads him to a country resort where some murdering is done and suspicion veers from one suspect to another, solution of the whole boiling down to an outcome which satisfies the essential equations and leaves the series open for the next adventure.

The production is by Maurice Geraghty, direction by Edward Dmytryk, screenplay by Edward Dein and Gerald Geraghty from a story by Stuart Palmer, the whole of their endeavours reflecting credit upon all.

Previewed at the Pantages theatre, Hollywood, where an audience drawn by "Hitler's Children" manifested satisfaction with the previewed attraction. Reviewer's Rating: Good.

Release date, May 7, 1943. Running time, 65 min. PCA No. 9125. General audience classification.

Falcon .....Tom Conway
Gwynne .....Harriet Hilliard
Jane Randolph, Edgar Kennedy, Cliff Edwards, Rita Corday, Erford Gage, Wynne Gibson, Richard Loo, Andre Charlot, Cliff Clark, Ed Gargan.

The Last Will of Dr. Mabuse

(Krellberg)

French Study in Crime

Terror, mystery and crime are combined with overtones of psychology in this French picture. It is an unusual study of suspense. Although it lacks the dramatic effectiveness of earlier imports in the pattern of the "German school" of direction, studio and art theatres should find this

picture of interest to their audiences and easy to exploit.

Fritz Lang, the Austrian director, who has since come to Hollywood to make such successes as "Man Hunt" and "Western Union," made it in Paris in 1935. Herman Weinberg wrote English subtitles for this first release in the United States.

"This film was made as an allegory, to show Hitler's processes of terrorism," Mr. Lang now explains in a foreword. "Slogans and doctrines of the Third Reich have been put into the mouths of criminals." He seeks to identify with criminal violence the doctrines of the Third Reich which destroy institutions and attack governments in behalf of a "new order."

Dr. Mabuse is the criminally insane author of a manual of perfect crime. He proposes it as the means to a "new order" of violence. "The age of crime will make people destroy their idols and tear down the temples," he declares. Through hypnosis his keeper, Dr. Baum, is induced to carry out the plan as the secret chief of a super-gang. Inspector Lohman, of the police, pieces the mystery together and the story ends in a chase. The gang and manual are destroyed and Dr. Mabuse's disciple becomes as insane as the master.

The terror and mystery of the early scenes equal the best from this mold. But after a denouement in Inspector Lohman's discovery of Dr. Mabuse's secret the story unwinds slowly. The actors are effective, although unknown in this country. The picture depends principally on Mr. Lang's direction and Rene Sti's screenplay.

Seen in a New York projection room. Reviewer's Rating: Fair.—JOHN STUART, JR.

Release date, March 19, 1943. Running time, 94 min. Adult audience classification.

Inspector Lohman.....Jim Gerald
Professor Baum.....Thomy Bourdelle
Dr. Mabuse.....Rudolph Klein-Rogge
Rene Ferte, Monique Rolland, Maurice Maillot, Raymond Cordy, Karl Meixner, Ginnete Gaubert, Danielle Mandaille.

Billy the Kid in the Kid Rides Again

(Producers Releasing Corp.)

Western

Framed in a neighboring state for a crime he didn't commit, Billy the Kid (Buster Crabbe) breaks jail and returns to the scene of his alleged crime to settle scores. He succeeds, but he has to battle his reputation, and the hostility it has produced. With the aid of genial, quaint Al St. John, the town's saddlemaker, he beats the gang led by I. Stanford Jolley.

The latter's scheme had been to rustle the cattle of ranch owners, and then, when they faltered in mortgage payments, to buy over those mortgages. Buster steps in on the latest and greatest deal, which is to grab the mortgage on the "Carter" estate from stubborn, upright banker Ed Peil, Sr. That was to be done by robbing the bank, causing a run on it and forcing Peil to submit. Crabbe retrieves the money from the Jolley ranch, gives it back to the bank, and kills Jolley in a gun fight.

The gun fights are the high action spots. The rest is routine, even St. John's comedy, which, however, brought laughs from the audience. The film was directed by Sherman Scott, under producer Bert Sternbach, from a screenplay by Fred Myton.

Seen at the New York Theatre, with a male matinee audience for whom Mr. St. John's whiskered comedy held great and audible pleasure. Reviewer's Rating: Fair.—FLOYD STONE.

Release date, January 27, 1943. Running time, 60 min. PCA No. 8999. General audience classification.

Billy the Kid.....Buster Crabbe
Fuzzy Jones.....Al (Fuzzy) St. John
Joan.....Iris Meredith
Tom.....Glenn Strange
Vic.....Charles King
Mort.....I. Stanford Jolley
Ainsley.....Ed. Peil, Sr.
Sheriff.....Ted Adams
Texas Sheriff.....Slim Whitaker

Reviews received too late for this Section are printed in the regular news pages of the Herald and are reprinted the following week in Product Digest for their reference value.

Our Lady of Paris

(Hirliman Florida)

Religious Documentary

The cathedral of Notre Dame de Paris is pictured as a symbol of the faith and courage of France's people in this documentary film. In the medieval beauty of one of the world's most famous churches, and in its treasury of history and art, the film finds affirmation of the ability of France to preserve its heritage of faith and liberty through the trials of oppression.

It is a picture of primary interest to church and school groups, and to students of art and the culture of France. Ordinary theatrical circulation would appear limited, although photography, commentary and editing compare favorably with many commercial travelogues and educational pictures.

An eloquent commentary was written and spoken by the Reverend Robert W. Gardner of the Catholic Foreign Missions Society, Maryknoll, N. Y. Despite the cathedral's artistic and architectural magnificence, he points out that its essential beauty and inspiration to France is in "the living presence of a God." A wealth of informative, interesting material on the history of Notre Dame and descriptions of its religious relics and art augment the inspirational quality of the narration.

French film technicians made this record before Paris fell. George A. Hirliman completed it in the United States, adding the commentary and a recording from the Notre Dame organ. It is well edited, and gives pictorial interest to statuary and architecture. The print is in sepia.

Seen at the Little Carnegie, New York, where an audience which included many French expatriates watched attentively.—J. S., JR.

Release date, March 12, 1943. Running time, 56 min. PCA No. 03463. General audience classification.

Fighting Sea Monsters

(Times Pictures)

Seeing Sea Life

This marine animal subject is purported to have been made on "vacation" by a group of Hollywood cameramen who combine fishing and photography. A thread of narrated continuity and the repeated appearance of an old "chartered" fishing boat give substance to the "expedition" idea. However, the obvious age and apparent irrelevance of many clips seems to raise the suspicion of recourse to the "library."

Withal, there are absorbing scenes and Ira Knaster's commentary, narrated by Ted Webber, has numerous comedy touches. An instance is the young seal which, eluding capture, yells in a throaty voice that he doesn't like quiz programs and therefore doesn't want to appear on one. The scenes of most interest are those of sharks, squids, manta rays, and peculiarly shaped and marked fish of the tropical waters of Central America.

A scene of some excitement is that in which one of the divers is almost attacked by a shark. There are captures of sharks and marlin, which fight dangerously even when gaffed into the boat.

Seen at the New York Theatre, where a matinee male audience was quiet. Reviewer's Rating: Fair.—F. S.

Release date, March 9, 1943. Running time, 61 min. General audience classification.

Produced by Captain John C. Craig. Associate producer, Herbert T. Edwards.

The Black Raven

(Producers Releasing Corp.)

Murder Mystery

For the time it takes and the money it cost, this hour of melodrama conducted in surroundings of suspense and punctuated by four murders measures up to par for product in kind. Save for moments of overdeliberation and some abruptness in transitions, it tells its tale and maintains its spell with effectiveness.

The scene is a stormswept hostelry on the American side of the Canadian border, whence come a gangster, an escaped convict, an absconding bank clerk, a powerful politician, his daughter and a young man with whom she is eloping. The innkeeper is a former crook now engaged in smuggling criminals across the border. Confined by the storm, these several individuals, plus the local sheriff and a man-of-all-work, play out the expected kind of story in somewhat unexpected manner.

Production by Sigmund Neufeld, direction by Sam Newfield and the screenplay by Fred Myton are well matched.

Previewed in projection room. Reviewer's Rating: Fair.

Release date, not set. Running time, 61 min. PCA No. 9170. General audience classification.

Bradford.....George Zucco
Lee Winfield.....Wanda McKay
Noel Madison, Bob Randall, Byron Foulger, Charlie Middleton, Robert Middlemas, Glenn Strange, I. Stanford Jolley.

SHORT SUBJECTS

AIR CREW (RKO)

This Is America

Fifth in RKO Radio's "This Is America" series of two-reelers, "Air Crew" is a fast-paced war short depicting the training of recruits in the Navy's Air Force. Produced by Frederic Ullman, Jr., at the Naval Air Training Station in Jacksonville, Fla., it is an expert exposition of what happens to the boots (recruits to you landlubbers), from the time they enter their basic training period until they complete their specialized training in the force. This short follows in the tradition of the first "This Is America" film, "Private Smith of the U. S. A." for compactness of detail and human interest approach.—J. E. S.

Release date, March 12, 1943 18 *minutes*

AMERICA'S FOOD CRISIS (20th-Fox)

March of Time (V9-8)

Food shortages and rationing are studied by March of Time in its current release. The topic is of inevitable interest to everyone. But, despite a crisis in some farm commodities, the reel points out that millions of Americans are now receiving a scientific diet for the first time. It shows how Britain solved its critical food problem and improved the nation's health. The top priority needs of the fighting forces for foodstuffs are depicted in scenes that range from the farm to North Africa. Lend lease is described and Time reports that opinion surveys show the majority of the people favor its continuance. Herbert Lehman explains food's function as a weapon in recaptured lands. Herbert Hoover and Louis Bromfield warn, however, that the farmer must get more aid from the government to meet quotas. The campaign to recruit a land army is touched on and there is a swing version of a government sponsored "back to the land" song. With rationing bringing the war home to every section of the country the reel should provoke thought, although it is less cogent than previous March of Time releases.—J. S., Jr.

Release date, March 26, 1943 19 *minutes*

RELEASE CHART

By Companies

For Stars, Running Time, Review and other Service Data references, turn to the alphabetical Release Chart starting on page 1219.

Complete listing of 1941-42 Feaures, by company, in order of release, may be found on pages 878 and 879 of the Product Digest Section in the August 29, 1942 issue of Motion Picture Herald.

COLUMBIA

Prod. No.	Title	Release Date
4027	Counter Espionage	Sep. 3,'42
4022	The Spirit of Stanford	Sep. 10,'42
4044	A Man's World	Sep. 17,'42
4032	Lucky Legs	Oct. 1,'42
4201	Riding Through Nevada	Oct. 1,'42
4021	The Daring Young Man	Oct. 8,'42
4209	The Lone Prairie	Oct. 15,'42
4035	Smith of Minnesota	Oct. 15,'42
4026	The Boogie Man Will Get You	Oct. 22,'42
4042	Stand By All Networks	Oct. 29,'42
4030	Boston Blackie Goes Hollywood	Nov. 5,'42
4033	Laugh Your Blues Away	Nov. 12,'42
4002	You Were Never Lovelier	Nov. 19,'42
4038	Junior Army	Nov. 26,'42
4202	Pardon My Gun	Dec. 1,'42
4039	Underground Agent	Dec. 3,'42
4009	A Night to Remember	Dec. 10,'42
4210	A Tornado in the Saddle	Dec. 15,'42
4004	Commandos Strike at Dawn	Jan. 7,'43
4013	City Without Men	Jan. 14,'43
4029	One Dangerous Night	Jan. 21,'43
4037	Power of the Press	Jan. 28,'43
4203	The Fighting Buckaroo	Feb. 1,'43
4014	Reveille with Beverly	Feb. 4,'43
4036	No Place for a Lady	Feb. 11,'43
4211	Riders of the Northwest Mounted	Feb. 15,'43
....	Something to Shout About	Feb. 25,'43
....	Let's Have Fun	Mar. 4,'43
....	After Midnight with Boston Blackie	Mar. 18,'43
....	The Desperados	Mar. 25,'43
....	Murder in Times Square	Apr. 1,'43
....	She Has What It Takes	Apr. 15,'43
....	Saddles & Sagebrush	Apr. 22,'43

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....	The Cover Girl	Not Set
....	Law of the Northwest	Not Set
....	Silver City Raiders	Not Set
....	Hail to the Rangers	Not Set
....	The More the Merrier	Not Set
....	Robinhood of the Range	Not Set
....	Outlaw Busters	Not Set
....	Wyoming Hurricane	Not Set
....	The Vigilantes Ride	Not Set
....	Destroyer	Not Set
....	The Last Horseman	Not Set
....	Riding West	Not Set
....	Boy from Stalingrad	Not Set
....	Frontier Fury	Not Set
....	Blondie Buys a Horse	Not Set
....	Redhead from Manhattan	Not Set
....	Somewhere in Sahara	Not Set
....	Attack by Night	Not Set
....	Law of the Badlands	Not Set

MGM

302	Tish	Sep.-Nov. '42
305	A Yank at Eton	Sep.-Nov. '42
306	The War Against Mrs. Hadley	Sep.-Nov. '42
307	Cairo	Sep.-Nov. '42
308	Seven Sweethearts	Sep.-Nov. '42
304	Apache Trail	Sep.-Nov. '42
301	Somewhere I'll Find You	Sep.-Nov. '42
303	Panama Hattie	Sep.-Nov. '42
312	For Me and My Gal	Sep.-Nov. '42
309	Eyes in the Night	Sep.-Nov. '42
310	White Cargo	Sep.-Nov. '42
311	Omaha Trail	Sep.-Nov. '42
313	Whistling in Dixie	Dec.-Feb. '43
314	Journey for Margaret	Dec.-Feb. '43
315	Reunion in France	Dec.-Feb. '43
316	Stand by for Action	Dec.-Feb. '43
317	Dr. Gillespie's New Assistant	Dec.-Feb. '43
318	Andy Hardy's Double Life	Dec.-Feb. '43
319	Northwest Rangers	Dec.-Feb. '43
320	Keeper of the Flame	Dec.-Feb. '43
321	Three Hearts for Julia	Dec.-Feb. '43
322	Tennessee Johnson	Dec.-Feb. '43

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....	Random Harvest	Not Set
....	Presenting Lily Mars	Not Set
....	Lassie Come Home	Not Set
....	Pilot No. 5	Not Set
....	Assignment in Brittany	Not Set
....	Cabin in the Sky	Not Set
....	Du Barry Was a Lady	Not Set
....	The Human Comedy	Not Set
....	Salute to the Marines	Not Set
....	Youngest Profession	Not Set
....	Harrigan's Kid	Not Set
....	A Stranger in Town	Not Set
....	Private Miss Jones	Not Set
....	Above Suspicion	Not Set
....	Bataan	Not Set
....	I Dood It	Not Set
....	Air Raid Wardens	Not Set
....	Swing Shift Maisie	Not Set
....	Faculty Row	Not Set
....	Slightly Dangerous	Not Set
....	Dr. Gillespie's Criminal Case	Not Set
....	Girl Crazy	Not Set
....	Right About Face	Not Set
....	Best Foot Forward	Not Set
....	A Guy Named Joe	Not Set
....	The Man from Down Under	Not Set
....	Madame Curie	Not Set
....	Russia	Not Set
....	Sabotage Agent	Not Sea

MONOGRAM

....	One Thrilling Night	June 5,'42
....	Isle of Missing Men	Sept. 18,'42
....	Foreign Agent	Oct. 9,'42
....	Texas to Bataan	Oct. 16,'42
....	Criminal Investigator	Oct. 23,'42
....	Bowery at Midnight	Oct. 30,'42
....	West of the Law	Nov. 2,'42
....	War Dogs	Nov. 13,'42
....	'Neath Brooklyn Bridge	Nov. 20,'42
....	The Living Ghost	Nov. 27,'42
....	Trail Riders	Dec. 4,'42
....	Rhythm Parade	Dec. 11,'42
....	Dawn on the Great Divide	Dec. 18,'42
....	Two Fisted Justice	Jan. 8,'43
....	Silent Witness	Jan. 15,'42
....	Cosmo Jones in the Crime Smasher	Jan. 29,'43
....	Kid Dynamite	Feb. 5,'43
....	Prison Mutiny	Feb. 12,'43
....	Haunted Ranch	Feb. 19,'43
....	Silver Skates	Feb. 26,'43
....	The Ape Man	Mar. 19,'43
....	Land of Hunted Men	Mar. 26,'43
....	Ghost Rider	Apr. 2,'43
....	Wild Horse Stampede	Apr. 16,'43
....	Clancy Street Boys	Apr. 23,'43
....	I Escaped from the Gestapo	May 14,'43
....	Sarong Girl	May 28,'43

PARAMOUNT

Block 1

4205	Wake Island
4202	The Major and the Miner
4203	The Glass Key
4204	Wildcat
4201	Priorities on Parade

Block 2

4209	Henry Aldrich, Editor
4208	Mrs. Wiggs of the Cabbage Patch
4207	Road to Morocco
4210	Street of Chance
4206	The Forest Rangers

Block 3

4213	The Avengers
4212	Wrecking Crew
4211	The Palm Beach Story
4214	My Heart Belongs to Daddy
4215	Lucky Jordan

Block 4

....	Lady Bodyguard
....	Happy Go Lucky
....	Henry Aldrich Gets Glamour
....	Night Plane from Chungking
....	China

SPECIAL

4231	Star Spangled Rhythm

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....	Great Without Glory	Not Set
....	For Whom the Bell Tolls	Not Set
....	No Time for Love	Not Set
....	Submarine Alert	Not Set
....	High Explosive	Not Set
....	True to Life	Not Set
....	Miracle of Morgan's Creek	Not Set
....	Aerial Gunner	Not Set
....	Dixie	Not Set
....	Salute for Three	Not Set
....	Henry Aldrich Swings It	Not Set
....	So Proudly We Hail	Not Set
....	Lady in the Dark	Not Set
....	Henry Aldrich Plays Cupid	Not Set
....	The Good Fellows	Not Set
....	Five Graves to Cairo	Not Set
....	Riding High	Not Set
....	Alaska Highway	Not Set
....	Let's Face It	Not Set
....	Hostages	Not Set

PRODUCERS REL. CORP.

317	Baby Face Morgan	Sep. 15,'42
307	Tomorrow We Live	Sep. 29,'42
308	City of Silent Men	Oct. 12,'42
309	Secrets of a Co-ed	Oct. 26,'42
301	The Yanks are Coming	Nov. 9,'42
357	Billy the Kid in Mysterious Rider	Nov. 20,'42
318	Miss V from Moscow	Nov. 23,'42
310	Boss of Big Town	Dec. 7,'42
363	Lone Rider in Overland Stagecoach	Dec. 11,'42
302	Lady from Chungking	Dec. 21,'42
351	Rangers Take Over	Dec. 25,'42
319	Man of Courage	Jan. 4,'43
303	The Payoff	Jan. 21,'43
358	Billy the Kid in The Kid Rides Again	Jan. 27,'43
320	Dead Men Walk	Feb. 10,'43
364	Lone Rider in Wild Horse Rustlers	Feb. 12,'43
304	A Night for Crime	Feb. 18,'43
352	Bad Men of Thunder Gap	Mar. 5,'43
312	Queen of Broadway	Mar. 8,'43
359	Billy the Kid in Fugitive of the Plains	Mar. 12,'43
313	Behind Prison Walls	Mar. 22,'43
31	Corregidor	Mar. 29,'43
311	My Son the Hero	Apr. 5,'43
314	The Ghost and the Quest	Apr. 19,'43
30	Follies Girl	May 3,'43
321	The Black Raven	May 31,'43
....	Submarine Base	Not Set

RKO

371	The Magnificent Ambersons	July 10,'42
391	Bambi	Aug. 21,'42
301	The Big Street	Sep. 4,'42

Prod. No.	Title	Release Date
302	Mexican Spitfire's Elephant	Sep. 11,'42
303	Wings and the Woman	Sep. 18,'42
381	Bandit Ranger	Sep. 25,'42
304	Highways by Night	Oct. 2,'42
305	Here We Go Again	Oct. 9,'42
306	Scattergood Survives a Murder	Oct. 16,'42
308	The Navy Comes Through	Oct. 30,'42
309	The Falcon's Brother	Nov. 6,'42
310	Seven Days' Leave	Nov. 13,'42
382	Pirates of the Prairie	Nov. 20,'42
311	Once Upon a Honeymoon	Nov. 27,'42
312	Army Surgeon	Dec. 4,'42
313	Cat People	Dec. 25,'42
314	The Great Gildersleeve	Jan. 1,'43
315	Seven Miles from Alcatraz	Jan. 8,'43
383	Fighting Frontier	Jan. 15,'43
318	Cinderella Swings It	Jan. 22,'43
352	They Got Me Covered	Feb. 5,'43
307	Journey Into Fear	Feb. 12,'43
392	Saludos Amigos	Feb. 19,'43
319	Tarzan Triumphs	Feb. 19,'43
317	Two Weeks to Live	Feb. 26,'43
351	Pride of the Yankees	Mar. 5,'43
316	Hitler's Children	Mar. 19,'43
320	Forever and a Day	Mar. 26,'43
321	Flight for Freedom	Apr. 2,'43
384	Sagebrush Law	Apr. 2,'43
322	Ladies' Day	Apr. 9,'43
323	This Land Is Mine	Apr. 23,'43
324	I Walked with a Zombie	Apr. 30,'43
325	The Falcon Strikes Back	May 7,'43
....	Bombardier	May 14,'43
....	Squadron Leader X	May 21,'43
....	Mr. Lucky	May 28,'43

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....	The Avenging Rider	Not Set
....	Petticoat Larceny	Not Set
....	The Sky's the Limit	Not Set
....	A Lady Takes a Chance	Not Set
....	The Fallen Sparrow	Not Set
....	The Leopard Man	Not Set
....	Gildersleeve's Bad Day	Not Set
....	North Star	Not Set

REPUBLIC

201	Hi, Neighbor	July 27,'42
271	Sombrero Kid	July 31,'42
202	The Old Homestead	Aug. 17,'42
261	Shadows on the Sage	Aug. 24,'42
203	Youth on Parade	Oct. 24,'42
272	Outlaws of Pine Ridge	Oct. 27,'42
204	X Marks the Spot	Nov. 4,'42
262	Valley of Hunted Men	Nov. 13,'42
251	Heart of the Golden West	Dec. 11,'42
207	The Traitor Within	Dec. 10,'42
208	Secrets of the Underground	Dec. 18,'42
206	Ice-Capades Revue	Dec. 24,'42
273	Sundown Kid	Dec. 28,'42
253	Ridin' Down the Canyon	Dec. 30,'42
205	Johnny Doughboy	Dec. 31,'42
209	Mountain Rhythm	Jan. 8,'43
218	London Blackout Murders	Jan. 15,'43
2301	Boots and Saddles	Jan. 15,'43
263	Thundering Trails	Jan. 25,'43
211	Fighting Devil Dogs	Jan. 29,'43
274	Dead Man's Gulch	Feb. 12,'43
2302	South of the Border	Mar. 1,'43
252	Idaho	Mar. 10,'43
274	The Blocked Trail	Mar. 12,'43
212	The Purple V	Mar. 12,'43
213	At Dawn We Die	Mar. 20,'43
275	Carson City Cyclone	Mar. 23,'43
214	Alibi	Mar. 24,'43
215	Hit Parade of 1943	Mar. 26,'43
254	King of the Cowboys	Mar. 27,'43
216	Tahiti Honey	Apr. 6,'43
217	The Mantrap	Apr. 13,'43
2303	Gaucho Serenade	Apr. 15,'43
265	Santa Fe Scouts	Apr. 16,'43
2311	Calling Wild Bill Elliott	Apr. 16,'43
218	Shantytown	Apr. 20,'43
276	Days of Old Cheyenne	Apr. 22,'43
219	Chatterbox	Apr. 27,'43

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....	Prodigal's Mother	Not Set
....	Swing Your Partner	Not Set
....	Three Texas Rangers	Not Set
....	Thumbs Up	Not Set
....	Song of Texas	Not Set
....	False Faces	Not Set
....	Man from Thunder River	Not Set
....	Bad Man of Sonora	Not Set
....	Back to God's Country	Not Set

20TH-FOX

Block 1

301	Footlight Serenade	Aug. 1,'42
302	A-Haunting We Will Go	Aug. 7,'42
303	Little Tokyo, U.S.A.	Aug. 14,'42
304	The Pied Piper	Aug. 21,'42
305	Loves of Edgar Allan Poe	Aug. 28,'42

Block 2

308	Orchestra Wives	Sep. 4,'42
311	Berlin Correspondent	Sep. 11,'42
312	Careful, Soft Shoulders	Sep. 18,'42
310	Just Off Broadway	Sep. 25,'42
306	Iceland	Oct. 2,'42

Block 3

313	Tales of Manhattan	Oct. 30,'42

Block 4

309	Girl Trouble	Oct. 9,'42
314	Manila Calling	Oct. 16,'42
315	The Man in the Trunk	Oct. 23,'42
317	Springtime in the Rockies	Nov. 6,'42

Block 5

318	That Other Woman	Nov. 13,'42
307	Thunder Birds	Nov. 20,'42
319	The Undying Monster	Nov. 27,'42
320	The Black Swan	Dec. 4,'42
321	Dr. Renault's Secret	Dec. 11,'42

Block 6

322	Life Begins at 8:30	Dec. 25,'42
323	China Girl	Jan. 1,'43
324	We Are the Marines	Jan. 8,'43
325	Over My Dead Body	Jan. 15,'43
326	Time to Kill	Jan. 22,'43

Block 7

327	Immortal Sergeant	Jan. 29,'43
328	Chetniks, the Fighting Guerrillas	Feb. 5,'43
329	Meanest Man in the World	Feb. 12,'43
330	Margin for Error	Feb. 19,'43
316	The Young Mr. Pitt	Feb. 26,'43

Block 8

332	Dixie Dugan	Mar. 12,'43
331	Quiet Please, Murder	Mar. 19,'43
333	Hello, Frisco, Hello	Mar. 26,'43
334	He Hired the Boss	Apr. 2,'43
335	The Moon Is Down	Apr. 9,'43

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...	The Ox-Bow Incident	Not Set
...	My Friend Flicka	Not Set
...	Crash Dive	Not Set
...	Coney Island	Not Set
....	Sweet Rosie O'Grady	Not Set
....	Tonight We Raid Calais	Not Set
....	School for Sabotage	Not Set
....	Stormy Weather	Not Set
....	Bomber's Moon	Not Set
....	Heaven Can Wait	Not Set
....	Jane Eyre	Not Set
....	Jitterbugs	Not Set

UNITED ARTISTS

...	Battle Cry of China	Aug. 7,'42
....	The Moon and Sixpence	Oct. 2,'42
...	One of Our Aircraft is Missing	Oct. 16,'42
...	Undercover Man	Oct. 23,'42
...	I Married a Witch	Oct. 30,'42
...	Silver Queen	Nov. 13,'42
....	The Devil with Hitler	Nov. 20,'42
...	Jacare	Nov. 27,'42
...	American Empire	Dec. 11,'42
...	Lost Canyon	Dec. 18,'42
....	McGuerins from Brooklyn	Dec. 31,'42
...	The Powers Girl	Jan. 15,'43
....	The Crystal Ball	Jan. 22,'43
....	Calaboose	Jan. 29,'43
....	Young and Willing	Feb. 5,'43
....	In Which We Serve	Feb. 12,'43
....	Fall In	Mar. 5,'43
....	Hoppy Serves a Writ	Mar. 12,'43
....	Hangmen Also Die	Mar. 26,'43
....	Border Patrol	Apr. 2,'43
....	Lady of Burlesque	Apr. 9,'43
....	Taxi Mister	Apr. 16,'43
....	Stage Door Canteen	Apr. 25,'43
....	Somewhere in France	May 7,'43
....	Buckskin Frontier	May 14,'43

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....	Yanks Ahoy	Not Set
....	Prairie Chickens	Not Set
....	That Nazty Nuisance	Not Set
....	Victory Through Air Power	Not Set
....	Leather Burners	Not Set
....	Colt Comrades	Not Set
....	Meet John Bonniwell	Not Set

UNIVERSAL

7010	Between Us Girls	Sep. 4,'42
7021	Give Out Sisters	Sep. 11,'42
7035	Half Way to Shanghai	Sep. 18,'42
7020	Sherlock Holmes and the Voice of Terror	Sep. 18,'42
7017	Sin Town	Sep. 25,'42
7071	Deep in the Heart of Texas	Sep. 25,'42
7022	Get Hep to Love	Oct. 2,'42
7030	Destination Unknown	Oct. 9,'42
7026	Moonlight in Havana	Oct. 16,'42
7019	The Mummy's Tomb	Oct. 23,'42
7038	Night Monster	Oct. 23,'42
7002	Who Done It?	Nov. 6,'42
7015	Nightmare	Nov. 13,'42
7072	Little Joe the Wrangler	Nov. 13,'42
7028	Strictly in the Groove	Nov. 20,'42
7029	Behind the Eight Ball	Dec. 4,'42
7034	Madame Spy	Dec. 11,'42
7008	Pittsburgh	Dec. 11,'42
7073	The Old Chisholm Trail	Dec. 11,'42
7032	The Great Impersonation	Dec. 18,'42
7027	Mug Town	Dec. 18,'42
7063	Arabian Nights	Dec. 25,'42
7016	When Johnny Comes Marching Home	Jan. 1,'43
7037	Eyes of the Underworld	Jan. 8,'43
7065	Shadow of a Doubt	Jan. 15,'43
7074	Tenting Tonight on the Old Camp Ground	Feb. 5,'43
....	How's About It?	Feb. 5,'43
7024	Sherlock Holmes and the Secret Weapon	Feb. 12,'43
7005	The Amazing Mrs. Holliday	Feb. 19,'43
7031	Hi Buddy	Feb. 26,'43
7039	Hi'Ya Chum	Mar. 5,'43
7012	Frankenstein Meets the Wolf Man	Mar. 12,'43
7001	It Ain't Hay	Mar. 19,'43
7041	He's My Guy	Mar. 26,'43
7040	Keep 'Em Slugging	Apr. 2,'43
7023	It Comes Up Love	Apr. 9,'43
7042	Rhythm of the Islands	Apr. 16,'43
....	Next of Kin	May 7,'43

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7076	Raiders of San Joaquin	Not Set
....	Son of Dracula	Not Set
....	For All We Know	Not Set
....	Sherlock Holmes in Washington	Not Set
...	Corvettes in Action	Not Set
....	White Savage	Not Set
7075	Cheyenne Roundup	Not Set
7077	The Lone Star Trail	Not Set
....	We've Never Been Licked	Not Set
....	Pardon My Ski	Not Set
....	Captive Wild Woman	Not Set
....	Cowboy in Manhattan	Not Set
....	Good Morning, Judge	Not Set
....	Trombone from Heaven	Not Set
....	Always a Bridesmaid	Not Set
....	Cross Your Fingers	Not Set
....	Phantom of the Opera	Not Set
....	You Can't Ration Love	Not Set
....	Never a Dull Moment	Not Set
....	You Go to My Heart	Not Set

WARNER BROS.

202	Across the Pacific	Sep. 5,'42
203	Busses Roar	Sep. 19,'42
204	Desperate Journey	Sep. 26,'42
207	You Can't Escape Forever	Oct. 10,'42
205	Secret Enemies	Oct. 17,'42
206	Now, Voyager	Oct. 31,'42
208	The Hidden Hand	Nov. 7,'42
212	Gentleman Jim	Nov. 14,'42
210	George Washington Slept Here	Nov. 28,'42
211	Flying Fortress	Dec. 5,'42
215	Varsity Show	Dec. 19,'42
201	Yankee Doodle Dandy	Jan. 2,'43
216	The Gorilla Man	Jan. 16,'43
214	Casablanca	Jan. 23,'43
213	Truck Busters	Feb. 6,'43
209	The Hard Way	Feb. 20,'43
219	The Mysterious Doctor	Mar. 6,'43
217	Air Force	Mar. 20,'43
....	Edge of Darkness	Apr. 24,'43

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....	Watch on the Rhine	Not Set
....	Princess O'Rourke	Not Set
....	Adventures of Mark Twain	Not Set
....	Arsenic and Old Lace	Not Set
....	The Desert Song	Not Set
....	The Constant Nymph	Not Set
....	Action in the North Atlantic	Not Set
...	Background to Danger	Not Set
...	Mission to Moscow	Not Set
...	Crime by Night	Not Set
...	Thank Your Lucky Stars	Not Set
....	Old Acquaintance	Not Set
....	Devotion	Not Set
....	Adventures in Iraq	Not Set
....	The Last Ride	Not Set
....	Saratoga Trunk	Not Set
....	This Is the Army	Not Set

SERVICE DATA *on features*

Air Force (WB)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Feb. 20, '43, p. 50; Mar. 6, '43, p. 53.

Black Swan, The (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Jan. 23, '43, p. 65; Feb. 6, '43, p. 56; Feb. 20, '43, p. 48; Mar. 13, '43, p. 63.

Casablanca (WB)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—Jan. 23, '43, p. 65; Feb. 13, '43, p. 46; Feb. 20, '43, p. 49, 51, 52; Feb. 27, '43, p. 54; Mar. 6, '43, p. 50.

Chetnicks (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Mar. 13, '43, p. 63.

China Girl (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Mar. 13, '43, p. 65.

Commandos Strike at Dawn (Col.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Jan. 16, '43, p. 60; Feb. 13, '43, p. 48, 49; Feb. 27, '43, p. 53; Mar. 13, '43, p. 62.

Crystal Ball, The (UA)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Feb. 13, '43, p. 46; Mar. 6, '43, p. 54; Mar. 13, '43, p. 63.

Flight for Freedom (RKO)
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—Feb. 27, '43, p. 51.

Forest Rangers, The (Para.)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—Dec. 26, '42, p. 80, 82; Feb. 20, '43, p. 48.

For Me and My Gal (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Nov. 7, '42, p. 48, 49; Dec. 12, '42, p. 57, 39; Dec. 19, '42, p. 57, 59, 61; Jan. 2, '43, p. 54; Feb. 6, '43, p. 57; Mar. 6, '43, p. 50; Mar. 13, '43, p. 63.

George Washington Slept Here (WB)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Oct. 31, '42, p. 63; Dec. 12, '42, p. 56; Dec. 19, '42, p. 60; Jan. 9, '43, p. 51; Mar. 6, '43, p. 56.

References to Round Table Exploitation, and Legion of Decency ratings with audience classifications are listed in this department.

Index to Service Data may be found in the Release Chart, starting on page 1219.

Happy Go Lucky (Para.)
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—Feb. 27, '43, p. 51.

Hi, Neighbor (Rep.)
Audience Classification—General
Legion of Decency Rating—Not Given
Round Table Exploitation—Mar. 6, '43, p. 52.

Hitler's Children (RKO)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—Mar. 6, '43, p. 53; Mar. 13, '43, p. 63.

Idaho (Rep.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Mar. 13, '43, p. 64.

I Married a Witch (UA)
Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—Nov. 21, '42, p. 56; Nov. 28, '42, p. 74; Dec. 5, '42, p. 48; Jan. 2, '43, p. 54; Jan. 23, '43, p. 64; Feb. 20, '43, p. 48.

In Which We Serve (UA)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Feb. 13, '43, p. 49; Feb. 20, '43, p. 48; Mar. 13, '43, p. 65.

Jacare (UA)
Audience Classification—General
Legion of Decency Rating—Not Given
Round Table Exploitation—Mar. 6, '43, p. 53, 55.

Johnny Doughboy (Rep.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Mar. 13, '43, p. 62.

Journey for Margaret (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Dec. 19, '42, p. 57; Jan. 2, '43, p. 52; Feb. 20, '43, p. 48, 49; Mar. 6, '43, p. 52, 55.

LEGION of DECENCY Ratings

Class A-1	Unobjectionable
Class A-2	Unobjectionable for Adults
Class B	Objectionable in Part
Class C	Condemned

Life Begins at Eighty-Thirty (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Dec. 12, '42, p. 57; Feb. 27, '43, p. 54; Mar. 13, '43, p. 63, 64.

Mrs. Wiggs of the Cabbage Patch (Para.)
Audience Classification—General
Legion of Decency Rating—Not Given
Round Table Exploitation—Feb. 27, '43, p. 53.

Northwest Rangers (MGM)
Audience Classification—General
Legion of Decency Rating—Not Given
Round Table Exploitation—Mar. 13, '43, p. 63.

Once Upon a Honeymoon (RKO)
Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—Jan. 16, '43, p. 61; Feb. 20, '43, p. 51; Mar. 6, '43, p. 55.

Pittsburgh (Univ.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Dec. 19, '43, p. 61; Mar. 13, '43, p. 65.

Random Harvest (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Nov. 28, '42, p. 74; Dec. 19, '42, p. 56; Feb. 20, '43, p. 50; Mar. 6, '43, p. 50; Mar. 13, '43, p. 65.

Reunion in France (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Mar. 13, '43, p. 64.

Silver Skates (Mono.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Feb. 27, '43, p. 53; Mar. 13, '43, p. 64.

Something to Shout About (Col.)
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—Feb. 27, '43, p. 51.

Star Spangled Rhythm (Para.)
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—Jan. 30, '43, p. 63; Mar. 13, '43, p. 62, 66.

When Johnny Comes Marching Home (Univ.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Jan. 9, '43, p. 50; Mar. 13, '43, p. 65.

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Dot (•) before the title indicates 1941-42 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subjects Chart with Synopsis Index can be found on pages 1204-1205.

Feature Product Including Coming Attractions, listed by Company, in order of release, on pages 1216-1217.

Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue* — REVIEWED —	*Product Digest Page* — REVIEWED —	*Advance Synopsis Page*	*Service Data Page*
ABOVE Suspicion	MGM	....	Joan Crawford-Fred MacMurray	Not Set	....	.....	....	1081	....
Across the Pacific	WB	202	Humphrey Bogart-Mary Astor	Sept. 5,'42	98m	Aug. 22,'42	927	726	....
Action in the North Atlantic	WB	....	Humphrey Bogart-Raymond Massey	Not Set	....	.....	....	983	....
Adventures of Mark Twain	WB	....	Fredric March-Alexis Smith	Not Set	....	.....	....	936	....
Aerial Gunner	Para.	....	Chester Morris-Richard Arlen	Not Set	....	.....	....	1091	....
After Midnight with Boston Blackie	Col.	....	Chester Morris-Ann Savage	Mar. 18,'43	64m	Mar. 13,'43	1203	1192	....
Air Force	WB	217	John Garfield-Gig Young	Mar. 20,'43	124m	Feb. 6,'43	1145	936	1218
Air Raid Wardens, The	MGM	....	Laurel and Hardy	Not Set	67m	Mar. 20,'43	1214	1091	....
A-Haunting We Will Go	20th-Fox	302	Laurel and Hardy	Aug. 7,'42	67m	July 11,'42	927	....	....
Alibi	Rep.	214	Margaret Lockwood	Mar. 24,'43	....	.....	....	....	....
Alaska Highway	Para.	....	Richard Arlen-Jean Parker	Not Set	....	.....	....	1192	....
Always a Bridesmaid	Univ.	....	Andrews Sisters-Patric Knowles	Not Set	....	.....	....	1192	....
Amazing Mrs. Holliday, The (formerly Forever Yours)	Univ.	7005	Deanna Durbin-Edmond O'Brien	Feb. 19,'43	98m	Feb. 6,'43	1145	936	....
American Empire	UA	....	Richard Dix-Leo Carrillo	Dec. 11,'43	81m	Dec. 12,'42	1053	871	
Andy Hardy's Double Life (formerly Andy Hardy Steps Out)	MGM	318	Mickey Rooney-Lewis Stone	Dec.-Feb.,'43	92m	Dec. 5,'42	1042	796	1174
Apache Trail	MGM	304	Lloyd Nolan-Donna Reed	Sept.-Nov.,'42	66m	June 27,'42	938	726	....
Ape Man, The	Mono.	....	Bela Lugosi-Wallace Ford	Mar. 19,'43	64m	Feb. 27,'43	1181	1104	....
Arabian Nights	Univ.	7063	Sabu-Maria Montez-Jon Hall	Dec. 25,'42	87m	Dec. 26,'42	1090	872	1174
Arizona Stagecoach	Mono.	....	The Range Busters	Sept. 4,'42	58m	.....	....	....	....
Army Surgeon	RKO	312	James Ellison-Jane Wyatt	Dec. 4,'42	63m	Oct. 24,'42	969	701	....
Arsenic and Old Lace	WB	....	Cary Grant-Priscilla Lane	Not Set	....	.....	....	....	....
Assignment in Brittany	MGM	....	Pierre Aumont-Susan Peters	Not Set	98m	Mar. 13,'43	1201	1019	....
At Dawn We Die (British) (formerly Tomorrow We Live)	Rep.	....	John Clements-Godfrey Tearle	Mar. 20,'43	85m	Dec. 26,'43	1159	....	....
Avengers, The (British) (formerly Day Will Dawn)	Para.	4213	Ralph Richardson-Deborah Kerr	Block 3	88m	Nov. 7,'42	993	....	....
Avenging Rider, The	RKO	....	Tim Holt	Not Set	55m	Feb. 13,'43	1158	....	....
BABY Face Morgan	PRC	317	Mary Carlisle-Richard Cromwell	Sept. 15,'42	62m	July 25,'42	903	....	....
Background to Danger	WB	....	George Raft-Brenda Marshall	Not Set	....	.....	....	1058	....
Bad Company	Univ.	....	Dead End Kids	Not Set	....	.....	....	1055	....
Bad Men of Thunder Gap	PRC	352	Dave O'Brien-Jim Newill	Mar. 5,'43	....	.....	....	....	
Bambi (color)	RKO	391	Disney Feature Cartoon	Aug. 21,'42	70m	May 30,'42	685	....	1130
Bandit Ranger	RKO	381	Tim Holt	Sept. 25,'42	64m	.....	....	....	....
Bataan (formerly Bataan Patrol)	MGM	....	Robert Taylor-Thomas Mitchell	Not Set	....	.....	....	1127	....
Battle Cry of China (Reissue) (formerly Kukan)	UA	....	Chinese Feature	Aug. 7,'42	61m	July 5,'41	840	....	....
Behind Prison Walls	PRC	313	Alan Baxter-Gertrude Michael	Mar. 22,'43	64m	Feb. 6,'43	1146	1078	....
Behind the Eight Ball	Univ.	7029	Ritz Bros.-Carol Bruce	Dec. 4,'42	60m	Dec. 12,'42	1054	794	....
Berlin Correspondent	20th-Fox	311	Dana Andrews-Virginia Gilmore	Sept. 11,'42	70m	Aug. 15,'42	927	797	....
Best Foot Forward	MGM	....	Lucille Ball-William Gaxton	Not Set	....	.....	....	1191	....
Between Us Girls (formerly Love and Kisses, Caroline)	Univ.	7010	Diana Barrymore-Robert Cummings	Sept. 4,'42	89m	Aug. 29,'42	890	772	....
Big Street, The	RKO	301	Henry Fonda-Lucille Ball	Sept. 4,'42	87m	Aug. 8,'42	902	701	....
Billy the Kid in Fugitive of the Plains	PRC	359	Buster Crabbe-Al St. John	Mar. 12,'43	....	.....	....	....	....
Billy the Kid in The Kid Rides Again	PRC	358	Buster Crabbe-Al St. John	Jan. 27,'43	60m	Mar. 20,'43	1215	1104	....
Billy the Kid in Mysterious Rider	PRC	357	Buster Crabbe-Al St. John	Nov. 20,'42	55m	Jan. 30,'43	1137	1033	
Black Raven, The	PRC	....	George Zucco-Wanda MacKay	Not Set	61m	Mar. 20,'43	1215	....	....
Black Swan, The (color)	20th-Fox	320	Tyrone Power-Maureen O'Hara	Dec. 4,'42	85m	Oct. 17,'42	958	855	1218
Blocked Trail, The	Rep.	274	Three Mesquiteers	Mar. 12,'43	....	.....	....	....	....
Bombardier	RKO	....	Pat O'Brien-Randolph Scott-Anne Shirley	May 14,'43	....	.....	....	912	....
Boogie Man Will Get You, The	Col.	4026	Boris Karloff-Peter Lorre	Oct. 22,'42	66m	Oct. 24,'42	969	....	....
Boots and Saddles (Re-release)	Rep.	2301	Gene Autry-Smiley Burnette	Jan. 15,'43	58m	Nov. 13,'37	1114	....	....
Border Patrol	UA	....	William Boyd	Apr. 2,'43	67m	Jan. 30,'43	1137	....	....
Boss of Big Town	PRC	310	John Litel-Florence Rice	Dec. 7,'42	64m	Oct. 17,'42	959	....	....
Boston Blackie Goes Hollywood	Col.	4030	Chester Morris-Richard Lane	Nov. 5,'42	68m	Feb. 27,'43	1181	794	....
Bowery at Midnight	Mono.	....	Bela Lugosi-John Archer	Oct. 30,'42	63m	Oct. 3,'42	934	....	....
Boy From Stalingrad	Col.	....	Bobby Samarzich-Conrad Binyon	Not Set	....	.....	....	1191	....
Brains Trust, The (British)	Strand-Anglo	.....	Quiz Experts	Not Set	34m	Feb. 6,'43	1147	....	....
Buckskin Frontier	UA	....	Richard Dix-Jane Wyatt	May 14,'43	76m	Mar. 13,'43	1202	983	....
Busses Roar	WB	203	Richard Travis-Julie Bishop	Sept. 19,'42	61m	Aug. 22,'42	903		....
CABIN in the Sky	MGM	....	"Rochester"-Ethel Waters	Not Set	98m	Feb. 13,'43	1157	1019	....
Cairo	MGM	307	Jeanette MacDonald-Robert Young	Sept.-Nov.,'42	101m	Aug. 15,'42	915	....	1034

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED — M. P. Herald Issue	REVIEWED — Product Digest Page	Advance Synopsis Page	Service Data Page
Calaboose	UA-Roach	....	Jimmy Rogers-Noah Beery, Jr.	Jan. 29,'43	45m	.....	....	....	....
Call of the Canyon	Rep.	131	Gene Autry-Smiley Burnette	Aug. 5,'42	71m	Aug. 22,'42	938	800	....
Captive Wild Woman	Univ.	..	Evelyn Ankers-John Carradine	Not Set	..	.....	....	1127	....
Careful, Soft Shoulder	20th-Fox	312	Virginia Bruce-James Ellison	Sept. 18,'42	69m	Aug. 15,'42	915	....	....
Carson City Cyclone	Rep.	275	Don Barry-Lynn Merrick	Mar. 23,'43	....	.....	....	....	....
Casablanca	WB	214	Humphrey Bogart-Ingrid Bergman	Jan. 23,'43	102m	Nov. 28,'42	1029	936	1218
Cat People	RKO	313	Simone Simon-Tom Conway	Dec. 25,'42	73m	Nov. 14,'42	1005	962	1174
Chatterbox	Rep.	....	Joe E. Brown-Judy Canova	Apr. 27,'43	....	.....	....	1127	....
Chetniks, the Fighting Guerrillas (formerly Fighting Chetniks)	20th-Fox	328	Philip Dorn-Virginia Gilmore	Feb. 5,'43	73m	Jan. 9,'43	1115	995	1218
Cheyenne Roundup	Univ.	....	Johnny Mack Brown-Tex Ritter	Not Set	....	.....	....	....	....
China	Para.	....	Loretta Young-Alan Ladd	Block 4	....	.....	....	1091	....
China Girl	20th-Fox	323	George Montgomery-Gene Tierney	Jan. 1,'43	95m	Dec. 5,'42	1041	872	1218
Cinderella Swings It	RKO	318	Guy Kibbee-Gloria Warren	Jan. 22,'43	69m	Jan. 23,'43	1125	....	....
City of Silent Men	PRC	308	Frank Albertson-June Lang	Oct. 12,'42	64m	Sept. 12,'42	898	....	....
City Without Men	Col.	4013	Linda Darnell-Doris Dudley	Jan. 14,'43	75m	Feb. 27,'43	1181	1009	....
Coastal Command (British)	Para.-Crown	....	War Documentary	Not Set	73m	Nov. 14,'42	1005	....	....
Commandos Strike at Dawn	Col.	4004	Paul Muni-Lillian Gish	Jan. 7,'43	98m	Dec. 19,'42	1078	962	1218
Coney Island	20th-Fox	....	Betty Grable-George Montgomery	Not Set	....	.....	....	995	....
Corregidor	PRC	31	Otto Kruger-Elissa Landi	Mar. 29,'43	....	.....	....	1104	....
Corvettes in Action	Univ.	....	Randolph Scott-Andy Devine	Not Set	....	.....	....	....	....
Cosmo Jones in the Crime Smasher (formerly Adventures of Cosmo Jones)	Mono.	....	Edgar Kennedy-Frank Graham	Jan. 29,'43	62m	Feb. 20,'43	1170	1055	....
Counter Espionage	Col.	4027	Warren William-Eric Blore	Sept. 3,'42	72m	Oct. 10,'42	945	871	....
Crash Dive (color)	20th-Fox	....	Tyrone Power-Anne Baxter	Not Set	....	.....	....	962	....
Crime by Night	WB	....	Jane Wyman-Jerome Cowan	Not Set	....	.....	....	1091	....
Criminal Investigator	Mono.	....	Robert Lowery-Jan Wiley	Oct. 23,'42	61m	Dec. 12,'42	1054	1033	....
Crystal Ball, The	UA	....	Paulette Goddard-Ray Milland	Jan. 22,'43	81m	Jan. 23,'43	1125	960	1218
DARING Young Man, The	Col.	4021	Joe E. Brown-Marguerite Chapman	Oct. 8,'42	73m	Dec. 19,'42	1067	871	....
Dawn on the Great Divide	Mono.	....	Buck Jones-Rex Bell	Dec. 18,'42	66m	Dec. 19,'42	1066	1031	....
Deadline Guns	Col.	....	Russell Hayden-Bob Wills	Not Set	....	.....	....	1081	....
Dead Man's Gulch	Rep.	274	Don Barry-Lynn Merrick	Feb. 13,'43	56m	Feb. 20,'43	1170	1127	....
Dead Men Walk	PRC	320	George Zucco-Mary Carlisle	Feb. 10,'43	63m	Feb. 20,'43	1170	1031	....
Deep in the Heart of Texas	Univ.	7071	Johnny Mack Brown	Sept. 25,'42	62m	Sept. 12,'42	898	....	....
Desert Song, The (color)	WB	....	Dennis Morgan-Irene Manning	Not Set	....	.....	....	872	....
Desperadoes, The (color)	Col.	....	Randolph Scott-Glenn Ford	Not Set	85m	Mar. 20,'43	1213	871	....
Desperate Journey	WB	204	Errol Flynn-Ronald Reagan	Sept. 26,'42	107m	Aug. 22,'42	915	....	1082
Destination Unknown	Univ.	7030	Irene Hervey-William Gargan	Oct. 9,'42	61m	Oct. 3,'42	946	912	....
Destroyer	Col.	....	Edward G. Robinson-Marguerite Chapman	Not Set	....	.....	....	1162	....
Devil with Hitler, The	UA-Roach	....	Alan Mowbray-M. Woodworth	Nov. 20,'43	45m	Oct. 24,'42	969	....	....
Dixie	Para.	....	Bing Crosby-Dorothy Lamour	Not Set	....	.....	....	1091	....
Dixie Dugan	20th-Fox	332	James Ellison-Lois Andrews	Mar. 12,'43	67m	Mar. 13,'43	1203	1082	....
Dr. Gillespie's Criminal Case	MGM	....	Lionel Barrymore-Van Johnson	Not Set	....	.....	....	1192	....
Dr. Gillespie's New Assistant	MGM	317	Lionel Barrymore-Van Johnson	Dec.-Feb.,'43	86m	Nov. 15,'42	1005	....	....
Dr. Renault's Secret	20th-Fox	321	Lynn Roberts-John Shepperd	Dec. 11,'42	58m	Dec. 17,'42	959	936	....
DuBarry Was a Lady	MGM	....	Lucille Ball-Red Skelton	Not Set	....	.....	....	1019	....
EDGE of Darkness	WB	....	Errol Flynn-Ann Sheridan	Apr. 24,'43	....	.....	....	982	....
En Enda Natt (Swedish)	Scandia	....	Ingrid Bergman-Olof Sandborg	Not Set	89m	Dec. 26,'42	1077	....	....
Eyes in the Night	MGM	309	Edward Arnold-Ann Harding	Sept.-Nov.,'42	79m	Sept. 12,'42	898	797	1130
Eyes of the Underworld	Univ.	7037	Richard Dix-Lon Chaney	Jan. 8,'43	61m	Oct. 17,'42	960	....	....
FALCON'S Brother, The	RKO	309	George Sanders-Jane Randolph	Nov. 6,'42	63m	Oct. 3,'42	935	871	....
Falcon Strikes Back, The	RKO	325	Tom Conway-Harriet Hilliard	May 7,'43	65m	Mar. 20,'43	1214	....	....
Fallen Sparrow, The	RKO	....	Maureen O'Hara-John Garfield	Not Set	....	.....	....	1182	....
Fall In	UA-Roach	....	William Tracy-Jean Porter	Mar. 5,'43	48m	.....	....	796	....
Fighting Buckaroo, The	Col.	4203	Charles Starrett-Russell Hayden	Feb. 1,'43	58m	.....	....	....	....
Fighting Devil Dogs	Rep.	211	Lee Powell-Herman Brix	Jan. 29,'43	69m	Feb. 6,'43	1147	....	....
Fighting Frontier	RKO	383	Tim Holt	Jan. 15,'43	57m	Feb. 13,'43	1158	....	....
Fighting Sea Monsters	Times	....	Marine Animal Feature	Mar. 9,'43	61m	Mar. 20,'43	1215	....	....
Find, Fix and Strike (British)	Ealing-ABFD	....	War Documentary	Not Set	37m	Sept. 12,'42	898	....	....
First of the Few, The (British)	Howard-Gen'l	....	Leslie Howard-David Niven	Not Set	118m	Sept. 5,'42	889	....	....
Five Graves to Cairo	Para.	....	Franchot Tone-Anne Baxter	Not Set	....	.....	....	1192	....
Flesh and Fantasy	Univ.	....	Charles Boyer-Barbara Stanwyck	Not Set	....	.....	....	1058	
Flight for Freedom	RKO	321	Rosalind Russell-Fred MacMurray	Apr. 2,'43	101m	Feb. 6,'43	1145	983	1218
Flying Fortress (British)	WB	211	Richard Green-Carla Lehmann	Dec. 5,'42	68m	June 27,'42	914	....	1174
Follies Girl	PRC	30	Wendy Barrie-Gordon Oliver	May 3,'43	....	.....	....	1104	....
Footlight Serenade	20th-Fox	301	John Payne-Betty Grable	Aug. 1,'42	80m	July 11,'42	915	715	873
Foreign Agent	Mono.	..	John Shelton-Gail Storm	Oct. 9,'42	64m	Sept. 19,'42	911	....	
Forest Rangers, The (color)	Para.	4206	Fred MacMurray-Paulette Goddard	Block 2	87m	Oct. 3,'42	933	872	1218
Forever and a Day	RKO	320	British and American Stars	Mar. 26,'43	104m	Jan. 23,'43	1125	....	....
For Me and My Gal	MGM	312	Judy Garland-George Murphy	Sept.-Nov.,'42	104m	Sept. 12,'42	897	751	1218
Fortress on the Volga (Russian)	Artkino	....	Mikhail Gelovani-Nikolai Bogoliubov	Not Set	77m	Jan. 9,'43	1101	....	....
For Whom the Bell Tolls (color)	Para.	....	Gary Cooper-Ingrid Bergman	Not Set	....	.....	....	855	....
Frankenstein Meets the Wolf Man	Univ.	7012	Lon Chaney-Bela Lugosi	Mar. 12,'43	73m	Feb. 27,'43	1181	1055	....
GENTLEMAN Jim	WB	212	Errol Flynn-Alexis Smith	Nov. 14,'42	104m	Oct. 31,'42	981	936	1130
George Washington Slept Here	WB	210	Jack Benny-Ann Sheridan	Nov. 28,'42	93m	Sept. 19,'42	909	871	1218
Get Hep to Love	Univ.	7022	Gloria Jean-Robert Paige	Oct. 2,'42	77m	Oct. 3,'42	934	....	....
Girl Crazy	MGM	....	Mickey Rooney-Judy Garland	Not Set	....	.....	....	1191	....
Girl Trouble	20th-Fox	309	Don Ameche-Joan Bennett	Oct. 9,'42	82m	Sept. 19,'42	923	855	....
Glass Key, The	Para.	4203	Brian Donlevy-Veronica Lake-Alan Ladd	Block 1	85m	Aug. 29,'42	914	....	1180
Good Fellows, The	Para.	....	Cecil Kellaway-Helen Walker	Not Set	....	.....	....	1191	....

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Gorilla Man, The	WB	216	John Loder-Paul Cavanagh	Jan. 16,'43	64m	Dec. 12,'42	1054	....	....
Great Gildersleeve, The	RKO	314	Harold Peary-Freddy Mercer	Jan. 1,'43	62m	Nov. 15,'42	1006	995	....
Great Impersonation, The	Univ.	7032	Ralph Bellamy-Evelyn Ankers	Dec. 18,'42	71m	Dec. 19,'42	1066	912	....
Great Without Glory	Para.	....	Joel McCrea-Betty Field	Not Set	....	.....	....	912	....
HAIL to the Rangers	Col.	....	Charles Starrett	Not Set	....	.....	....	1055	....
Half Way to Shanghai	Univ.	7035	Irene Hervey-Kent Taylor	Sept. 18,'42	62m	Sept. 19,'42	923	....	1082
Hangmen Also Die	UA	....	Brian Donlevy-Walter Brennan	Mar. 26,'43	....	.....	....	1191	....
Happy Go Lucky (color)	Para.	....	Mary Martin-Dick Powell-Rudy Vallee	Block 4	81m	Jan. 2,'43	1089	797	1218
Hard Way, The	WB	209	Ida Lupino-Dennis Morgan	Feb. 20,'43	109m	Sept. 19,'42	923	796	....
Harrigan's Kid	MGM	....	Bobby Readick-William Gargan	Not Set	80m	Mar. 13,'43	1202	1191	....
Haunted Ranch (formerly Ridin' Double)	Mono.	....	Range Busters	Feb. 19,'43	57m	Mar. 6,'43	1190	1019	....
Heart of a Nation, The (French)	Graetz	....	Raimu-Michele Morgan	Not Set	....	.....	....	....	....
Heart of the Golden West	Rep.	251	Roy Rogers-Gabby Hayes	Dec. 11,'42	65m	Nov. 21,'42	1017	....	....
He Hired the Boss	20th-Fox	334	Stuart Erwin-Evelyn Venable	Apr. 2,'43	73m	Mar. 13,'43	1203	1127	....
He's My Guy	Univ.	7041	Dick Foran-Irene Hervey	Mar. 26,'43	....	.....	....	1127	....
Hello, 'Frisco, Hello (color)	20th-Fox	333	Alice Faye-John Payne	Mar. 26,'43	98m	Mar. 13,'43	1202	1127	....
Henry Aldrich, Editor	Para.	4209	Jimmy Lydon-Charlie Smith	Block 2	72m	Oct. 3,'42	934	663	1130
Henry Aldrich Gets Glamour	Para.	....	Jimmy Lydon-Charlie Smith	Block 4	72m	Jan. 2,'43	1089	986	....
Henry Aldrich Swings It	Para.	....	Jimmy Lydon-Charlie Smith	Not Set	....	.....	....	1104	....
Here We Go Again	RKO	305	Fibber McGee-Edgar Bergen-"Charlie"	Oct. 9,'42	76m	Aug. 29,'42	938	....	1082
Hi, Buddy	Univ.	7031	Dick Foran-Harriet Hilliard	Feb. 26,'43	68m	Feb. 20,'43	1170	1079	....
Hidden Hand, The	WB	208	Craig Stevens-Elizabeth Fraser	Nov. 7,'42	67m	Sept. 19,'42	910	....	1082
High Explosive	Para.	....	Chester Morris-Jean Parker	Not Set	....	.....	....	983	....
Highways by Night	RKO	304	Richard Carlson-Jane Randolph	Oct. 2,'42	63m	Aug. 8,'42	938	715	....
Hi! Neighbor	Rep.	201	Lulubelle & Scotty-Jean Parker	July 27,'42	72m	July 25,'42	927	772	1218
Hit Parade of 1943	Rep.	....	John Carroll-Susan Hayward	Mar. 26,'43	82m	Mar. 13,'43	1202	1043	....
Hitler, Dead or Alive	House	....	Ward Bond-Dorothy Tree	Not Set	70m	Nov. 21,'42	1018	....	1082
Hitler's Children	RKO	316	Tim Holt-Bonita Granville	Mar. 19,'43	83m	Jan. 2,'43	1089	986	1218
Hi'Ya, Chum	Univ.	7039	Jane Frazee-Ritz Brothers	Mar. 5,'43	61m	Feb. 6,'43	1147	1127	....
Hoppy Serves a Writ	UA	....	William Boyd-Andy Clyde	Mar. 12,'43	67m	Mar. 20,'43	1213	....	....
How's About It?	Univ.	....	Andrews Sisters-Robert Paige	Feb. 5,'43	61m	Feb. 6,'43	1147	....	....
Human Comedy, The	MGM	....	Mickey Rooney-Frank Morgan	Not Set	115m	Feb. 27,'43	1190	1019	....
ICE-CAPADES Revue	Rep.	206	Ellen Drew-Richard Denning	Dec. 24,'42	79m	Dec. 19,'42	1066	797	1130
Iceland	20th-Fox	306	Sonja Henie-John Payne	Oct. 2,'42	79m	Aug. 15,'42	902	797	1082
Idaho	Rep.	252	Roy Rogers-Virginia Grey	Mar. 10,'43	70m	Feb. 20,'43	1169	1162	1218
I Dood It	MGM	....	Red Skelton-Eleanor Powell	Not Set	....	.....	....	1192	....
I Escaped from the Gestapo (formerly No Escape)	Mono.	....	Dean Jagger-John Carradine	May 14,'43	....	.....	....	1162	....
I Married a Witch	UA	....	Fredric March-Veronica Lake	Oct. 30,'42	78m	Oct. 24,'42	969	797	1218
Immortal Sergeant, The	20th-Fox	327	Henry Fonda-Maureen O'Hara	Jan. 29,'43	91m	Jan. 9,'43	1101	995	1174
In the Rear of the Enemy (Russian)	Artkino	....	War Documentary	Oct. 9,'42	59m	Oct. 17,'42	958	....	
In Which We Serve (British)	UA	....	Noel Coward-Bernard Miles	Feb. 12,'43	113m	Oct. 17,'42	957	....	1218
Isle of Missing Men	Mono.	....	John Howard-Gilbert Roland	Sept. 18,'42	67m	Aug. 15,'42	927	772	....
It Ain't Hay	Univ.	7001	Abbott and Costello	Mar. 19,'43	81m	Mar. 13,'43	1201	1058	....
It Comes Up Love (formerly On the Beam)	Univ.	7023	Gloria Jean-Ian Hunter	Apr. 9,'43	65m	Feb. 6,'43	1146	986	....
It's That Man Again (British)	Gains.	....	Tommy Handley	Not Set	84m	Feb. 27,'43	1182	....	....
I Walked with a Zombie	RKO	324	Frances Dee-Tom Conway	Apr. 30,'43	68m	Mar. 20,'43	1214	1057	....
JACARE	UA	....	Animal feature	Nov. 27,'42	65m	Dec. 26,'42	1077	....	1218
Johnny Doughboy	Rep.	205	Jane Withers-Patrick Brook	Dec. 31,'42	63m	Dec. 26,'42	1077	971	1218
Journey for Margaret	MGM	314	Robert Young-Laraine Day	Dec.-Feb.,'43	79m	Oct. 31,'42	981	912	1174
Journey Into Fear	RKO	307	Joseph Cotten-Dolores Del Rio	Feb. 12,'43	71m	Feb. 6,'43	1146	796	1218
Junior Army	Col.	4038	Freddie Bartholomew-Billy Halop	Nov. 26,'42	71m	Feb. 20,'43	1170	1009	....
Just Off Broadway	20th-Fox	310	Lloyd Nolan-Marjorie Weaver	Sept. 25,'42	65m	Aug. 15,'42	902	797	....
KEEP 'Em Slugging	Univ.	7040	Dead End Kids	Apr. 2,'43	61m	Mar. 6,'43	1189	....	....
Keeper of the Flame	MGM	320	Spencer Tracy-Katharine Hepburn	Dec.-Feb.,'43	100m	Dec. 19,'42	1065	936	...
Kid Dynamite	Mono.	....	East Side Kids	Feb. 5,'43	66m	Jan. 23,'43	1126	....	....
King Arthur Was a Gentleman (British)	Gains.	....	Arthur Askey-Evelyn Dall	Not Set	98m	Jan. 16,'43	1114	....	....
King of the Cowboys	Rep.	254	Roy Rogers	Mar. 27,'43	....	.....	....	....	....
LADIES' Day	RKO	322	Lupe Velez-Eddie Albert-Max Baer	Apr. 9,'43	62m	Mar. 20,'43	1213	962	....
Lady Bodyguard	Para.	....	Eddie Albert-Anne Shirley	Block 4	70m	Jan. 2,'43	1090	946	....
Lady from Chungking	PRC	302	Anna May Wong-Harold Huber	Dec. 21,'42	70m	Nov. 7,'42	1006	574	1174
Lady in the Dark	Para.	....	Ginger Rogers-Ray Milland	Not Set	....	.....	....	1091	....
Lady of Burlesque	UA	....	Barbara Stanwyck-Eddie O'Shea	Apr. 9,'43	....	.....	....	1182	....
Land of Hunted Men	Mono.	....	Range Busters	Mar. 26,'43	....	.....	....	....	....
Last Ride, The	WB	....	Richard Travis-Eleanor Parker	Not Set	....	.....	....	1115	....
Last Will of Dr. Mabuse (French)	Krellberg	....	Jim Gerald-Thomy Bourdelle	Mar. 19,'43	94m	Mar. 20,'43	1214	....	....
Laugh Your Blues Away (formerly How Do You Do?)	Col.	4033	Bert Gordon-Jinx Falkenburg	Nov. 12,'42	70m	Feb. 13,'43	1159	986	....
Law of the Northwest	Col.	....	Charles Starrett-Shirley Patterson	Not Set	....	.....	....	1018	....
Let's Have Fun	Col.	....	Bert Gordon-Margaret Lindsay	Mar. 4,'43	....	.....	....	....	....
Life Begins at Eight-thirty	20th-Fox	322	Monty Woolley-Ida Lupino	Dec. 25,'42	85m	Dec. 5,'42	1041	962	1218
Little Joe, the Wrangler	Univ.	7072	Johnny Mack Brown	Nov. 13,'42	64m	Dec. 19,'42	1067	....	....
Little Tokyo, U.S.A.	20th-Fox	303	Preston Foster-Brenda Joyce	Aug. 14,'42	64m	July 11,'42	938	....	....
Living Ghost, The	Mono.	....	James Dunn-Joan Woodbury	Nov. 27,'42	61m	Oct. 31,'42	982	....	....
London Blackout Murders	Rep.	210	John Abbott-MaryMcLeod	Jan. 15,'43	59m	Dec. 12,'42	1067	....	....
Lone Prairie, The	Col.	4209	Russell Hayden-Bob Wills	Oct. 15,'42	58m	.....	....	1058	....
Lone Rider in Wild Horse Rustlers	PRC	364	Bob Livingston-Al St. John	Feb. 12,'43	....	.....	....	....	....
Lone Rider in Overland Stagecoach	PRC	363	Bob Livingston-Al St. John	Dec. 11,'42	58m	Jan. 23,'43	1126	1018	....

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Lone Star Trail, The	Univ.	7077	Johnny Mack Brown-Tex Ritter	Not Set	....	.....	....	1019	....
Lost Canyon	UA	....	William Boyd	Dec. 18,'42	63m	Jan. 23,'43	1126	....	....
Loves of Edgar Allan Poe, The	20th-Fox	305	John Shepperd-Linda Darnell	Aug. 28,'42	67m	July 11,'42	914	751	....
Lucky Jordan	Para.	4215	Alan Ladd-Helen Walker	Block 3	84m	Nov. 21,'42	1017	986	1082
Lucky Legs	Col.	4032	Jinx Falkenburg-Kay Harris	Oct. 1,'42	64m	Feb. 13,'43	1158	797	....
MADAME Spy	Univ.	7034	Constance Bennett-Don Porter	Dec. 11,'42	63m	Dec. 5,'42	1042	....	....
Magnificent Ambersons, The	RKO	371	Joseph Cotten-Dolores Costello	July 10,'42	88m	July 4,'42	938	507	947
Major and the Minor, The	Para.	4202	Ginger Rogers-Ray Milland	Block 1	100m	Aug. 29,'42	927	....	1174
Man in the Trunk, The	20th-Fox	315	Lynne Roberts-George Holmes	Oct. 23,'42	71m	Sept. 19,'42	911	855	....
Manila Calling	20th-Fox	314	Lloyd Nolan-Carole Landis	Oct. 16,'42	81m	Sept. 19,'42	911	871	....
Man of Courage	PRC	319	Barton MacLane-Charlotte Wynters	Jan. 4,'43	67m	Jan. 30,'43	1137	1031	....
Man Trap, The	Rep.	....	Lloyd Corrigan-Dorothy Lovett	Not Set	....	.....	....	1191	....
Man's World, A	Col.	4044	M. Chapman-Wm. Wright	Sept. 17,'42	60m	Dec. 12,'42	1055	....	....
Margin for Error	20th-Fox	330	Joan Bennett-Milton Berle	Feb. 19,'43	74m	Jan. 9,'43	1101	995	....
Mashenka (Russian)	Artkino	....	V. Karavayeva-M. Kuznetzov	Nov. 20,'42	67m	Nov. 28,'42	1030	....	....
McGuerins from Brooklyn	UA-Roach	....	Max Baer-William Bendix	Dec. 31,'42	46m	Feb. 6,'43	1147	....	....
Meanest Man in the World	20th-Fox	329	Jack Benny-Priscilla Lane	Feb. 12,'43	57m	Jan. 9,'43	1115	962	....
Meet John Bonniwell	UA	....	Richard Dix-Jane Wyatt	Not Set	....	.....	....	1182	....
Mexican Spitfire's Elephant	RKO	302	Lupe Velez-Leon Errol	Sept. 11,'42	64m	Aug. 8,'42	915	....	....
Miracle of Morgan's Creek, The	Para.	....	Eddie Bracken-Betty Hutton	Not Set	....	.....	....	1079	....
Mission to Moscow	WB	....	Walter Huston-Ann Harding	Not Set	....	.....	....	1058	....
Miss V from Moscow	PRC	318	Lola Lane-Noel Madison	Nov. 23,'42	71m	Dec. 5,'42	1042	1031	....
Moonlight in Havana	Univ.	7026	Allan Jones-Jane Frazee	Oct. 16,'42	62m	Oct. 17,'42	959	....	....
Moon and Sixpence, The	UA	....	George Sanders-Herbert Marshall	Oct. 2,'42	89m	Sept. 12,'42	912	....	1130
Moon Is Down, The	20th-Fox	335	Cedric Hardwicke-Henry Travers	Apr. 9,'43	90m	Mar. 13,'43	1201	1091	....
More the Merrier, The	Col.	....	Jean Arthur-Joel McCrea	Not Set	....	.....	....	1182	....
Moscow Strikes Back (Russian)	Rep.	....	Documentary	Aug. 15,'42	55m	Aug. 15,'42	840	....	1130
Mountain Rhythm	Rep.	209	Weaver Bros. & Elviry	Jan. 8,'43	70m	Dec. 12,'42	1054	1009	....
Mr. Lucky (formerly From Here to Victory)	RKO	....	Cary Grant-Laraine Day	May 28,'43	....	.....	....	1081	....
Mrs. Wiggs of the Cabbage Patch	Para.	4208	Fay Bainter-Carolyn Lee	Block 2	80m	Oct. 3,'42	934	663	1218
Mug Town	Univ.	7027	Dead End Kids	Dec. 18,'42	60m	Jan. 23,'43	1126	....	....
Mummy's Tomb, The	Univ.	7019	Dick Foran-Elyse Knox	Oct. 23,'42	61m	Oct. 17,'42	970	....	1130
Murder in Times Square	Col.	....	Edmund Lowe-Marguerite Chapman	Not Set	....	.....	....	1079	....
My Friend Flicka (color)	20th-Fox	....	Roddy McDowall-Preston Foster	Not Set	....	.....	....	962	....
My Heart Belongs to Daddy	Para.	4214	Richard Carlson-M. O'Driscoll	Block 3	75m	Nov. 7,'42	993	871	....
My Son, the Hero	PRC	311	Patsy Kelly-Roscoe Karns	Apr. 5,'43	68m	Jan. 23,'43	1126	....	....
Mysterious Doctor, The	WB	219	Eleanor Parker-John Loder	Mar. 6,'43	57m	Feb. 27,'43	1181	1091	....
NAVY Comes Through, The	RKO	308	Pat O'Brien-George Murphy	Oct. 30,'42	81m	Oct. 17,'42	957	715	1130
'Neath Brooklyn Bridge	Mono.	....	East Side Kids	Nov. 20,'42	61m	Oct. 17,'42	960	....	....
Next of Kin, The (British)	Ealing-UA	....	Basil Sydney-Nova Pilbeam	Not Set	100m	June 6,'42	698	....	....
Nightmare	Univ.	7015	Diana Barrymore-Brian Donlevy	Nov. 13,'42	81m	Nov. 14,'42	1018	....	1174
Night for Crime, A	PRC	304	Glenda Farrell-Lyle Talbot	Feb. 18,'43	78m	Aug. 1,'42	903	....	....
Night Monster	Univ.	7038	Irene Hervey-Bela Lugosi	Oct. 23,'42	73m	Oct. 24,'42	970	....	1130
Night Plane from Chungking	Para.	....	Robert Preston-Ellen Drew	Block 4	68m	Jan. 2,'43	1102	983	....
Night to Remember, A	Col.	4009	Loretta Young-Brian Aherne	Dec. 10,'42	90m	Dec. 19,'42	1066	986	1130
Nine Men (British)	Ealing-UA	....	Jack Lambert-Richard Wilkinson	Not Set	67m	Feb. 13,'43	1158	....	....
Northwest Rangers	MGM	319	James Craig-Patricia Dane	Dec.-Feb.,'43	64m	Oct. 31,'42	981	960	1218
No Place for a Lady	Col.	4036	William Gargan-Margaret Lindsay	Feb. 11,'43	....	.....	....	1057	....
No Time for Love	Para.	....	Claudette Colbert-Fred MacMurray	Not Set	....	.....	....	855	....
Now, Voyager	WB	206	Bette Davis-Paul Henreid	Oct. 31,'42	117m	Aug. 22,'42	902	....	1174
OH, Doctor	Univ.	....	Abbott and Costello	Not Set	....	... .	....	1162	....
Old Acquaintance	WB	....	Bette Davis-John Loder	Not Set	....	.....	....	1192	....
Old Chisholm Trail, The	Univ.	7073	Johnny Mack Brown	Dec. 11,'42	60m	Jan. 16,'43	1113	....	....
Old Homestead, The	Rep.	202	Weaver Bros. and Elviry	Aug. 17,'42	67m	Aug. 29,'42	938	855	....
Old Mother Riley, Detective (British)	Br. Nat'l-Anglo	....	Arthur Lucan	Not Set	80m	Feb. 13,'43	1159	....	....
Omaha Trail (formerly Ox Train)	MGM	311	James Craig-Dean Jagger	Sept.-Nov.,'42	61m	Sept. 19,'42	923	796	....
Once Upon a Honeymoon	RKO	311	Ginger Rogers-Cary Grant	Nov. 27,'42	116m	Nov. 7,'42	1006	855	1218
One Dangerous Night	Col.	4029	Warren William-Eric Blore	Jan. 21,'43	77m	.....	....	983	....
One of Our Aircraft Is Missing (British)	UA	....	Godfrey Tearle-Eric Portman	Oct. 16,'42	86m	Apr. 11,'42	903	....	1174
One Thrilling Night (formerly Do Not Disturb)	Mono.	....	John Beal-Wanda McKay	June 5,'42	69m	July 4,'42	914	662	....
Orchestra Wives	20th-Fox	308	George Montgomery-Ann Rutherford	Sept. 4,'42	97m	Aug. 15,'42	927	797	1130
Our Lady of Paris (French)	Hirliman-Florida	....	Catholic Art Documentary	Mar. 12,'43	56m	Mar. 20,'43	1215	....	....
Outlaw, The	Hughes	....	Jack Buetel-Jane Russell	Not Set	121m	Feb. 13,'43	1157	....	....
Outlaws of Pine Ridge	Rep.	272	Don Barry-Lynn Merrick	Oct. 27,'42	57m	Nov. 21,'42	1017	....	....
Over My Dead Body	20th-Fox	325	Milton Berle-Mary Beth Hughes	Jan. 15,'43	68m	Dec. 12,'42	1053	995	....
Ox-Bow Incident, The	20th-Fox	....	Henry Fonda-Mary Beth Hughes	Not Set	....	.....	....	872	....
PALM Beach Story, The	Para.	4211	Claudette Colbert-Joel McCrea	Block 3	90m	Nov. 7,'42	993	663	1174
Panama Hattie	MGM	303	Ann Sothern-Red Skelton	Sept.-Nov.,'42	79m	July 25,'42	915	396	1034
Pardon My Gun	Col.	4202	Charles Starrett-Alma Carroll	Dec. 1,'42	57m	.....	....	1058	....
Payoff, The	PRC	303	Lee Tracy-Tina Thayer	Jan. 21,'43	74m	Nov. 28,'42	1030	..	....
Phantom of the Opera	Univ.	....	Nelson Eddy-Susanna Foster	Not Set	....	.....	....	1192	....
Pied Piper, The	20th-Fox	304	Monty Woolley-Roddy McDowall	Aug. 21,'42	87m	July 11,'42	903	751	1082
Pilot No. 5	MGM	....	Franchot Tone-Marsha Hunt	Not Set	....	.....	....	971	....
Pirates of the Prairie	RKO	382	Tim Holt	Nov. 20,'42	57m	.....	....	1033	....
Pittsburgh	Univ.	7008	Marlene Dietrich-John Wayne	Dec. 11,'42	93m	Dec. 5,'42	1042	....	1218
Power of God, The	St. Rts.	....	John Barclay-Thomas Louden	Not Set	58m	Oct. 24,'42	970	....	....
Powers Girl, The	UA		Anne Shirley-George Murphy	Jan. 15,'43	93m	Dec. 19,'42	1078	....	1174
Power of the Press	Col.	4037	Guy Kibbee-Lee Tracy	Jan. 28,'43	....	.....	....	1055	....
Prairie Chicken	UA-Roach	....	Jimmy Rogers-Noah Beery, Jr.	Not Set	....	.....	....	986	....
Presenting Lily Mars	MGM	....	Judy Garland-George Murphy	Not Set	....	.....	....	962	....

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Pride of the Army (also called War Dogs)	Mono.	....	Billy Lee-Addison Richards	Nov. 13,'42	63m	Oct. 10,'42	946	....	....
Pride of the Yankees, The	RKO	351	Gary Cooper-Teresa Wright	Mar. 5,'43	128m	July 18,'42	915	....	1082
Princess O'Rourke	WB	....	Priscilla Lane-Robert Cummings	Not Set	....	.....	....	962	....
Priorities on Parade	Para.	4201	Ann Miller-Jerry Colonna	Block 1	79m	Aug. 1,'42	914	....	....
Prison Mutiny (formerly You Can't Beat the Law)	Mono.	....	Edward Norris-Joan Woodbury	Feb. 12,'43	61m	Jan. 30,'43	1137	1081	....
Private Miss Jones	MGM	....	Kathryn Grayson-Gene Kelly	Not Set	....	.....	....	1079	....
Purple V, The	Rep.	212	John Archer-Mary McLeod	Mar. 12,'43	....	.....	....	1162	....
QUEEN of Broadway	PRC	312	Rochelle Hudson-Buster Crabbe	Mar. 8,'43	62m	Nov. 28,'42	1030	1018	....
Queen Victoria (British)	Renown	....	Anna Neagle-Anton Walbrook	Not Set	84m	Jan. 16,'43	1113	....	....
Quiet Please, Murder	20th-Fox	331	Gail Patrick-George Sanders	Mar. 19,'43	70m	Dec. 19,'42	1067	983	....
RAIDERS of San Joaquin	Univ.	....	Johnny Mack Brown	Not Set	59m	.....	....	1009	....
Random Harvest	MGM	....	Ronald Colman-Greer Garson	Not Set	126m	Nov. 28,'42	1029	796	1082
Rangers Take Over, The	PRC	351	Tex O'Brien-Jim Newill	Dec. 25,'42	60m	Jan. 16,'43	1114	1055	....
Ravaged Earth	Crystal	....	Documentary on China	Not Set	68m	Dec. 5,'42	1043	....	....
Red River Robin Hood	RKO	....	Tim Holt	Not Set	57m	Oct. 17,'42	960	....	....
Reunion in France (formerly Reunion)	MGM	315	Joan Crawford-Philip Dorn-John Wayne	Dec.-Feb.,'43	102m	Dec. 5,'42	1041	872	1218
Reveille with Beverly	Col.	4014	Ann Miller-William Wright	Feb. 4,'43	78m	Mar. 13,'43	1202	1162	....
Rhythm of the Islands	Univ.	7042	Allan Jones-Jane Frazee	Apr. 16,'43	60m	Mar. 13,43	1203	1127	....
Rhythm Parade	Mono.	....	Gale Storm-Robert Lowery	Dec. 11,'42	70m	Dec. 19,'42	1067	983	....
Riders of the Northwest Mounted	Col.	4211	Russell Hayden-Bob Wills	Feb. 15,'43	57m	Feb. 27,'43	1182	1019	....
Ridin' Down the Canyon	Rep.	253	Roy Rogers-Gabby Hayes	Dec. 30,'42	55m	Dec. 12,'42	1054	1019	....
Riding Through Nevada	Col.	4201	Charles Starrett-Shirley Patterson	Oct. 1,'42	61m	Feb. 20,'43	1169	1058	....
Road to Morocco	Para.	4207	Bob Hope-Bing Crosby-Dorothy Lamour	Block 2	83m	Oct. 3,'42	933	872	1130
Robin Hood of the Range	Col.	....	Charles Starrett-Kay Harris	Not Set	....	.....	....	1057	....
SAGEBRUSH Law	RKO	384	Tim Holt	Apr. 2,'43	....	.....	....	....	....
Saludos Amigos (color)	RKO	392	Disney South American feature	Feb. 19,'43	43m	Dec. 19,'42	1065	....	1174
Salute for Three	Para.	....	Macdonald Carey-Betty Rhodes	Not Set	....	.....	....	1091	....
Salute to the Marines	MGM	....	Wallace Beery-Fay Bainter	Not Set	....	.....	....	1057	....
Scattergood Survives a Murder	RKO	306	Guy Kibbee-Margaret Hayes	Oct. 16,'42	66m	Oct. 17,'42	959	912	....
School for Sabotage	20th-Fox	....	George Sanders-Anna Sten	Not Set	....	....	....	1162	....
Secret Enemies	WB	205	Craig Stevens-Faye Emerson	Oct. 17,'42	59m	Aug. 22,'42	914	....	....
Secret Mission (British)	Hellman-Gen'l	....	Hugh Williams-Carla Lehmann	Not Set	94m	Sept. 26,'42	922	....	....
Secrets of a Co-Ed	PRC	309	Otto Kruger-Tina Thayer	Oct. 26,'42	67m	Sept. 19,'42	910	....	....
Secrets of the Underground	Rep.	208	John Hubbard-Virginia Grey	Dec. 18,'42	69m	Feb. 13,43	1159	1009	....
Seven Days Leave	RKO	310	Lucille Ball-Victor Mature	Nov. 13,'42	87m	Oct. 17,'42	958	872	1174
Seven Miles from Alcatraz	RKO	315	James Craig-Bonita Granville	Jan. 8,'43	62m	Nov. 14,'42	1006	962	....
Seven Sweethearts	MGM	308	Van Heflin-Kathryn Grayson	Sept.-Nov.,'42	98m	Aug. 15,'42	902	....	1174
Shadow of a Doubt	Univ.	7065	Teresa Wright-Joseph Cotten	Jan. 15,'43	108m	Jan. 9,'43	1114	936	....
Shadows on the Sage	Rep.	261	Three Mesquiteers	Aug. 24,'42	57m	Jan. 2,'43	1090	....	....
Shantytown	Rep.	....	Mary Lee-John Archer	Apr. 20,'43	....	.....	....	1191	....
She Has What It Takes	Col.	....	Jinx Falkenberg-Tom Neal	Not Set	....	.....	....	1192	....
Sherlock Holmes and the Voice of Terror	Univ.	7020	Basil Rathbone-Nigel Bruce	Sept. 18,'42	65m	Sept. 12,'42	897	....	....
Sherlock Holmes and the Secret Weapon (formerly Sherlock Holmes Fights Back)	Univ.	7024	Basil Rathbone-Nigel Bruce	Feb. 12,'43	68m	Jan. 2,'43	1090	....	....
Sherlock Holmes in Washington	Univ.	....	Basil Rathbone-Nigel Bruce	Not Set	....	.....	....	983	....
Siege of Leningrad	Artkino	....	Soviet Documentary	Feb. 11,'43	62m	Feb. 20,'43	1169	....	....
Silent Witness	Mono.	....	Frank Albertson-Maris Wrixon	Jan. 15,'43	62m	Dec. 19,'42	1066	1033	....
Silk, Blood and Sun (Mexican)	Maya Film	....	Jorge Negrete-Gloria Marin	Not Set	86m	Feb. 6,'43	1146	....	....
Silver Queen	UA	....	George Brent-Priscilla Lane	Nov. 13,'42	80m	Nov. 14,'42	1005	936	....
Silver Fleet, The (British)	Archers-Gen'l	....	Ralph Richardson-Googie Withers	Not Set	88m	Mar. 20,'43	1214	....	....
Silver Skates	Mono.	....	Patricia Morison-Kenny Baker	Feb. 26,'43	76m	Jan. 16,'42	1113	....	1218
Sin Town	Univ.	7017	Constance Bennett-Brod Crawford	Sept. 25,'42	73m	Oct. 3,'42	934	898	....
Sky's the Limit, The	RKO	....	Fred Astaire-Joan Leslie	Not Set	....	.....	....	1162	....
Slightly Dangerous (formerly Nothing Ventured)	MGM	....	Lana Turner-Robert Young	Not Set	94m	Mar. 6,'43	1189	1057	....
Smith of Minnesota	Col.	4035	Bruce Smith-Arline Judge	Oct. 15,'42	66m	Oct. 17,'42	959	797	....
Soliga Solberg (Swedish)	Scandia	....	Edvard Persson	Sept. 12,'42	89m	Sept. 19,'42	910	....	....
Sombrero Kid, The	Rep.	271	Don Barry-Lynn Merrick	July 31,'42	56m	Oct. 3,'42	935	796	....
Something to Shout About	Col.	....	Don Ameche-Jack Oakie-Janet Blair	Feb. 25,'43	90m	Feb. 13,'43	1157	1043	1218
Somewhere I'll Find You	MGM	301	Clark Gable-Lana Turner	Sept.-Nov.,'42	107m	Aug. 8,'42	902	726	984
Somewhere in France (formerly Foreman Went to France)	UA	....	Constance Cumming-Tommy Trinder	May 7,'43	83m	Feb. 20,'43	1169	....	....
So Proudly We Hail	Para.	....	Claudette Colbert-Paulette Goddard	Not Set	....	.....	....	1104	....
South of the Border (Re-release)	Rep.	2302	Gene Autry	Mar. 1,'43	71m	Dec. 16,'39	1158	....	....
Spirit of Stanford, The	Col.	4022	Frankie Albert-Marguerite Chapman	Sept. 10,'42	73m	Oct. 31,'42	982	796	1082
Spring Song (Russian)	Artkino	....	Nikolai Kunovalov-Ludmila Tzelikovskaya	Sept. 11,'42	74m	Sept. 19,'42	910	....	....
Springtime in the Rockies (color)	20th-Fox	317	Betty Grable-John Payne	Nov. 6,'42	91m	Sept. 26,'42	921	855	1174
Squadron Leader X (British)	RKO	....	Eric Portman-Beatrice Varley	May 21,'43	100m	Nov. 28,'42	1030	....	....
Stage Door Canteen	UA	....	Stage and Screen Stars	Apr. 25,'43	....	.....	....	1115	....
Stand By, All Networks	Col.	4042	John Beal-Florence Rice	Oct. 29,'42	64m	Mar. 6,'43	1189	797	....
Stand By for Action (formerly Clear for Action)	MGM	316	Charles Laughton-Robert Taylor	Dec.-Feb.,'43	109m	Dec. 12,'42	1053	871	1174
Star Spangled Rhythm	Para.	4231	Betty Hutton-Eddie Bracken-Victor Moore	Special	100m	Jan. 3,'43	1102	855	1218
Stormy Weather	20th-Fox	....	Bill Robinson-Lena Horne	Not Set	....	.....	....	1192	....
Stranger in Town, A (formerly Mr. Justice Goes Hunting)	MGM	....	Frank Morgan-Jean Rogers	Not Set	67m	Feb. 13,'43	1158	1079	....
Street of Chance	Para.	4210	Burgess Meredith-Claire Trevor	Block 2	74m	Oct. 3,'42	933	871	1082
Strictly in the Groove	Univ.	2028	Leon Errol-Mary Healy	Nov. 20,'42	60m	July 4,'42	914	....	....

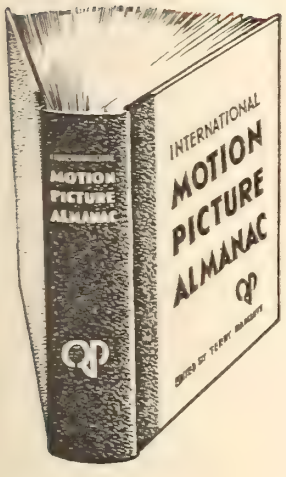
Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
Submarine Alert	Para.	....	Richard Arlen-Wendy Barrie	Not Set	....	.....	....	772	
Sundown Kid	Rep.	273	Don Barry-Linda Johnson	Dec. 28,'42	55m	Jan. 16,'43	1113	....	
Swing Shift Maisie	MGM	....	Ann Sothern-James Craig	Not Set	....	.....	....	1191	....
TAHITI Honey	Rep.	....	Simone Simon-Dennis O'Keefe	Apr. 6,'43	....	.....	....	1191	....
Tales of Manhattan	20th-Fox	313	C. Boyer-R. Hayworth-G. Rogers	Oct. 30,'42	118m	Aug. 8,'42	927	706	1130
Tarzan Triumphs	RKO	319	Johnny Weissmuller-Frances Gifford	Feb. 19,'43	77m	Jan. 23,'43	1125	983	1174
Taxi Mister	UA-Roach	....	William Bendix-Grace Bradley	Apr. 16,'43	46m	Mar. 13,'43	1203	986	....
Tennessee Johnson	MGM	322	Van Heflin-Ruth Hussey	Dec.-Feb.,'43	100m	Dec. 19,'42	1065	946	....
Tenting Tonight on the Old Camp Ground	Univ.	7074	Johnny Mack Brown	Feb. 5,'43	61m	Mar. 6,'43	1189	1018	....
Texas to Bataan	Mono.	....	Range Busters	Oct. 16,'42	56m	Sept. 26,'42	922	....	....
Thank Your Lucky Stars	WB	....	All Warner Contract Players	Not Set	....	.....	....	1058	....
That Nazty Nuisance	UA-Roach	....	William Tracy-Joe Sawyer	Not Set	....	.....	....	1019	....
That Other Woman	20th-Fox	318	Virginia Gilmore-James Ellison	Nov. 13,'42	75m	Oct. 17,'42	960	936	....
They Got Me Covered	RKO	352	Bob Hope-Dorothy Lamour	Feb. 5,'43	96m	Jan. 2,'43	1102	872	1174
This Land Is Mine	RKO	323	Charles Laughton-Maureen O'Hara	Apr. 23,'43	103m	Mar. 20,'43	1213	1162	....
Those Kids from Town (British)	Anglo	....	Percy Marmont-Marie O'Neill	Not Set	75m	May 2,'42	633	....	....
Three Hearts for Julia	MGM	321	Ann Sothern-Melvyn Douglas	Dec.-Feb.,'43	90m	Jan. 9,'43	1101	1009	....
Thunder Birds (color)	20th-Fox	307	John Sutton-Gene Tierney	Nov. 20,'42	78m	Oct. 17,'42	958	796	1130
Thunder Rock (British)	Charter-Metro	....	Michael Redgrave-Barbara Mullen	Not Set	111m	Oct. 3,'42	935	....	....
Thundering Trails	Rep.	283	Three Mesquiteers	Jan. 25,'43	56m	Feb. 13,'43	1159	1115	....
Time to Kill	20th-Fox	326	Lloyd Nolan-Heather Angel	Jan. 22,'43	61m	Dec. 5,'42	1042	995	....
Tish	MGM	302	Marjorie Main-Lee Bowman	Sept.-Nov.,'42	83m	July 25,'42	938	772	1034
Tomorrow We Live	PRC	307	Jean Parker-Ricardo Cortez	Sept. 29,'42	64m	Sept. 26,'42	922	....	....
Tomorrow We Live (British)	Brit. Lion	....	John Clements-Godfrey Tearle	Not Set	85m	Dec. 26,'42	1077	....	....
Tonight We Raid Calais	20th-Fox	....	Annabella-John Sutton	Not Set	....	.....	....	1192	....
Tornado in the Saddle	Col.	4210	Russell Hayden-Bob Wills	Dec. 15,'42	59m	.....	....	1058	....
Trail Riders	Mono.	....	Range Busters	Dec. 4,'42	55m	.....	....	1018	....
Traitor Within, The	Rep.	207	Don Barry-Jean Parker	Dec. 16,'42	62m	Dec. 5,'42	1043	983	1174
Truck Busters	WB	213	Richard Travis-Ruth Ford	Feb. 6,'43	58m	Jan. 23,'43	1126	....	....
True to Life	Para.	....	Mary Martin-Franchot Tone	Not Set	....	.....	....	1079	....
Two Fisted Justice	Mono.	....	Range Busters	Jan. 8,'43	61m	Jan. 23,'43	1127	1031	....
Two Weeks to Live	RKO	317	Lum 'n' Abner	Feb. 26,'43	75m	Feb. 6,'43	1147	....	....
UNDERCOVER Man	UA	....	William Boyd-Andy Clyde	Oct. 23,'42	68m	May 9,'42	647	....	....
Underground Agent	Col.	4039	Bruce Bennett-Leslie Brooks	Dec. 3,'42	68m	Feb. 6,'43	1148	1009	....
Undying Monster, The	20th-Fox	319	James Ellison-Heather Angel	Nov. 27,'42	60m	Oct. 17,'42	970	936	1082
Unpublished Story (British)	Col.	....	Richard Greene-Miles Malleson	Not Set	91m	Apr. 11,'42	598	....	....
VALLEY of Hunted Men	Rep.	262	Three Mesquiteers	Nov. 13,'42	60m	Mar. 6,'43	1190	1031	....
Varsity Show (Reissue)	WB	215	Dick Powell-Fred Waring	Dec. 19,'42	81m	Aug. 21,'37	1043	....	....
Vengeance of the West	Col.	3216	Bill Elliott-Tex Ritter	Sept. 3,'42	60m	.....	....	....	....
WAKE Island	Para.	4205	Brian Donlevy-Robert Preston	Block 1	87m	Aug. 15,'42	902	772	1130
War Against Mrs. Hadley, The	MGM	306	Fay Bainter-Edward Arnold	Sept.-Nov.,'42	86m	Aug. 8,'42	902	797	1174
War Dogs	Mono.	....	Billy Lee-Addison Richards	Nov. 13,'42	63m	Oct. 10,'42	946	....	....
Watch on the Rhine	WB	....	Bette Davis-Paul Lucas	Not Set	....	.....	....	986	....
We Are the Marines	20th-Fox	324	Marine Feature	Jan. 8,'43	70m	Dec. 12,'42	1053	....	....
We'll Smile Again (British)	Brit. Nat'l-Anglo	....	Bud Flanagan-Chesney Allen	Not Set	93m	Oct. 31,'42	982	....	....
Went the Day Well? (British)	Ealing-UA	....	Leslie Banks-Basil Sydney	Not Set	92m	Nov. 14,'42	1006	....	....
We Sail at Midnight (British)	Crown Film	....	War Documentary	Not Set	27m	Nov. 21,'42	1017	....	....
West of the Law	Mono.	....	Buck Jones-Tim McCoy	Nov. 2,'42	55m	Nov. 7,'42	994	....	....
We've Never Been Licked	Univ.	....	Richard Quine-Noah Beery, Jr.	Not Set	....	.....	....	1115	....
When Johnny Comes Marching Home	Univ.	7016	Allan Jones-Jane Frazee	Jan. 1,'43	74m	Dec. 26,'42	1090	....	1218
Whistling in Dixie	MGM	313	Red Skelton-Ann Rutherford	Dec.-Feb.,'43	74m	Oct. 31,'42	981	946	1174
White Cargo	MGM	310	Hedy Lamarr-Walter Pidgeon	Sept.-Nov.,'42	89m	Sept. 19,'42	923	871	1174
White Savage	Univ.	....	Maria Montez-Jon Hall	Not Set	....	.....	....	1079	....
Who Done It?	Univ.	7002	Abbott and Costello	Nov. 6,'42	75m	Nov. 7,'42	993	971	1082
Wildcat	Para.	4204	Richard Arlen-Arline Judge	Block 1	73m	Aug. 29,'42	938	....	....
Wings and the Woman (British) (formerly They Flew Alone)	RKO	303	Anna Neagle-R. Newton	Sept. 18,'42	94m	May 2,'42	903	....	1082
World at War	WAC	....	Documentary	Sept. 18,'42	66m	Sept. 5,'42	890	....	....
Wrecking Crew	Para.	4212	Richard Arlen-Chester Morris	Block 3	73m	Nov. 7,'42	994	986	....
Wyoming Hurricane	Col.	....	Russell Hayden-Bob Wills	Not Set	....	.....	....	1079	....
X MARKS the Spot	Rep.	204	Damian O'Flynn-Helen Parrish	Nov. 4,'42	56m	Nov. 7,'42	994	986	....
YANK at Eton, A	MGM	305	Mickey Rooney-Edmund Gwenn	Sept.-Nov.,'42	87m	Aug. 15,'42	915	726	1130
Yankee Doodle Dandy	WB	201	James Cagney-Joan Leslie	Jan. 2,'43	126m	June 6,'42	903	674	1082
Yanks Ahoy	UA-Roach	....	Joe Sawyer-William Tracy	Not Set	47m	Mar. 13,'43	1203	1019	....
Yanks Are Coming, The	PRC	301	Maxie Rosenbloom-Mary Healy	Nov. 9,'42	65m	Oct. 3,'42	935	....	1130
You Can't Beat the Law	Mono.	....	Edward Norris-Jean Woodbury	Feb. 12,'43	61m	Jan. 30,'43	1137	1081	....
You Can't Escape Forever	WB	207	George Brent-Brenda Marshall	Oct. 10,'42	77m	Sept. 26,'42	921	898	1034
You Were Never Lovelier	Col.	4002	Fred Astaire-Rita Hayworth	Nov. 19,'42	97m	Oct. 10,'42	945	796	1174
Young and Willing	UA	....	William Holden-Susan Hayworth	Feb. 5,'43	82m	Feb. 13,'43	1170	663	....
Youngest Profession, The	MGM	....	Virginia Weidler-Edward Arnold & Guests	Not Set	81m	Mar. 6,'43	1189	1081	....
Young Mr. Pitt (British)	20th-Fox	316	Robert Morley-Robert Donat	Feb. 26,'43	103m	July 4,'42	914	....	....
Youth on Parade	Rep.	203	John Hubbard-Martha O'Driscoll	Oct. 24,'42	75m	Oct. 3,'42	934	....	....

Feature Product including Coming Attractions, listed Company by Company, in Order of Release on Page 1193.

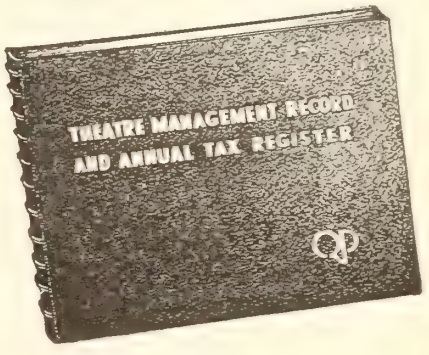
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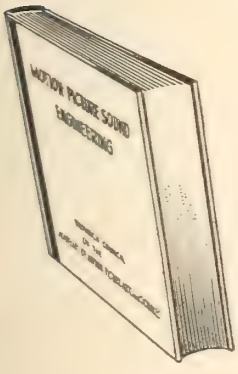
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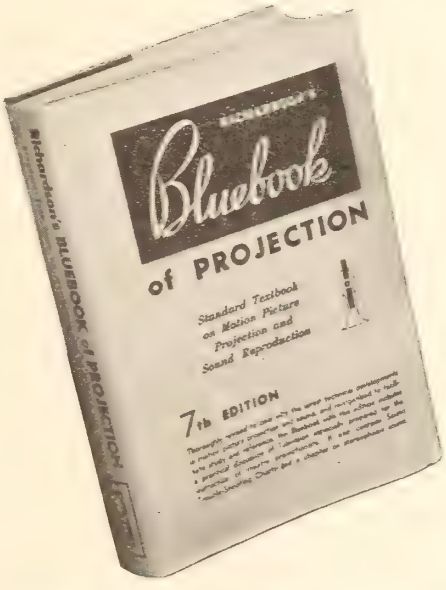
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REVIEWS

(In Product Digest)

Edge of Darkness
Hangmen Also Die
Salute for Three
Corregidor
He's My Guy
High Explosive

LATE REVIEWS

(In News Section)

Tonight We Raid Calais
Heart of a Nation

NEXT DECREE MOVE up to U. S., counsel for consenting companies say; Myers tells Allied to complain to Government; attorneys for Majors praise arbitration

INDEPENDENT STUDIOS face rising negative costs; writers, cowboys, technicians ask for increases

DOUBLED GROSSES and attendance in Latin America bring expansion southward; Majors move in and buy theatres

EIGHT INDICTED as Correa traces Browne-Bioff operations to Chicago gang executives, and who else?

THEATRES RALLY FOR RED CROSS

In this Issue: Picture Grosses

VOL. 150, NO. 13

MARCH 27, 1943

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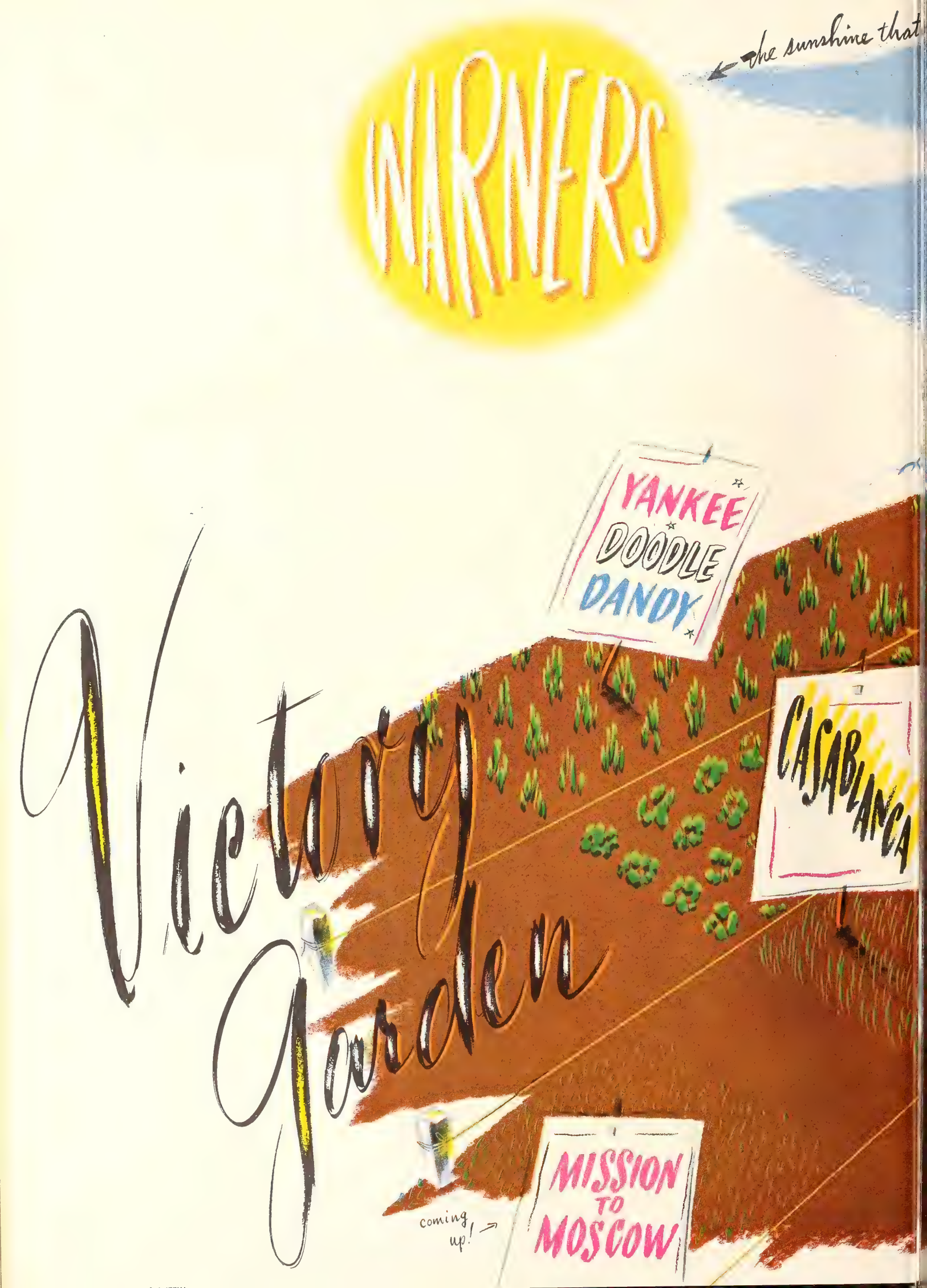
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"The HUMAN COMEDY"

CITY	ADDRESS	Day, Date & Hour of Screening
ALBANY	Delaware Theatre 290 Delaware Ave.	THUR. 4/8 *8:30 P.M.*
ATLANTA	Rhodes Center Theatre 62 So. Rhodes Center N.W.	WED. 4/7 *8:30 P.M.*
BOSTON	Uptown Theatre 239 Huntington Ave.	THUR. 4/8 *8:30 P.M.*
BUFFALO	Erlanger Theatre 118 Delaware Ave.	SUN. 4/11 *8:30 P.M.*
CHARLOTTE	Visulite Theatre 1615 Elizabeth Ave.	WED. 4/7 *8:30 P.M.*
CHICAGO	Esquire Theatre 58 East Oak St.	MON. 4/12 *8:30 P.M.*
CINCINNATI	Forrest Theatre 671 Forrest (Avondale)	THUR. 4/8 *10 P.M.*
CLEVELAND	Hanna Theatre East 14th St.	WED. 4/7 *8:30 P.M.*
DALLAS	20th-Fox Screen Room 1803 Wood Street	MON. 4/5 *2:30 P.M.*
DENVER	Broadway Theatre 1756 Broadway	TUES. 4/6 *8:30 P.M.*
DES MOINES	Roosevelt Theatre 831 42nd St.	WED. 4/7 *8:30 P.M.*
DETROIT	Mercury Theatre 16860 Schaefer St.	THUR. 4/8 *8:30 P.M.*
INDIANAPOLIS	Keith's Theatre 117 No. Pennsylvania	WED. 4/7 *8:30 P.M.*
KANSAS CITY	Edison Hall 14th and Baltimore	WED. 4/7 *8:30 P.M.*
LOS ANGELES	Ambassador Theatre 3400 Wilshire Blvd.	THUR. 4/8 *8:30 P.M.*
MEMPHIS	Linden Circle Theatre 311 South Somerville St.	WED. 4/7 *8:30 P.M.*
MILWAUKEE	Pabst Theatre 144 E. Wells St.	WED. 4/7 *8:30 P.M.*
MINNEAPOLIS	Century Theatre 40 South 7th St.	THUR. 4/8 *8:30 P.M.*
NEW HAVEN	Whitney Theatre 1220 Whitney Ave. (Hamden)	WED. 4/7 *8:30 P.M.*
NEW ORLEANS	Center Theatre 912 Canal St.	TUES. 4/6 *8:30 P.M.*
NEW YORK } NEW JERSEY }	Astor Theatre 45th and Broadway	TUES. 4/13 *10 A.M.*
OKLAHOMA CITY	Tower Theatre 425 N.W. 23rd St.	THUR. 4/8 *8:30 P.M.*
OMAHA	Dundee Theatre 4952 Dodge St.	THUR. 4/8 *8:30 P.M.*
PHILADELPHIA	Erlanger Theatre 21st & Market Sts.	MON. 4/12 *8:30 P.M.*
PITTSBURGH	Shadyside Theatre 5518 Walnut St., Shadyside Dist.	WED. 4/7 *8:30 P.M.*
PORTLAND	Oriental Theatre 822 S.E. Grand Ave.	TUES. 4/6 *8:30 P.M.*
ST. LOUIS	Uptown Theatre 4938 Delmar Blvd.	TUES. 4/6 *8:30 P.M.*
SALT LAKE CITY	Little Studio Theatre 161 South Main St.	THUR. 4/8 *8:30 P.M.*
SAN FRANCISCO	El Presidio Theatre 2302 Chestnut St.	TUES. 4/6 *8:30 P.M.*
SEATTLE	Green Lake Theatre 7107 Woodlawn Ave.	TUES. 4/6 *8:30 P.M.*
WASHINGTON, D.C.	20th-Fox Screen Room 932 New Jersey, N.W.	TUES. 4/6 *1 P.M.*

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HITS WITH BOXOFFICE POWER

MOTION PICTURE HERALD

COLVIN BROWN, *Publisher*

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Vol. 150, No. 13

March 27, 1943

WHAT BRITAIN SAYS

MAYBE the American art and industry of the motion picture has not, after all, libelled the nation. Right on the heels of a discussion on this page last week of the project of the Office of War Information to make pictures to "counteract misconceptions" that our films of entertainment are alleged to have delivered, come interesting and independent testimonies from overseas.

From London to the New York *Times Magazine* of March 21, there came by wireless an article by Mr. D. W. Brogan, professor of Political Science, Cambridge University, with all scholarly authority upon it, in which he appears to find the European reaction to our pictures plus for America. He says, for instance, "What they see is a flexible, ingenious, materially minded, likeable way of life. . . .

"The movies are innocently the most revolutionary instrument that has come from America since the Declaration of Independence. They are 'life, liberty and the pursuit of happiness' in images—and images speak more effectually than words. . . ."

On that acute point of "misconception" it chances that Professor Brogan, obviously writing with no anticipation of the use to which your editor is putting his copy, says: "In the run of the mill film, what is the general impression given? A less misleading impression than the serious thinker believes. Even the most naive European spectator of an American film does not think that American stenographers live in Park Avenue apartments—at any rate on the wages of stenography. He knows when Hollywood is giving him a conducted tour to Cloud-Cuckoo-Land. But he compares his native Cloud-Cuckoo-Land with the American version, usually to the advantage of the American version. He is likely to be more impressed by the apparent ease of life of minor characters from the lower income brackets than by the luxury in which the millionaires and big shots live. He does not expect to be a millionaire; he does hope for some betterment in his condition as a bank clerk or a railroad man. . . ."

Just incidentally that last line, in behalf of the American status, may be remembered in connection with Mr. Winston Churchill's radio speech of last Sunday, written for home consumption, even if delivered to the world, in which he quoted himself on the phrase about applying "the magic of the average to the rescue of the millions." Over here "the magic of the average" is crystallized in the motion picture.

Further testimony about the American motion picture and its effect is conveyed by recent utterance of Miss C. A. Lejeune, who has been these many years a picture critic, now writing in *The Outpost* in London.

She is acute of pen and tongue, and, no hand at blarney, as her writings so often seen on this side attest. But she finds the effect of the American cinema as favourable to the repute of this land. Says she: "If I had my wish, I would visit America tomorrow. Persuaded solely by the films. . . . I want to be friends with the people whose pictures have given me so much pleasure for so long and who have advertised so warmly that their country is a haven for strangers."

It is a little bit too bad that Miss Lejeune has to say of our films: "This is the subtlest form of propaganda."

The pictures which seem to have sold her America were not propaganda, but just entertainment, made rather more for us than for lands overseas. What we mean is "the McCoy".

△ △ △

ON THE MARCH

FOR long there has been a vague sense of something missing in the current war, and now we know what it is—John Philip Sousa and his stirring marches. This war has velocity and a certain high tempo, but not rhythm. It is a war of wheels and wings, but not of marching men. It rolls and flies, and there is no beat of boots, boots, boots. There is now and then a reminiscent singing of "Tipperary", but it has no more life than a pressed flower in an album. So we shall not have again for the screen the like of "The Big Parade", played to the count of the metronome. When the army was fueled with beans and bully beef, it moved at 120 route steps a minute, but on gasoline it roars away at about 3,000 R.P.M. The fife and drum can do nothing about that.

RED CROSS

MOST of the war news is too big. Here is a piece small enough to understand. It was gleaned from an inside page in the flickering light of a late night train jostling full of workers bound for the graveyard shift at a Connecticut gun plant. In Timpson Place, the Bronx, lives a widow, Mrs. Suskind, devoted to her good son, Saul. He went off to the war and sent his money home. Last Christmas he sent a dozen roses. He became a sergeant and a bombardier. Mother was proud. In February the War Department sent a telegram reporting him "missing in action." This week Germany, through the Red Cross, said he had been killed on a bombing run.

Now the New York *Sun* records: "Saul paid for the neat little apartment in the Bronx. Now . . . she has shut off the radio because for her the war is over."

If you happen to be debating with yourself about taxes, bonds, stamps, the blood bank, or the Red Cross, there's a simple little something to remember.

—*Terry Ramsaye*

THIS WEEK IN THE NEWS

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Alterations

TO LOOK at operations of the Government's Latin American good will film program, Wallace K. Harrison, architect, trustee, deputy coordinator and confidante of Nelson Rockefeller, Coordinator of Inter-American Affairs, has been spending more time in New York recently. Civil Service administrators at the agency's office at 444 Madison Avenue also are compiling reports.

Mr. Harrison, who has been a director of Rockefeller Center and trustee of the Museum of Modern Art, was reported to be checking into relations between the Museum's film library and the Government film staff. The contract under which the Museum edits, translates and processes pictures for South America expires in June.

Inquiry into the backgrounds of personnel engaged in the Inter-American film work also was reported. The Washington visitors were said to be particularly interested in the Museum's chief translator, Luis Bunuel. Once active in Paris art and film circles, Mr. Bunuel collaborated with Salvador Dali, surrealist painter of dismembered beauty and liquid watches, on the production in France of "The Age of Gold," a little seen but much discussed allegory, filmed from the left. The picture was financed in 1930 by Etienne Beaumont, Vicomte de Noailles, and created great stir among the leftist literati. U. S. Customs inspectors and European police were unimpressed. They suppressed the picture. The Paris Jockey Club reproved the Count.

The Museum has shown paintings by Dali, and published a book on his activities.

Promises

Mexico City Bureau

SUPPLIES of raw film for the production in Mexico of 60 or 65 features during 1943 have been promised to the industry there by Francis Alstock, speaking for Uncle Sam as chief of the motion picture division for the Coordinator of Inter-American Affairs. He made the pledge last week at a banquet tendered him in Mexico City by the Association of Mexican Producers and Distributors.

Despite war and film shortages, Mexico could be assured sufficient film to carry on a record production program, Mr. Alstock indicated. He has been in Mexico for several weeks with John Lockwood, general counsel and aide to Nelson Rockefeller, the coordinator.

Mr. Alstock has expressed his conviction that it would be fine for inter-American relations if Hollywood went south of the border more often to utilize Mexican scenery and talent. His current visit has been concerned with the Coordinator's project to encourage the industry with loans and other help.

Washington Bureau

Requests from Argentina for an increase in its raw stock quota appeared headed toward rejection this week. Application reached the War Production Board with CIAA and State Department blessing and thence was sent to the Board of Economic Warfare. WPB's motion picture section under Harold Hopper decides how much film is available for export. The BEW then allocates this total to individual foreign buyers.

Neither agency would discuss the Argentine request, but informed quarters said figures on world supply and demand of film showed a situation so tight that no increased shipments could be made to any country for non-military use.

Amateurs

CHARGING the Office of War Information is "running wild with its millions of dollars supposedly appropriated to tell the people of America about the war," Representative J. William Ditter of Pennsylvania, a member of the House Appropriations Committee, told Washington correspondents that the OWI's efforts "had switched from facts to propaganda. Thousands of starry eyed zealots are out to sell their particular pot of gold to a bewildered people," he continued. "My information from the newspaper field, from radio, motion pictures, and magazines is that, with a few scattered exceptions, finding men of experience—men who had previously established reputation as publicists or producers—in OWI is like finding Eskimos in Tunisia." The House Appropriations Committee will soon consider the OWI budget.

Bouquet from Davis

ELMER DAVIS, in replying to various attacks on the conduct of the Office of War Information, handed a bouquet to the motion picture industry. "The Motion Picture Bureau," he explained, "works with the industry's War Activities Committee and the various producers. The 'generous cooperation' of the industry has been expressed in 20 shorts and many full-length features produced to date, which bring important war messages to the people. OWI itself has produced one full-length documentary on how the war came—'World at War'—and 21 shorts dealing with such matters as manpower, rationing and war production," Mr. Davis said.

More Selznick Plans

DAVID O. SELZNICK may soon produce a documentary picture to stimulate the recruiting of nurses and nurse's aids to serve in the nation's hospitals and armed forces, Hollywood heard this week. He has discussed the project with Lowell Mellett, chief of the Office of War Information's bureau of motion pictures, and Nelson Poynter, OWI coast representative. Mr. Selznick, who headed the documentary awards division of the 1942 Motion Picture Academy of Arts and Sciences competition, would not comment on the report that he was to try his hand at the documentary motion picture technique.

Education

AN Associated Press cabled report from Moscow last Friday said that Admiral William H. Standley, U. S. Ambassador to the Soviet Union, had invited Red Army officers to view 32 newsreels showing Pacific battle scenes and American workers turning out tanks, planes and ships. It was indicated that the films were United Newsreels which had been shipped regularly to Moscow by the Office of War Information since last August. Admiral Standley declared recently that the Soviet people were not being fully informed of the aid they were getting from the United States. The screening of newsreels, it was said, was another step he took toward acquainting the Soviet Union with what the U. S. was doing in the war.

Some weeks ago an OWI official of the overseas film unit in New York cabled Moscow for a complete report on the amount of footage of United Newsreels used by the Russian Government. No reply has yet been received from Moscow. An OWI spokesman said, however, that clips from United Newsreel issues had been shown by the Russians. He did not disclose where or in what manner the clips had been exhibited.

The AP cable said that Admiral Standley planned to give the 32 films to the Soviet motion picture industry for whatever distribution use it saw fit to make of them.

Armistice

VOLUNTARILY most studios are now showing scripts on non-military topics to the Office of War Information, Lowell Mellett, chief of the Bureau of Motion Pictures said in Washington on Saturday. Producers are seeking OWI advice and assistance with increasing frequency, he said. The Government are perfectly satisfied with the current liaison on scripts and have no intention of pressing the matter further, he said. Likewise a satisfactory plan for submitting scripts of Army and Navy subjects to the OWI has been agreed upon and is in operation, according to Mr. Mellett. This was the object of his recent discussions with Hollywood executives.

European Rights

PRINTS in 16mm. of "The Hitler Gang" have been promised by Paramount in advance of production. They will be made "for the use of undercover propaganda in Hitler dominated countries," the company said.

The State Department and the Office of War Information have approved the selection of John Farrow as director and will cooperate in the production. B. G. De Sylva, the executive producer, said that the film would be on the same large scale as Ernest Hemingway's "For Whom the Bell Tolls" and "Lady in the Dark."

"The Hitler Gang" will tell of the rise to power of Hitler, Goering, Goebbels, Hess and other Nazi party leaders. It is a story of the ruthless ambition, treachery and power politics which plunged the world into the war. A talent hunt is on for actors of competence for the seven leading roles. There will be no star. Mr. Farrow has directed two recent commentaries on current history for Paramount, "Wake Island" and "China."

PICTURE GROSSES

In this issue are reports on the box office performance of

STAR SPANGLED RHYTHM
IMMORTAL SERGEANT
MEANEST MAN
PITTSBURGH
ANDY HARDY'S DOUBLE LIFE

Turn to page 66

More Customers

A RISE in the number of potential—and actual—film goers is evidenced by the Census Bureau estimate, just announced. It shows that the national population was 135,604,000 as of January 1st, an increase of 1,651,000 during 1942 or nearly double average yearly gain for 10 years. This estimate includes members of the armed forces, showing an increase of 3,934,000 over April, 1940.

Honor

THE SILVER STAR for gallantry in action has been awarded to Sergeant Robert E. Gilbert, a former usher at the M & P's Houlton theatre, Houlton, Me., according to word received by his parents. Sergeant Gilbert's valor during the fierce fighting around Tobruk last November brought the recognition. He joined the Army Air Corps in June, 1941, and has been overseas for 10 months.

Less Publicity

A CUT of 20 per cent in Federal Government information publications has eliminated 42,317,000 copies, of which 7,789,000 were press releases. According to Elmer Davis of the OWI, some 41,659 names were deleted from mailing lists. "Is the publication essential war effort," was the yardstick by which cuts were measured. The Department of Agriculture has omitted 16,000,000 copies of material a year, the Department of Commerce has made 7,300,000 cuts and the Department of the Interior has eliminated 3,000,000 copies among 50 publications. Practically all of the Department of Labor publications have been eliminated or drastically reduced in size.

Woman's Place

WARNERS' Doan in Cleveland became the first theatre in that section to have an all-feminine staff, when Mrs. Arlene Skiles, former cashier, was named assistant manager. The house is managed by Anne Bachner, sister of Dave Bachner, advertising man for Warner houses, who recently was called into the army. He is now stationed in New Zealand. Mrs. Skiles has raised a family of eight children while carrying on her theatre work. Her oldest son was an usher at Warners' Uptown, Cleveland, until he joined the Navy.

Loyal Few

TELEVISION audiences are small in the Philadelphia area, but definitely loyal to visual broadcasting. Paul Knight, program manager of Philco's television station WPTZ, reports that of 719 questionnaires mailed out to set owners the unusually high percentage of 542 replies was received. Almost all requested an early return of regularly scheduled television entertainment. The station will be back on the air soon, when tests of new transmitter equipment are completed.

Fan Mail Hit

THE IMPACT of war shortages in materials struck Hollywood in a new quarter this week when the Industry Service Bureau moved to order a curtailment of fan mail operations in supplying the public with photographic souvenirs and novelties in response to club and personal requests. The drain on materials brought about the appointment of a subcommittee to immediately survey the situation and to devise economies. The Industry Service Bureau passed a resolution condemning "dollar publicity" as injurious to industry welfare.

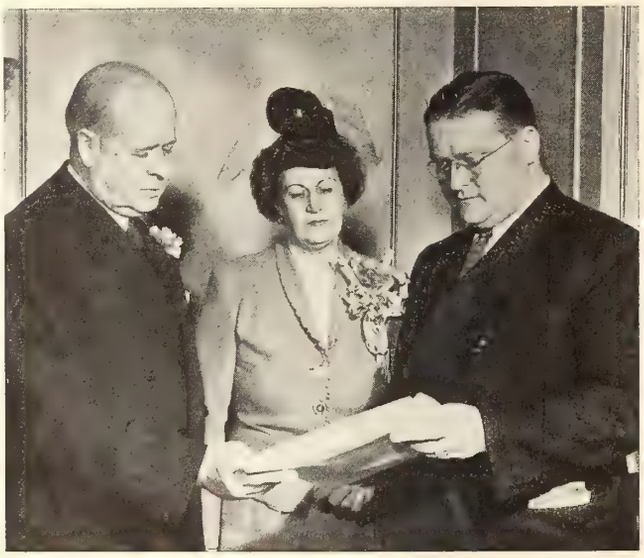
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THIS WEEK the Camera observes:

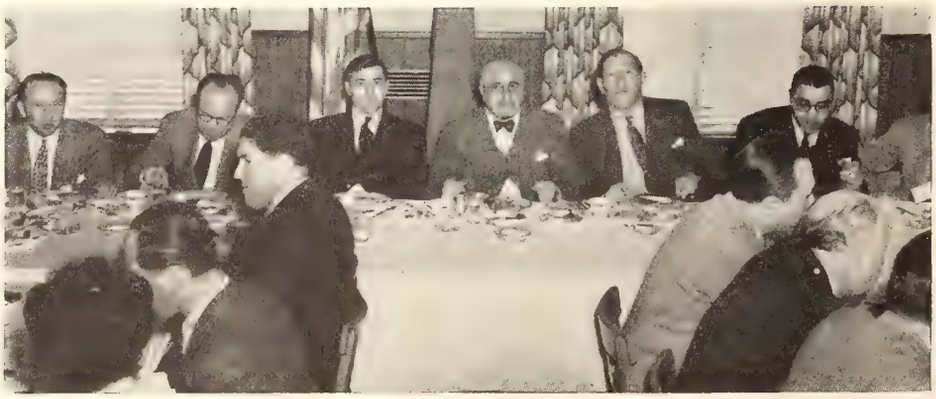


WINNER of the Quigley War Showmanship Award, Jack Matlack, publicity director for J. J. Parker Theatres, Portland, Oregon, is handed his citation, below, by Postmaster General Frank Comerford Walker, while Mrs. Parker watches. At the luncheon, left, are Howard Latourette, Senator Dorothy McCullough Lee, Mr. Matlack, Portland Mayor Earl Riley, Mr. Walker, E. P. Hoyt, Mrs. Parker, Dr. E. T. Hedlund, Nan Wood Honeyman, and Marshall Dana—seated; and Arden Pangborn, Herbert Larson, Charles Couche, Harold Lake, Harold Hunt, and Albert Finke—standing.





AT THE "DESPERADOES" premiere in Salt Lake City: Utah Governor Herbert B. Maw; Tracy Barham, manager of the Intermountain Theatres circuit; Evelyn Keyes, star of the Columbia film, and Ab Jenkins, mayor of the city. The picture was filmed entirely at Kanab, Utah.



WELCOMING Russian film emissary Leonid Antonov at a luncheon in the MGM studio, last week: Joseph Pasternak, E. J. Mannix, Mr. Antonov, Louis B. Mayer, Gregory Ratoff, Nicholas Napoli, Artkino president.

"FOREVER AND A DAY" profits were pledged for the Infantile Paralysis Foundation in a ceremony at the White House, last week. Grouped around the President, at right, are C. Aubrey Smith, Roland Young, Brian Aherne, Mrs. Smith, Ruth Warrick, Lady Hardwicke, Victor Saville, Sir Cedric Hardwicke, Basil O'Connor, and N. Peter Rathvon, RKO president.





By Staff Photographer

A PLAQUE from Marine Corps League is presented, above, at a New York D.A.R. luncheon, by Judge Alexander Ormsby to Major Harry Miller, honoring Pete Smith, producer of "Marines in the Making".



A RED CROSS rally in New York, last week, brought as speakers William F. Rodgers, MGM sales manager; James Fieser, Red Cross vice-president; Barney Balaban, national chairman of the theatres' drive; Samuel Rinzler, New York co-chairman; Mrs. N. Peter Rathvon, of the Red Cross, and wife of RKO president; Major L. E. Thompson, RKO.



By Staff Photographer

THE WHITE Motor Company, using pictures taken at the Warner studio, submits this "as an example of one of the less sensational contributions to our war effort". The release goes on to say: "To promote that program, all vehicles in the Warner fleet carry the ODT conservation pledge on the cab doors. Stars and starlets on the Warner lot . . . have become conscious of the conservation drive. All angles of transportation efficiency have been studied and the greatest possible benefit is derived from each run the trucks make."

NEXT MOVE ON DECREE IS UP TO GOVERNMENT

Distributors' Counsel Say Action Must Come from Justice Department

The next move affecting the New York Consent Decree is up to the United States Government, counsel for the distributor parties indicated this week.

Revision, continuance or an end to the decree settlement of the Government's New York anti-trust action against the major distributors must be initiated by the anti-trust division of the Department of Justice, according to lawyers concerned with the case. Both distributors who signed the decree and exhibitor groups interested in its future, but not directly party to it, point to Washington as the place where its disposition must be settled.

The three-year trial period of the Consent Decree ends on November 20th but the document is a permanent settlement, under its own provisions. Unless, and until, either the Government or the signatory distributors petition the court for specific changes it remains in effect, Robert Wright, head of the film unit of the Department of Justice, pointed out last week.

Three courses appear open for November, according to attorneys, and in the light of Mr. Wright's comments.

1) The Department of Justice and the consenting companies could agree to extend the present decree. They could do this with or without changes, and in whole or part.

2) The film companies, or the Government, could file a petition with the Federal district court at New York for changes in the decree. Or they could ask that it be set aside. Section 23 permits such petition on the grounds that the decree might become "inappropriate or unnecessary, or oppressive or unduly burdensome."

3) The Government might bring the entire anti-trust suit to trial again or initiate a new court action to force the divorcement of distribution and exhibition.

The five consenting companies at present contemplate no action aimed at changing decree provisions, attorneys said. The document was signed by Paramount, MGM, RKO, Warners and Twentieth Century-Fox. None have publicly declared themselves dissatisfied.

There is general reluctance, however, to conjecture on the future of the decree or the original anti-trust action against the Big Five distributors, and Columbia, Universal and United Artists. The suit against the last three was suspended after the Government failed to obtain either a decree or conviction within a year of the Big Five agreement.

Mr. Wright, head of the film unit, and Tom C. Clark, new Assistant Attorney General in charge of the anti-trust unit, have refused to comment on the course of action the Government may take.

There are persistent reports, however, that attorneys in the anti-trust unit at Washington are very busy currently on matters related to the motion picture industry. Both industry attorneys, and others in contact with the division, say they hear that preparations are under way for court action.

Rumors are particularly persistent, both in New York and Washington that a new divorcement suit is in the making. Exhibitor groups and several New York attorneys point to the Government's recent victory over the Crescent circuit at Nashville to support this conviction. The consenting distributors, although not parties to the Crescent award, were specifically condemned by Judge Davies' findings for conspiracy with the convicted circuit and executives.

An attorney for one of the "little three" defendants, not a decree signatory, expressed the belief that action would be aimed principally at monopolized circuit buying power. He was of the opinion that both the New York action and field suits against independent circuits in Buffalo and Oklahoma City would be revived.

Last spring the case against the Schine circuit at Buffalo was deferred for two years. Action against the Griffith interests in Oklahoma has not yet come to trial.

Another lawyer, counsel for a consenting company, expressed the opinion that the Government would direct its future action against the buying power of the large circuits. The sales practices, arbitration formula and other aspects of the decree, he added, had worked out satisfactorily for most of the distributors. He saw no reason for his company to petition for a change on this count.

Exhibitor groups, however, have been outspoken recently in their demands for a reconsideration of the Consent Decree settlement of the New York suit. Both Allied States Association and the Motion Picture Theatre Owners of America directorates have authorized their officers to prepare studies of the decree and recommendations for change.

Abram F. Myers, general counsel of Allied, this week in bulletins to the membership attacked the decree as inadequate and a "miscarriage of justice" in the light of the decision in the Crescent case. He declared that the provisions of the Consent Decree in respect to distribution had been allowed to lapse through the failure of the Government to proceed against the non-consenting distributors.

Mr. Myers contended that the Government are committed to further action in the case, citing sections of the decree itself, the establishment of the film unit in the anti-trust division to watch decree application, and statements of the Government in press releases and reports on the first year of decree operation.

Decree Intended to Be Provisional

"The Department made it plain that the decree was intended to be provisional; that a test period of three years was established in which to judge its effectiveness; that if at the end of the test period the desired results had not been obtained the Government would seek divestiture and dissolution as prayed for in the petition," Mr. Myers wrote.

Asserting that the results sought by the decree had not been obtained Mr. Myers asserted that there was no alternative for the Government but to live up to their pledge "to proceed with the litigation and press for a revision of the entire industry structure in accordance with the prayer of the petition."

Pointing out that the unit under Mr. Wright had been charged with studying all aspects of decree operation, compiling records of theatre purchases or sales, and the administration of arbitration, Mr. Myers pointed out that it must soon answer three questions.

The Department, he reminded, must determine whether the decree had demonstrated that the competition required by the Sherman Act had been achieved without securing the divorcement of exhibition from distribution. The Government must determine, whether, if it has, other modification is necessary to secure competition. Or, if it has not, the Government must decide to continue the original suit, Mr. Myers said.

Exhibitor Groups Favor Changes in Decree

Allied reminded its local units that they can bring their suggestions for decree changes to bear only by communicating with the Department of Justice, and urged early consideration of possible changes, and vigorous expression on the matter by exhibitors.

The MPTOA, meanwhile indicated through its president, Edward Kuykendall, that it would have suggestions for an alternative plan of trade practices to augment the decree. A committee now is working on the plan and it will be submitted to the trade for discussion and consideration well in advance of the November date, Mr. Kuykendall said. Previously the MPTOA had indicated its support of most of the decree as affording hitherto unachieved relief for independent exhibitors.

RUBIN LAUDS FILM ARBITRATION

Confidence in the settlement of industry disputes by the motion picture arbitration system was expressed this week by J. Robert Rubin, vice-president and general counsel of MGM. "Arbitration has proved a wonderful thing," he said, expressing his belief that it had worked fairly and efficiently under the administration of the American Arbitration Association.

Although it is too early to plan possible changes in the Consent Decree, Mr. Rubin said that, in his opinion, arbitration should continue after the end of the trial period next November. It was well worth its cost and had established a practical outside forum to settle film disputes, he added. Spokesmen for other participating distributors have voiced similar confidence recently.

PUT THIS



INTO THIS



Thousands of motion picture theatres have pledged themselves to make audience collections for the Red Cross from April 1st through April 7th.

The difference between half-hearted effort and whole-hearted effort can mean millions of dollars in collections.

Your patrons have sons, husbands, sweethearts in the service. You have dear ones in it too. The success of this drive means comfort for them in times of trial.

Put your whole heart into this drive and you will help our industry write a glowing page in the war. There is a local Red Cross Chapter ready and eager to assist you.

Good Luck! The eyes of the nation are on you!

Sponsored by the War Activities Committee of the Motion Picture Industry, 1501 Broadway, N.Y.C.

INDEPENDENT STUDIOS FACE RISING NEGATIVE COST

Three Unions Demand Increases, Which May Be Passed on to Exhibitors

Hollywood Bureau

Confronted with three demands by different studio labor organizations, independent producers this week faced the threat of precipitously rising negative costs, which may be passed on to franchise holders and exhibitors.

As a result of one of the demands, the major source of literary material may be cut off from the smaller companies.

The Screen Writers Guild, seeking to force its negotiations to a climax, has set a deadline of March 26th for affirmative answers to its request for $125 weekly minimum salary for writers; $1,000 for a completed screenplay for features or Westerns up to $35,000 negative cost; and $1,500 for features or Westerns over $35,000.

Having once flatly rejected the demands of the writers' guild, the members of the Independent Motion Picture Producers Association were to meet March 25th (Thursday) to consider the ultimatum, which was accompanied by SWG threats to instruct its members not to accept employment in the independent field.

The other two demands, which are now before the Los Angeles office of the Federal Conciliation Commission, are:

That a fourth man, to handle cables, be added to sound crews, by Sound Technicians Local 695, IATSE.

That the minimum daily scale for riders be raised from $11.50, which is the Screen Actors Guild contract price, to $16, by a group of riders who are Guild members but who are acting independently of the organization.

Manning Table System Applied to Studios

Most important other development in the labor field is the compilation of worker classifications and the estimated replacement or training time needed to fit other men for those within the new Selective Service age ranges.

Following conferences with War Manpower Commission executives, studio managers are working, under the Manning Table system, to apply it to the production side of the industry in order to alleviate the expected increased encroachments of the selective service into studio manpower.

This is the first indication that the Manning Table, heretofore used in other industries, is being applied to motion pictures.

The writers' demands constitute a considerable item of expense to the minor studios and may, if granted, create considerable confusion.

Independents have been paying an average of $750 for completed screenplays on medium budget pictures. But the snag in the negotiations may be whether a producer, having purchased an original, would have to pay $1,000 to a different writer in order to get a completed screenplay. If so, this would tend to curtail the purchase by the producers of original stories in order to keep down costs.

Refused Demand for Extra Sound Man

The $100 weekly for a fourth sound man, whose principal duties would be to place cables, brought blunt refusals from the producers, who finally consented to present the case to Federal Conciliator Louis Livingston. No decision has been made yet.

The other case before Mr. Livingston is that of the riders, who are seeking to have their scales tilted from $11.50 to $16, an increase which, according to one Western producer, would increase atmosphere players' cast costs from five to ten per cent in this type of production.

The riders, who have an informal, intra-mural organization in the guild, point out that their work is more hazardous than that of the other extras who get the same scale and therefore they are entitled to the increase. The group, having literally broken out of the SAG traces on this matter, already has obtained the $16 scale from major producers of Westerns through the simple expedient of refusing to report for calls.

The independents, at the hearing before Mr. Livingston, consented to place the difference in scales in escrow, pending adjudication of the matter.

These probable increases in costs, placed on top of rises in materials, set dressings, set properties and restrictions on travel, are proving real headaches to the minor producers, the majority of whom release through Producers Releasing Corporation and Monogram.

Whether under existing franchise agreements they will be able to pass on the increases to their men in the field, and thence to exhibitors, is problematical.

Independents as well as majors will be affected by the Manning Table survey now under way. Basis for the survey is the classification tables of the Wage and Hour Division, U. S. Department of Labor, issued in February, 1941.

Some of the classifications already have been declared "essential" by the War Manpower Commission, but there are many highly trained, specialized workers who, while coming under the category of "non-essential," are virtually irreplaceable.

For instance, one studio owns several elephants and their keeper has been with them for years.

Elephants don't like strange keepers, and should he be drafted, the studio executives have fears that the mammoth animals will get peeved. And perhaps even strike.

WMC May List New 'Essential' Film Positions

Some positions in the motion picture industry may be declared essential by the War Manpower Commission, Washington observers declared this week. They were following closely deliberations of the WMC's essential activities committee. It was noted that the requests for deferments, from all industries, had increased sharply during the last month.

Representatives of film laboratories appeared before the WMC last week, arguing for deferment of certain specialists, and pointing out the difficulties of replacement. They also stressed the Government's recognition of films as a morale aid, and noted the dependence of the industry upon proper laboratory processing.

Meanwhile, the WMC announced last week that there are now 36 areas in which the labor shortage is "acute." However, since the original listing, Akron, O.; Bath, Me., and Portsmouth, N. H., have been removed.

Rejection of Kay Kyser's appeal for deferment was announced Tuesday by his Rocky Mount, N. C., draft board. Mr. Kyser, band leader, is 37, unmarried, and has been placed in Class 1-A.

He said Monday the deferment was asked by Elmer Davis, director of the Office of War Information. Mr. Kyser has been entertaining men of the armed services.

Wisconsin Bill Seeks 25% Tax on ASCAP Gross

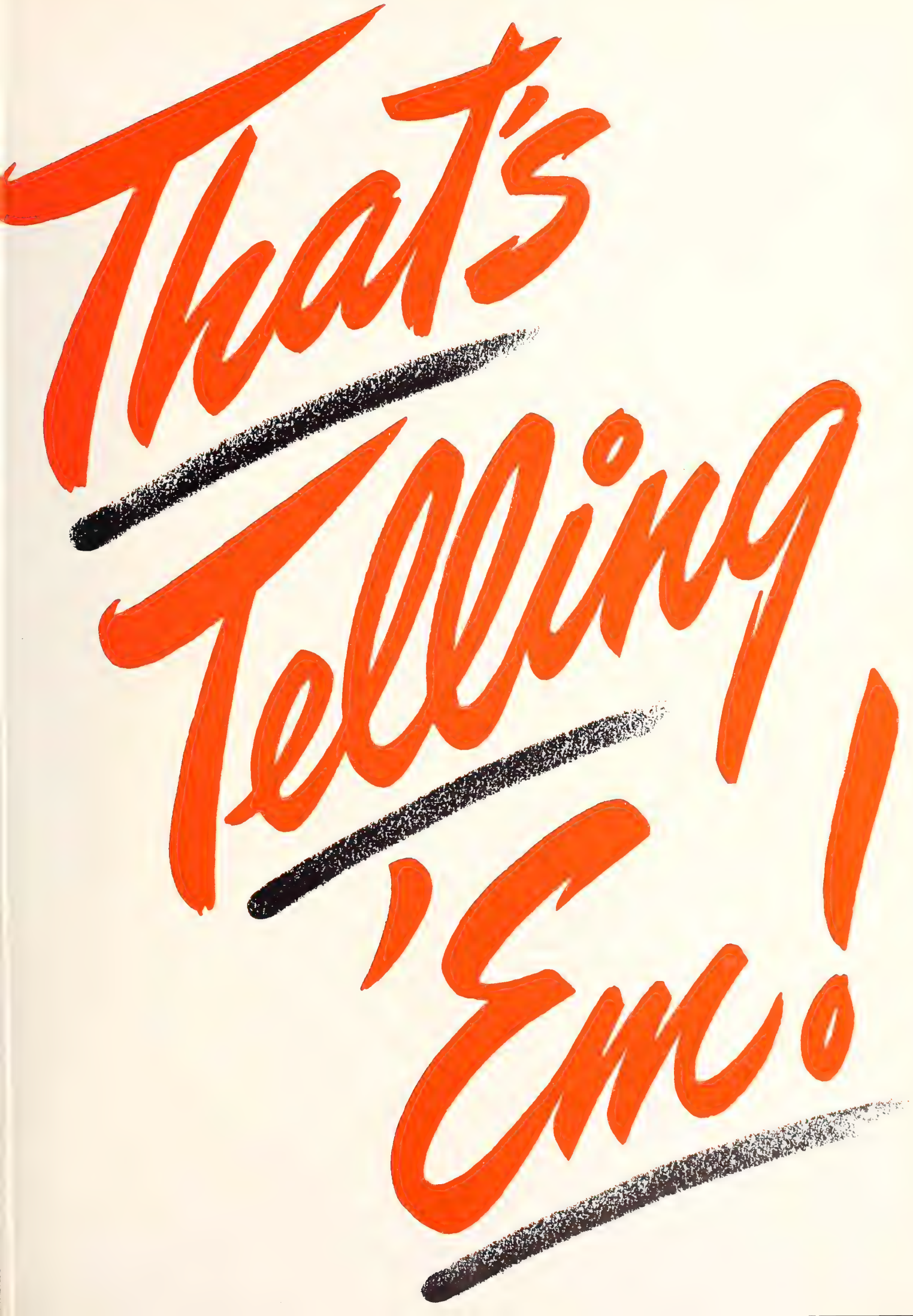
A bill was introduced in the Wisconsin legislature this week which would amend the statutes requiring the American Society of Composers, Authors and Publishers to pay a 25 per cent tax each year on its gross receipts in that state. The measure also would assess an annual tax of three per cent and provide a $20 license fee for copyright investigators in the state.

The anti-trust suit of the Alda Theatres Corporation against ASCAP was marked off the calendar in Federal court in New York Monday. The action sought to enjoin Deems Taylor, as president of the Society, from creating an alleged monopoly to force the sale of ASCAP musical compositions for films. The complaint alleged that the actions of the Society stopped free competition in violation of the anti-trust law.

Four writer-members and four publisher-members were reelected to the board of directors of the Society on Tuesday, it was announced at ASCAP headquarters in New York. The writers were: Fred E. Ahlert, Oscar Hammerstein II, Irving Caesar and A. Walter Kramer. The publishers were: Gustave Schirmer, Louis Bernstein, Herman Starr and Saul Bornstein.

Tax Collections Lower

Walter Walsh, State Tax Commissioner of Connecticut, last week disclosed that amusement taxes for February were $254 less than last year's total for the same month. Collections from liquor taxes also were lower, while the tax on cigarettes was up $3,716 for the same period.


That's
Telling
'Em!

Collier's
FEB. 20

CIRCULATION
2,938,306

WOMAN'S HOME
COMPANION
MARCH

DID WOMAN FLIER STRIKE FIRST U.S. BLOW AT JAPS?

What was this round-the-world girl flier's amazing mission in the Pacific? Why was her desperate romance America's state secret? Here's explosive excitement that would have been dynamite before the war . . . but today it's TNT!





The Japs







Rosalind Fred
RUSSELL · MacMURRAY
in
"FLIGHT FOR FREEDOM"
Herbert MARSHALL
EDWARD CIANNELLI · WALTER KINGSFORD
Produced by DAVID HEMPSTEAD Directed by LOTHAR MENDES
AN RKO RADIO PICTURE

"ONLY YOU CAN DO THIS JOB FOR THE NAVY!"



"The Japs would suspect a man . . . but you, a famous woman flier, can get away with it. For years the Japs have fortified these islands to make war on us. We must know the scope of these preparations. That's where you come in. Somewhere between New Guinea and Hawaii—"

ROSALIND RUSSELL FRED MacMURRAY
FLIGHT FOR FREEDOM
HERBERT MARSHALL
EDWARD CIANNELLI · WALTER KINGSFORD
PRODUCED BY DAVID HEMPSTEAD DIRECTED BY LOTHAR MENDES

GREAT COMPANION NOW ON THE SCR

V

CIRCULATION
3,804,459

CIRCULATION
2,096,680

Draft?

LOOK
10¢
FEB. 23

OVER THE POWDER KEGS OF THE SOUTH PACIFIC!



THE STORY HOLLYWOOD DIDN'T DARE TELL BEFORE PEARL HARBOR! . .

Secret mission of famous girl flier over fortified Jap islands . . . Explosive drama of war love and reckless adventure among the sneak strongholds of the Japs!

ROSALIND FRED
RUSSELL · MacMURRAY
in
FLIGHT FOR FREEDOM
with
HERBERT MARSHALL
EDWARD CIANNELLI WALTER KINGSFORD
Produced by David Hempstead Directed by Lothar Mendes





V

CIRCULATION
1,841,765

PARADE is distributed weekly with the following Sunday papers:

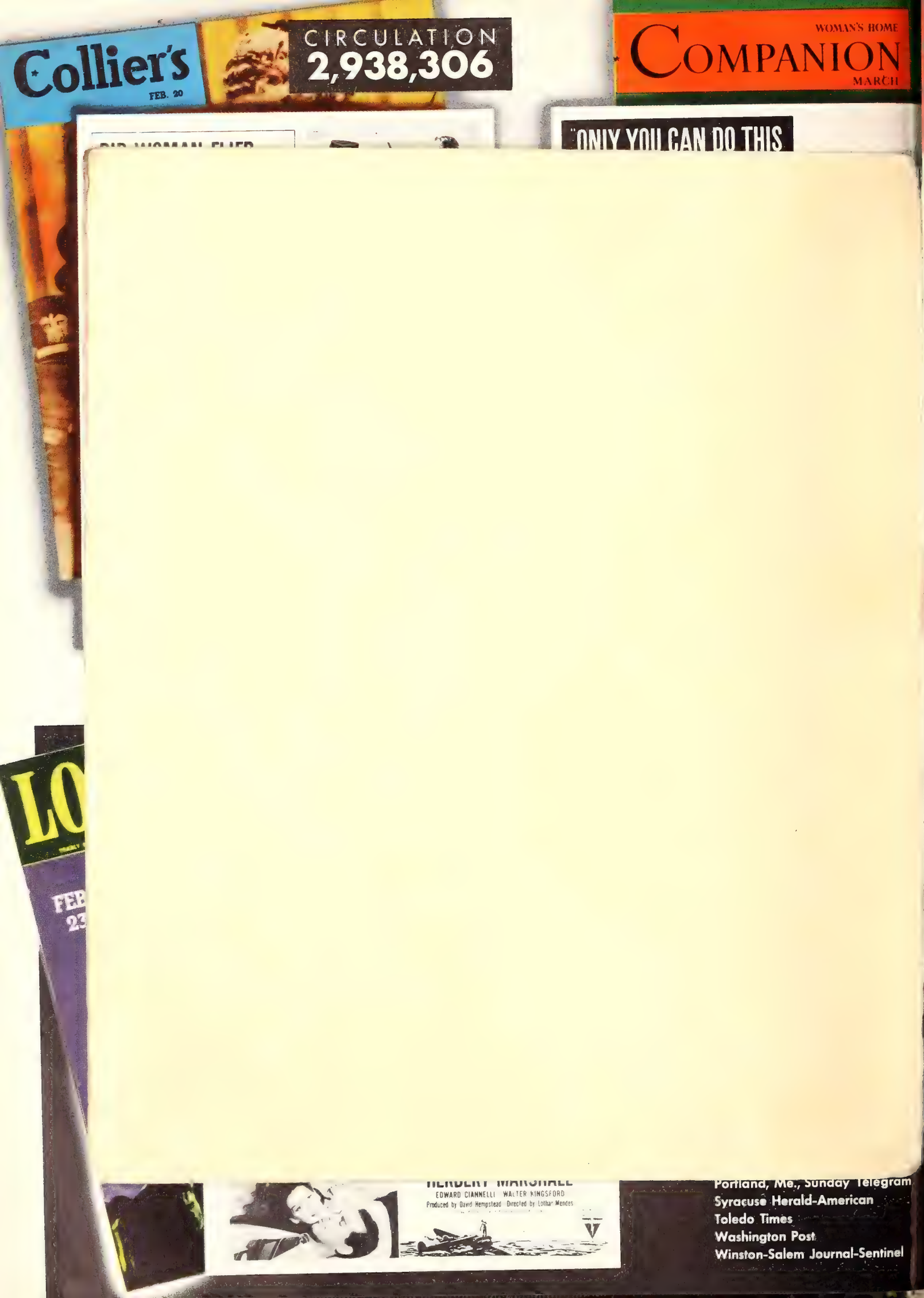
Akron Beacon Journal
Bridgeport Sunday Post
Charleston, W. Va., Mail
Chicago Sun
Denver Rocky Mountain News
Detroit Free Press
El Paso Times
Jacksonville Florida Times-Union
Nashville Tennessean
Newark Star-Ledger
New Bedford Standard Times
Portland, Me., Sunday Telegram
Syracuse Herald-American
Toledo Times
Washington Post
Winston-Salem Journal-Sentinel

28,936,615 CIRCULATION!

A blanket blast of power-house advertising in most of the nation's great mass media – to tell millions upon millions about the great new show that's coming their way!

Full pages playing up the picture's timeliest of all angles – the war against the Japs among the powder-keg islands of the Pacific!...

More of the kind of RKO RADIO showmanship that's paying off in tremendous dividends at the box-offices of the nation's theatres!


Collier's
FEB. 20
CIRCULATION
2,938,306
WOMAN'S HOME
COMPANION
MARCH
"ONLY YOU CAN DO THIS
EDWARD CIANNELLI WALTER KINGSFORD
Produced by David Hempstead Directed by Lothar Mendes
V
Portland, Me., Sunday Telegram
Syracuse Herald-American
Toledo Times
Washington Post
Winston-Salem Journal-Sentinel

Colliers CIRCULATION 2,938,306

DID WOMAN FLIER STRIKE FIRST U.S. BLOW AT JAPS?

Rosalind RUSSELL · Fred MacMURRAY in "FLIGHT FOR FREEDOM"

Herbert MARSHALL

COMPANION

"ONLY YOU CAN DO THIS JOB FOR THE NAVY!"

CORAL SEA

"The Japs would suspect a man but you, a famous woman flier, can get away with it! For years the Japs have fortified these islands to make war on us. We must know the scope of these preparations. That's where you come in. Somewhere between New Guinea and Hawaii—"

ROSALIND RUSSELL FRED MacMURRAY FLIGHT FOR FREEDOM HERBERT MARSHALL

CIRCULATION 3,804,459

THE AMERICAN WEEKLY Greatest Circulation in the World

CIRCULATION 7,432,273

AMERICAN WEEKLY is distributed every week with the following Sunday newspapers:

Albany Times-Union
Atlanta Journal
Baltimore American
Boston Sunday Advertiser
Buffalo Courier-Express
Chicago Herald-American
Cleveland Plain Dealer
Detroit Times
Los Angeles Examiner
Miami Herald
Milwaukee Sentinel
New York Journal-American
Philadelphia Record
Pittsburgh Sun-Telegraph
Portland Oregonian
San Antonio Light
San Francisco Examiner
Seattle Post-Intelligencer
Syracuse Herald-American
Washington, D.C., Times-Herald

Before Pearl Harbor, They Said: "THAT STORY'S DYNAMITE .. DON'T DARE TELL IT!"

Now the lid's off! Now you can see how and why this girl staked *everything* against the Japs, on a secret flight over their forbidden islands. Now you can live the flaming drama of her adventure, share the thrill of the two loves that tore her heart!...It's a thousand-bomber reid of screen excitement!

Rosalind RUSSELL · Fred MacMURRAY in FLIGHT FOR FREEDOM with HERBERT MARSHALL

"No man could do this job for the Navy ...you alone can do it!"

THE LOVE STORY THAT WAS Hushed UNTIL PEARL HARBOR

One night she found love often years of waiting ... and at dawn the round the world girl flier faced the most desperate warfare America ever asked of any woman—or any man. The story's most amazing pre-war secret probed in a great and startling love story

ROSALIND RUSSELL · FRED MacMURRAY "FLIGHT FOR FREEDOM" HERBERT MARSHALL

SHE RISKED EVERYTHING SO AMERICA COULD GET THE JUMP ON THE JAPS

The Love Story that was Hushed until Pearl Harbor

ROSALIND RUSSELL · FRED MacMURRAY "FLIGHT FOR FREEDOM" HERBERT MARSHALL

America's most amazing pre-war secret probed in a great and startling love story

LOOK 10¢ FEB. 23

CIRCULATION 2,096,680

OVER THE POWDER KEGS OF THE SOUTH PACIFIC!

THE STORY HOLLYWOOD DIDN'T DARE TELL BEFORE PEARL HARBOR!

Secret mission of famous girl flier over fortified Jap islands ... Explosive drama of air hero and reckless adventure among the storm shanghaiis of the Japs!

ROSALIND RUSSELL · MacMURRAY FLIGHT FOR FREEDOM HERBERT MARSHALL

CIRCULATION 1,841,765

PARADE is distributed weekly with the following Sunday papers:

Akron Beacon Journal
Bridgeport Sunday Post
Charleston, W. Va., Mail
Chicago Sun
Denver Rocky Mountain News
Detroit Free Press
El Paso Times
Jacksonville Florida Times-Union
Nashville Tennessean
Newark Star-Ledger
New Bedford Standard Times
Portland, Me., Sunday Telegram
Syracuse Herald-American
Toledo Times
Washington Post
Winston-Salem Journal-Sentinel

Parade FEB. 21

...THAT WE COULD BLAST THE JAPS OUT OF THE PACIFIC ...this girl risked EVERYTHING!

Before Pearl Harbor, official-dom said: "That story is dynamite! Don't dare tell a word of it....Now you can see it on the screen. Now you can know the secret of this girl's mysterious mission over the Jap-mandated islands. Now you can live the flaming adventure drama of her courage, and of the two loves that tore at her heart!

"No man could handle this job for the Navy ... you alone can do it!

Rosalind RUSSELL · Fred MacMURRAY FLIGHT FOR FREEDOM HERBERT MARSHALL

THIS WEEK MAGAZINE

SHE RISKED *EVERYTHING* TO GIVE AMERICA THE JUMP ON THE JAPS!

"No man could do this job for the Navy ... you alone can do it!"

The Puzzle of the Pacific unravelled by a girl's daring flight over forbidden Jap islands. Hollywood had to hush the story until the bombs roared on Pearl Harbor. Now it's yours—in a picture that's screen TNT! Flaming adventure and drama that shows what a woman will do for love ... and what she will give for her country

Rosalind RUSSELL · Fred MacMURRAY FLIGHT FOR FREEDOM with HERBERT MARSHALL

CIRCULATION 5,928,376

THIS WEEK Magazine is distributed each Sunday with the following newspapers, except where noted:

Atlanta Constitution
Baltimore Sun
Birmingham News & Age-Herald
Boston Herald
Chicago Daily News
Cincinnati Enquirer
Cleveland Plain Dealer
Dallas News
Detroit News
Indianapolis Star
Los Angeles Times
Memphis Commercial Appeal
Milwaukee Journal
New York Herald-Tribune
Philadelphia Bulletin
Pittsburgh Press
Portland Oregon Journal
St. Louis Globe-Democrat
San Francisco Chronicle
Spokane Spokesman Review
Washington, D. C. Star

Distributed with Saturday Edition
Pacific Coast Edition

HOLLYWOOD PHOTOPLAY

"YOU WERE NEVER LOVELIER" MOVIE STORY

NEW! FULL-COLOR PORTRAITS MOVIES

Movie Life

MOTION PICTURE

Screen Guide

PARADE

STARDOM

COMBINED CIRCULATION 4,894,756

RKO RADIO PICTURES

RUSH YOUR PLEDGE FOR RED CROSS WEEK

OPENING EVERYWHERE SOON!



Rosalind ★ *Fred*

RUSSELL ★ MacMURRAY

in

FLIGHT FOR FREEDOM

with

HERBERT MARSHALL

Produced by DAVID HEMPSTEAD

EDWARD CIANNELLI · WALTER KINGSFORD

Directed by LOTHAR MENDES

Screen Play by Oliver H. P. Garrett and S. K. Lauren

MAJORS TURN TO BOOM BELOW RIO GRANDE

Big Grosses Attributed to Better Product, Good Neighbor Policy

"The best business in years" for American motion pictures in Central and South American countries, despite the war's curtailment of normal commerce and the lack of the tourist trade, has started a movement among major companies toward expansion southward. Increased box office receipts at theatres where American films are shown is attributed to improved Hollywood product, the influence of the U. S. good neighbor policy, and the increased purchasing power of the people.

In Havana, for example, a home office foreign department executive reported this week that box office receipts at first run theatres have increased from an average of $2,500 a week, prevalent two years ago, to $5,000 and $6,500 weekly today. There has been little tourist trade in Cuba since Pearl Harbor and the suger plantations have been unable to ship their product, but an influx of American soldiers, sailors and marines, apparently has brought enough American dollars to the island to offset these factors.

It has been indicated that American film companies are looking southward below the Rio Grande for theatre acquisitions in Central and South American countries. Warner Bros. announced last week purchase of the Teatro Central in Lima, Peru, an 1,800-seat first run house. Charles Skouras, president of National Theatres, recently made a trip to Mexico, reportedly to look over theatre property in Mexico City. A home office executive of Twentieth Century-Fox is planning to leave for an extended trip to South American countries shortly, presumably to survey distribution matters, but also to seek possible first run outlets in certain areas.

Confirmation of reports that American films in Havana are doing better business than ever before came this week from Irving Maas, acting head of 20th Century-Fox foreign department, who returned last week with Spyros Skouras, company president, from Cuba. Mr. Maas said that despite the falling off of the tourist trade and the curtailment of sugar shipping more people are going to see American pictures.

20th-Fox Product Deal Closed in Cuba

He announced that a 20th-Fox product deal had been closed by him and by Joseph Mullen, district manager in Havana for the company, with Smith and Valcare, Cuban circuit, following conferences with Mr. Skouras. The circuit owns 10 theatres in Cuba, including three first run houses in Havana, the Encanto, Fausto and America.

The deal will return 20th-Fox product to first runs in that city for the first time since last September. Among the pictures scheduled to be shown by the circuit are: "My Gal Sal," "How Green Was My Valley," "To the Shores of Tripoli," "The Pied Piper," "Tales of Manhattan," "Springtime in the Rockies" and "The Black Swan." Current and forthcoming new season product also will be distributed.

It was reported last week that Mr. Skouras' trip to Havana was for the purpose of discussing with Mr. Maas and Mr. Mullen possible first run outlets in Havana for company acquisition. Mr. Maas, however, said that the president's journey was "purely a pleasure trip." It was learned, however, that 20th-Fox was considering the purchase of first run theatres in Central and South America in situations where the company has no distribution deal.

Attendance in Trinidad Increases 75%

Further indication of improved conditions in Latin American countries during the past year and the fact that American motion pictures are attracting a large share of the public's increased revenues came from the Department of Commerce this week. In its publication, *Foreign Commerce Weekly,* the department reported that motion picture attendance in Trinidad and the British West Indies had increased from 75 to 100 per cent during the last year. The total yearly attendance is now estimated at approximately 10,000,000. Trinidad has 33 theatres in operation with a seating capacity of 22,000.

According to the weekly, most of the features are supplied by American major companies but the majority of the newsreels come from England. Local laws require that 15 per cent of the films shown must be British. About 30 pictures are received annually from India, and three or four from China.

Musicals are favorites with Trinidad audiences, the publication disclosed, and action pictures, except Westerns, are generally well liked. "Sentimental dramas and domestic comedies seldom meet with popular approval. The sense of humor of the average theatregoer in the colony is said to be unpredictable and scenes not intended to be humorous frequently are greeted with laughter."

Approximately 90 per cent of motion pictures shown in the Dominican Republic are from the U. S., said the publication. About five per cent are Argentine and Mexican productions in Spanish, two per cent are English newsreels and three per cent are French films from Haiti.

Prior to the war, films were imported regularly from England and France, but few are now received from those sources. Dominican theatre-goers prefer musicals, romantic films and spectacular costume dramas but they dislike propaganda and psychological films and those stressing modern warfare. Animated cartoons are very popular.

"Films depicting an average family in the United States, such as 'The Hardy Family' series, are well received, and, in addition to providing entertainment, give the Dominicans a favorable impression of life in this country." *Foreign Commerce Weekly* reported, however, that "good neighbor" films, "dealing with life in South America are seldom successful because the Hollywood version of a typical Latin American usually is distasteful to Dominicans."

Pictures are censored on the basis of their effect on youth, from a moral standpoint, it was said. "Three of the five films rejected in 1941, however, were banned because they were of a character which might have been offensive to friendly nations."

Residents of New Zealand attended film theatres on an average of 19 times during 1941-42, but the total number of paid admissions was 273,337, or approximately one per cent below that of the preceding 12-month period, according to the publication. New Zealand film houses have a seating capacity of 267,652. In 1941-42 there were 32 circuits operating 169 theatres and halls.

Morris Goodman Leaves For South America

Morris Goodman, vice-president in charge of foreign sales for Republic, left New York March 24th for a trip through South and Central America, planning to cover Mexico, Panama, Peru, Chile, Argentina, Brazil, Trinidad, Venezuela, Puerto Rico and Cuba. He appointed G. P. Morgan, formerly with United Artists, as home office representative of the foreign department of Republic.

Minneapolis Club To Aid Sister Kenny Clinic

A series of midnight shows commencing at the State theatre in Minneapolis and the Orpheum in St. Paul, have been planned by the Minneapolis Variety Club as a fund-raising measure to assist in the training of registered nurses at the Sister Kenny Clinic.

A special committee has been appointed to arrange for the training course. Upon graduation, these nurses, in turn, will train others. The first film announced to be shown is "At the Front," which is being distributed by the War Activities Committee.

Altec Adds 58 Theatres To Service List

Altec Service has announced that 58 theatres have signed with the company for service and repair-replacement parts. The theatres are located in every section of the country, although most of them are in the west and southwest. The conservation move on the part of exhibitors was given as the chief reason for the sudden increase in business, with demands particularly heavy for projection room equipment and replacement parts.

Ayers Is Air Cadet

John Ayers is the third assistant manager of the Shawnee theatre in Plymouth, Pa., who has entered the service. He is training for pilot in the Air Corps.

The PICTURE with the $100,000,000 cast





—Crowd-Getting HOLDOVER Attraction at the Rivoli, N. Y.

Kate Cameron, N. Y. Daily News:

"The presence of the glittering array of stars is a guarantee of the picture's box-office success. Hollywood has never before turned out a picture quite like it."

Edith Werner, N. Y. Daily Mirror:

"Top entertainment..superbly acted, smoothly produced, showing the mark of the expert craftsmanship which went into it."

Howard Barnes, N. Y. Herald-Tribune:

"The talent is so brilliant that it makes the new Rivoli offering an absorbing and moving show . . . it's a noteworthy achievement."

Bosley Crowther, N. Y. Times:

"Amusing and affecting . . . superb performances."

G. E. Blackford, N. Y. Journal-American:

"There have been many films with 'all-star' casts come out of Hollywood, but this one takes the cake . . . It's worth the admission price several times over."

Eileen Creelman, N. Y. Sun:

"A sentimental tale, dwelling with affection upon the tales of love and courage and drama that it unfolds."

A. C., N. Y. World-Telegram:

"Merely as a Who's Who parade, 'Forever And A Day' would be diverting. Besides, it could stand on its merits as a good picture even if most of its characters hadn't been lucky enough to achieve stardom."

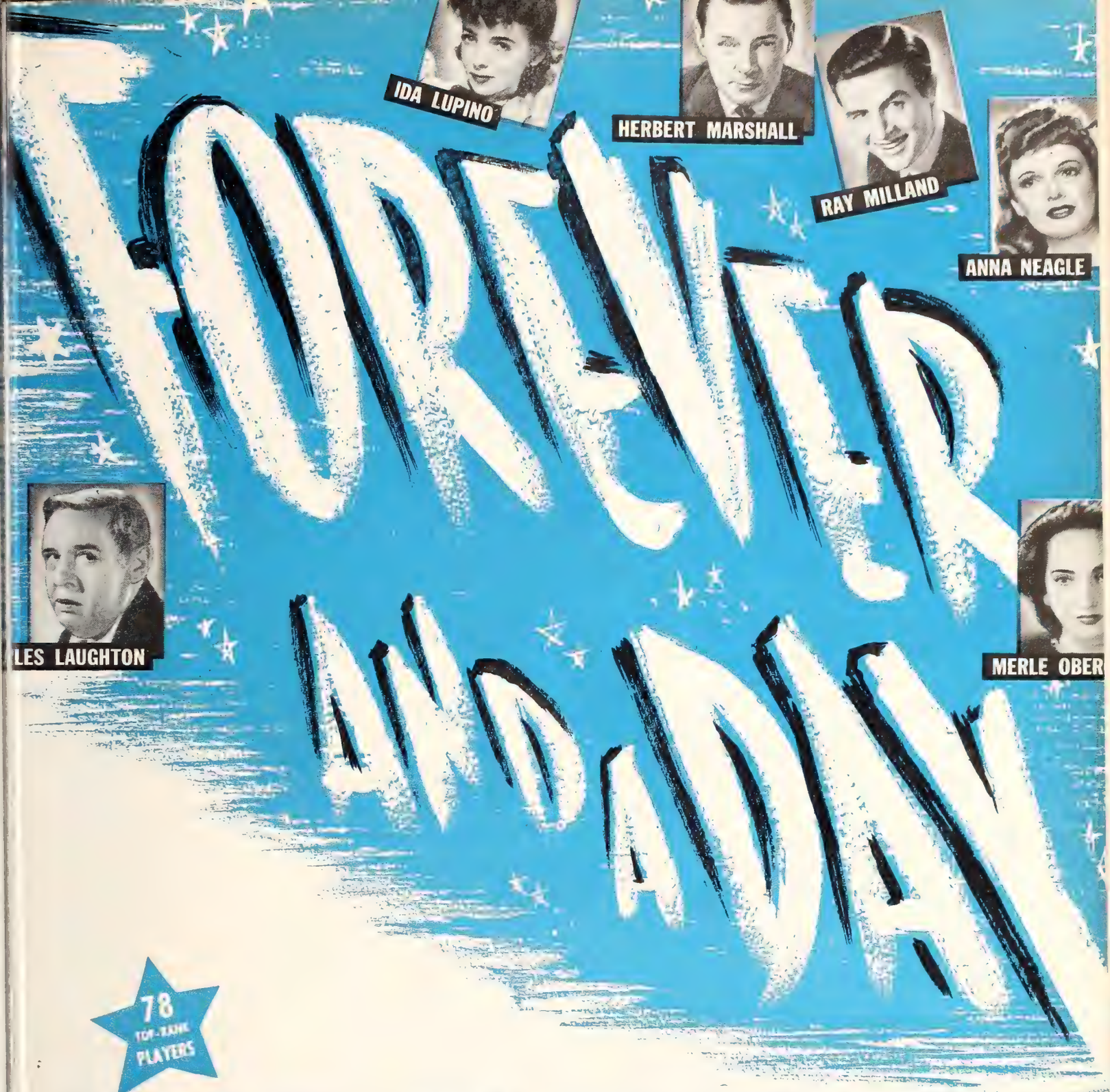
Irene Thirer, N. Y. Post

"Worthy is the word for 'Forever And A Day'. It is gentle and genuine."

John T. McManus, P. M.:

"A once-in-a-lifetime movie, and one in which you can scarcely tire of making rewarding discoveries."





78 TOP-RANK PLAYERS

BRIAN AHERNE • ROBERT CUMMINGS • CHARLES LAUGHTON • IDA LUPINO
HERBERT MARSHALL • RAY MILLAND • ANNA NEAGLE • MERLE OBERON

and

ERIC BLORE • NIGEL BRUCE • GLADYS COOPER • ROBERT COOTE • DONALD CRISP • JUNE DUPREZ • ISOBEL ELSOM • REGINALD GARDINER • EDMUND GWENN • CEDRIC HARDWICKE • RICHARD HAYDN • HALLIWELL HOBBES • EDWARD EVERETT HORTON • PATRIC KNOWLES • ELSA LANCHESTER • ANNA LEE • GENE LOCKHART • JESSIE MATTHEWS • VICTOR McLAGLEN • UNA O'CONNOR • REGINALD OWEN • CLAUDE RAINS C. AUBREY SMITH • KENT SMITH • ARTHUR TREACHER • RUTH WARRICK • DAME MAY WHITTY • ROLAND YOUNG

PLUS 42 MORE HOLLYWOOD FAVORITES

21 FAMOUS WRITERS including: Norman Corwin • C. S. Forrester • James Hilton • Alice Duer Miller • R. C. Sherriff • Donald Ogden Stewart • John Van Druten

7 FAMOUS DIRECTORS Rene Clair • Edmund Goulding • Cedric Hardwicke • Frank Lloyd • Victor Saville • Robert Stevenson • Herbert Wilcox

AN ANGLO-AMERICAN PRODUCTION—*Distributed by RKO RADIO Pictures Inc.*

EIGHT INDICTED ON TRAIL OF 'BOYS IN CHICAGO'

Correa Names 'Man About Hollywood', 7 Others; Bioff Story Continues

After a stage wait of a few months, the picaresque drama of the Chicago racketeers, moving after Repeal into the lush fields of movieland, raised the curtain on the second act last week with the indictment by a federal grand jury in New York of eight of the alleged entrepreneurs.

The third act is still in the writing. The title is "The Boys in Chicago," who may be not at all any of the persons so far named.

The intimations are, in fact, that the real "Boys in Chicago" are very much a number of "other fellows" of considerably higher status than any whose names have publicly appeared so far.

The scenario is in the hands of Mathias F. Correa, United States attorney for the southern district of New York, and Boris Kostelanetz, assistant.

In a certain fashion of indirection, the "Boys in Chicago" were mentioned as a group in the testimony of the trial which convicted George E. Browne of IATSE; his personal representative, Willie Bioff, and his colleague, Nick Circella, of extortion of assorted sums from the picture industry by strike threats.

It would seem that there has been "singing," as they say in gangland, in the fourteenth floor offices of the Federal courthouse in Foley Square, just across the way from the Federal House of Detention where Browne and Bioff have been held handy for choir practice, if any.

Newest to come to special attention in last week's set of indictments is the name of John, or sometimes Frank, Rosselli, who seems to have known so many and to have lived so handsomely and expansively among the near-greats in a blithe Hollywood career. According to the Los Angeles *Times,* he contrived an undistinguished police record there. Also, so the reports run, he was once on a studio payroll as a gagman.

Eight Chicago gangsters, including Rosselli, were named by Mr. Correa in two bills unsealed before Federal Judge Samuel Mandelbaum in New York last week. Mr. Correa charged that they had a partnership with leaders of the International Alliance of Theatrical Stage Employees to bleed the industry and union of more than $2,500,000 from 1935 to 1941.

Four Are Named as Confederates

Bioff, Browne and Circella, and Isadore Zevin, Browne's $100 a week secretary, were named as confederates, but not as defendants in the new indictment.

The indicted gang members are: Frank Nitti, "The Enforcer," a cousin of Capone and power in the Chicago underworld since prohibition days; Louis Compagna, or "Little New York," a Capone bodyguard with a long arrest record; Paul de Lucia, alias Paul Ricca, who was questioned about the murder of Alfred Lingle, *Chicago Tribune* reporter, killed a decade ago; Phil D'Andrea, also a Capone bodyguard and publisher of a Chicago Italian language newspaper; Francis Maritote, known as "the Immune" for avoiding prison despite numerous arrests; Ralph Pierce, another Capone aide, with arrests for kidnapping, vote fraud and assault; Charles Gioe, or Charlie "Cherry Mose" Joy, a veteran of the beer wars; John Rosselli, syndicate representative in Hollywood.

They are indicted under the anti-racketeering law and for mail fraud and conspiracy.

Louis Kaufman, ex-convict and business manager of the Newark, N. J., IATSE local, was indicted also on the single charge of racketeering. He is currently waiting trial on similar charges in 1941. He surrendered Monday and his bail was raised to $25,000.

Nitti shot and killed himself at Chicago Friday afternoon when he heard the news. Mr. Correa was unconcerned. "One less to try," he commented.

The indictments were disclosed Friday after Rosselli, a private in the Army, was held in $100,000 bail after he had gone to Mr. Correa's office to ask permission to return to Camp Cooke, Calif., following testimony to the Grand Jury. He had been living in an expensive tower suite at the Waldorf-Astoria.

Wednesday, Louis Compagna and Paul de Lucia surrendered at Chicago, were held in $60,000 bail apiece and shipped to New York. Police and FBI men were looking for the others. They were reported seeking also a reputed nest egg of from $3,000,000 to $5,000,000 left by Nitti when he killed himself, with $1.14 in his pocket.

The indictments were the offspring of a three year investigation. The U. S. Attorney said that the investigation continues and Mr. Kostelanetz, who is an accountant as well as an attorney, commented that detailed study of the complicated accounts and transactions of gang and union, would be almost a career.

In a statement to the press following the indictments, Mr. Correa said gang elements had been linked with Chicago's projectionist Local 110 since the murder of Thomas Malloy, business agent for the union.

The Chicago mob made their affiliation with studio and projectionist unions throughout the country a proposition which paid two ways, he explained. From producers, through Bioff and Browne, they collected over a million dollars for "protection" from strikes. A fraudulent two per cent levy on the wages of some 42,000 members raised another $1,500,000 for the gang. It was collected in 1935, 1936 and 1937, ostensibly to pay salaries and expenses of special organizers to fight the CIO, Mr. Correa contended.

Zevin, Bioff's secretary, handled the special assessment, according to Mr. Correa, mailing $110 checks to 40 or 50 local union representatives. They were required to cash them and send back $100. The mail fraud charges were based on these transactions.

In Hollywood, John Rosselli kept on eye on Bioff and Browne for Chicago, according to the picture drawn in the indictments. He is a native of Chicago, and the former husband of June Lang, film actress, Mr. Correa said.

Rosselli Arrested Frequently

The Los Angeles *Times* reported that since 1925 Rosselli had frequently been apprehended on suspicion of robbery, assault, larceny and possession of assorted weapons. Charges were dropped in most cases, and except for two $100 vagrancy and disturbing the peace fines and minor traffic counts he was never convicted.

He was questioned in 1930 in the kidnapping of E. R. Taggert, but released. Arrested in 1932, he was found to have in his pocket a funeral bill for Luigi Malvese, who had been murdered in San Francisco.

In his early Los Angeles days Rosselli represented himself as a "fruit merchant" and won considerable notoriety in rum-running circles. Police knew him as a dapper dresser, who liked big apartments, flashy cars and gay parties where he met top figures in film production.

Rosselli's most intimate associations with the industry began in the early 30's soon after Bioff and Browne rose to power. He lived well and for a time maintained residence in a Beverly Hills apartment in the 10-300 block of Wilshire Boulevard. He listed his occupation on tax returns as a labor spy, and was much in evidence in 1937 during inter-union fights and strike breaking at the studios. Bioff and Browne treated the dapper Italian as a social equal and union members recall that he commanded respectful obedience from their bodyguards.

STUDIO WORKERS INVITE PROBE

Individual union members in Hollywood were reported this week to have invited Governor Earl Warren to investigate the affairs of studio units of the International Alliance of Theatrical Stage Employees. Rank and file studio workers were said to feel that a state investigation of the union situation would serve to establish before the public that there were no gangster or sinister influences involved. The move was seen as an attempt to counteract the "bad press" of the latest New York indictments.

Krantz Plans Summer Stock in Cleveland

Summer stock is planned by Milton Krantz, manager of the Hanna, the only legitimate stage theatre in Cleveland, which has not had summer plays for six or seven years.

Mr. Krantz is negotiating with Frank McCoy, who operated stock companies in Buffalo and Detroit last season. Under their plan, Cleveland will be included in Mr. McCoy's proposed tri-city rotating stock scheme, starting either in late May or early June.

After having been dark several weeks because of scarcity of road attractions, Mr. Krantz's Hanna was reopened March 23rd by the Chicago company of Maxwell Anderson's "Eve of St. Mark." On March 29th the downtown house will stage the world premiere performance of Hal Rosen's new farce, "Harem Scarem." In addition, "Junior Miss" has been booked for the week of April 12th, and "Three Sisters" has been scheduled for May 3rd.

"You'll have Cab-in in the sky–mister!"



SKY HIGH



GREAT CAST IN A BIG M-G-M SHOW!

- ★ ETHEL WATERS
- ★ "ROCHESTER"
- ★ LENA HORNE
- ★ Louis Armstrong
- ★ Rex Ingram
- ★ Duke Ellington and his Orchestra
- ★ Hall Johnson Choir
- ★ And many more!

"CABIN IN THE SKY" ZOOMS!

Metro-Goldwyn-Mayer, always the Picture Pioneer, has done it again! "Cabin in the Sky" the screen's greatest musical novelty has topped record-breaking "Somewhere I'll Find You" in its first week in Dallas. Held over —and on its way to fame and fortune. Get your share

Screen Play by Joseph Schrank
Directed by Vincente Minnelli
Produced by Arthur Freed

Put your heart in the Red Cross Drive!

Texas Turns Out for Quigley Award to Charninsky



TEXAS showmen, 300 of them, jammed the Palm Garden of the Hotel Adolphus in Dallas, last Monday, for the Variety Club of Texas testimonial luncheon to Louis Charninsky, manager of Interstate's Rialto and Capitol theatres in Dallas, celebrating his winning the Quigley Silver Grand Award.

R. J. O'Donnell, vice-president and general manager of Interstate Circuit, Inc., and National Chief Barker of the Variety Clubs of America, made the presentation of the plaque to Mr. Charninsky, awarded by the Managers' Round Table of Motion Picture Herald for his outstanding showmanship ability. In his speech of acceptance the winner expressed his thanks for the Quigley Publication award for his efforts, which he said were inspired by Mr. O'Donnell's advice and leadership.

Charlie Meeker, publicity director of Interstate's Dallas theatres, was toastmaster, and John Rosenfield, amusement editor of the Dallas Morning News, paid tribute to Mr. Charninsky's ability.

Telegrams of congratulations from leaders in the industry were read by Mr. O'Donnell. Karl Hoblitzelle, president of Interstate Circuit, Inc., who is on vacation in Mexico, wired: "I am sorry that I cannot join with the Variety Club today in paying you honor. Certainly your record at the Capitol theatre has been such that you fully and completely deserve the Motion Picture Herald's Silver Grand Award. You have not only performed great feats of showmanship but you also have an admirable record in serving our community and state. I hope that you stay in this business long enough to some day win a Gold Grand Award. With best wishes to you always."

Martin Quigley, of Quigley Publications, who was unable to be present for the occasion, wired: "It would have given me great pleasure if it would have been possible for me to be in Dallas today to join in the presentation of the top award for motion picture theatre showmanship, but I must content myself with this wire to you for winning number one place among American showmen in stiff competition."

Mr. O'Donnell also praised Mr. Charninsky's showmanship ability and said that he and the winner's co-workers of Interstate were proud of the justly earned tribute that had been paid him.

Highlighting the presentation was the tableau, entitled "Great Moments On Elm Street", ribbing Mr. Charninsky's exploitation efforts on different attractions, ranging from jungle thrillers to westerns. James O. Cherry, city manager of Interstate's Dallas theatres; Walter Henshel, manager of the Palace theatre, and John Hickey, Interstate publicist, wrote the script.



THE WINNER and his family: left to right, Corporal Hyman Charninsky, brother; Mrs. Pauline Charninsky, mother; Louis Charninsky and his wife; and Maxine Charninsky, daughter. Above the family picture is a photograph of the dais and part of the crowd at the luncheon.



PRESIDING at the luncheon were John Rosenfield, Jr., amusement editor of the Dallas Morning News, *and R. J. O'Donnell, vice-president and general manager of Interstate, shown here with Louis Charninsky and Charlie Meeker, publicity manager for the Interstate theatres in Dallas.*

"RANDOM HARVEST" EXTENDED RUNS IN FIRST 80 SPOTS!

FOUR M-G-M HITS ON BROADWAY. TALK OF TOWN!

"KEEPER OF THE FLAME" PACKS MUSIC HALL!

"CABIN IN THE SKY" GETS DALLAS DOLLARS!

"HUMAN COMEDY" S.R.O. AT THE ASTOR!

"STAND BY FOR ACTION" WHOOPEE AT CAPITOL!



"RANDOM HARVEST" JAMS STATE AFTER 11 MUSIC HALL WEEKS!

MOVE TO EXTEND SPANISH MARKET AIDED BY U. S.

Commercial Corp. Backing Majors; 150 American Films to Spain in '43

Plans to reopen the Spanish market for American motion pictures were under way this week with a Government unit, the United States Commercial Corporation, assisting the major companies in the undertaking.

At least 150 American films are earmarked for exhibition in Spain during 1943, compared to approximately 35 which were purchased for showing in that country in 1942. Of this total 115 from the following companies already have been set for purchase: 40 from RKO; 20 from Paramount; 20, Columbia; 15, Universal; 10, Warner Bros.; five, Twentieth Century-Fox, and five, MGM.

A deal is being negotiated between representatives of the film industry and the U. S. Commercial Corporation, whereby the Government company will purchase the American film companies' frozen pesetas in Spain. It is estimated that approximately $1,700,000, or about 85 million pesetas, are still frozen in Spain. American money was blocked at the beginning of the Spanish civil war and much of it has remained frozen through the Franco regime.

The purchased pesetas would be used to buy Spanish commodities, and products needed in the United States, as well as surpluses acquired to keep them from the Axis. It has been indicated that the deal, when completed, will direct a steady flow of American films into Spain.

Details of the current negotiations have been closely guarded by USCC officials, home office foreign department heads and the Hays office, because of the political situation in Spain.

It is expected that efforts will be exerted either by the Germans or Italians to prevent Franco officials from permitting further expansion of the American film industry in the Spanish market.

Deal Under Discussion For Many Weeks

Indication of behind-the-scenes pressure was seen in the recent appointment by Italy of the Marquis Paulluci de Calboli Barona as Italian Ambassador to Spain. The Marquis, former Italian Ambassador to Belgium, and well known to American film company foreign department executives, with Luigi Freddi, former director of the film section of the Italian Ministry of Popular Culture, set up the monopoly of the Italian motion picture industry in 1938 which closed the doors to the U. S. film industry. His presence in Spain, it is felt, augurs resistance to American companies seeking to reopen the Spanish market in that country.

Negotiations between major companies and Spanish agents who were in New York last year resulted in the distribution in Spain of some American feature pictures, as reported in MOTION PICTURE HERALD January 16, 1943. It was pointed out at that time however, that although operations were on a small scale, representing a total of only about 35 films exhibited in Spain during 1942, increased distribution was to be expected.

The reported deal between home office representatives and the U.S.C.C. has been under discussion for many weeks. A committee of foreign department heads and Hays office representatives has been studying the possibilities for some time, and culmination of the deal is expected shortly.

United States Commercial Corporation, formed soon after America entered the war, was patterned on the English company, the United Kingdom Commercial Corporation, organized by the British Government in 1939, after England went to war with Germany.

Columbia Films Ready For North Africa

Lacy W. Kastner, special representative of Columbia's home office foreign department, and consultant to the overseas motion picture division of the Office of War Information, announced in New York this week that he had completed arrangements with the OWI for distribution of Columbia features and shorts to North Africa. Mr. Kastner said that several programs of features and shorts had been accepted by OWI and were being shipped to North Africa. Other features are being superimposed and prepared for early subsequent shipment. Each feature is accompanied by supporting short subjects, also with French titles.

Among the films going to North Africa from Columbia are: "Commandos Strike at Dawn," "You Were Never Lovelier," "The Talk of the Town," "The Daring Young Man," "My Sister Eileen," "Submarine Raider," "Here Comes Mr. Jordan," "Something to Shout About," "The Boogie Man Will Get You" and "A Night to Remember."

Mr. Kastner said that, during his forthcoming trip abroad, which was announced recently by Joseph A. McConville, vice-president in charge of foreign distribution for Columbia, he planned to open an office for the company in North Africa and to survey company prospects in Portugal and Spain.

Theatre Manager in OCS

Christopher Joyce, former manager of the Durfee theatre in Fall River, Mass., has entered Officers' Candidate School at Camp Meade, Md. Private Joseph Epstein, who was a projectionist at the Empire theatre in Fall River, is doing similar work at the post theatre in a Colorado camp.

Joins Warner Sales Force

Joseph Smith has been appointed a salesman for Warner Brothers in the northwest Iowa territory to succeed Mayo Beatty, who joined the Army.

PCCITO to Hold Clearance Talk

Conferences with distributors on the West Coast on clearance are expected shortly, following the meeting of the board of directors of the Pacific Coast Conference of Independent Theatre Owners, in Hollywood last week.

The 20 per cent reduction in prints allotted subsequent run theatres has resulted in harm because of the usual holding allowed by clearance schedules, it was contended; and the organization's clearance and zoning committee was directed by the board to seek conversations with distributors.

New members elected to the PCCITO board at the meeting are: Hugh W. Bruen, Jack Y. Herman, Harry Rackin, Gerald Gallagher, Albert A. Galston, Mrs. Jenne Dodge and Nick Diamos. The executive committee reported on efforts being made to have theatre managers and projectionists classified as essential workers by the War Manpower Commission. Cooperation with the Theatre Defense Bureau in an effort to eliminate "gate-crashing" with police aid was pledged.

The annual meeting of the Motion Picture Theatre Owners of America board will not occur until May. It was scheduled for late April, but conflict with the holidays caused the postponement.

The Theatre Owners of North and South Carolina were to convene Saturday at the Hotel Charlotte, Charlotte, N. C. Directors were to meet Sunday night.

Coast Guardsmen See Universal Serial

Nearly 4,000 Coast Guardsmen saw the world premiere of "Don Winslow of the Coast Guard," new Universal serial, at the Coast Guard Training Station at Manhattan Beach, N. Y., on Monday of this week. Thirty newspaper, magazine and trade paper men were guests of the officers of the station before the showing.

Commanders Arthur G. Hall and Herbert F. Walsh, Lieut. Com. Jack Dempsey and Lieut. G. L. Kelly, morale officer of the station, were hosts to the critics at dinner in the officers' mess. After dinner the party watched the ceremony of retreat and the usual evening parades with Captain G. U. Stewart, commandant of the station.

Accompanying the showing of the serial was a training film made at the Manhattan Beach Coast Guard Station by Universal Newsreel. It depicted Lieut. Com. Dempsey instructing the Coast Guardsmen in the art of self-defense. A part of this picture will be used in Universal Newsreel.

Name Woman as Manager

Mrs. Adele Gainsley has been promoted to manager of the Newsreel theatre in Minneapolis after serving as assistant to Fred Hanneman, who recently was inducted into the Army. She is the first woman manager in the Twin City area.

Sold Most Ticket Books

Dennis Murphy of the Capitol in Halifax won the $50 first prize for selling the most theatre ticket books in a competition conducted among employees by Famous Players Canadian Corporation.

M-G-M TRADE SHOWINGS

CITY	PLACE	ADDRESS	DAY, DATE & HOUR of SCREENING — PILOT #5	
ALBANY	20th-Fox Screen Room	1052 Broadway	TUES. 4/6	11 A.M.
ATLANTA	20th Fox Screen Room	197 Walton St., N.W.	TUES. 4/6	10:30 A.M.
BOSTON	M-G-M Screen Room	46 Church St.	TUES. 4/6	10 A.M. Also 2:15 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin St.	TUES. 4/6	8 P.M.
CHARLOTTE	20th-Fox Screen Room	308 South Church St.	TUES. 4/6	1:30 P.M.
CHICAGO	H. C. Iael's Screen Room	1301 S. Wabash Ave.	TUES. 4/6	1 P.M.
CINCINNATI	RKO Screen Room	16 East Sixth Street	TUES. 4/6	7 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Avenue	TUES. 4/6	1 P.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	TUES. 4/6	2:30 A.M.
DENVER	Paramount Screen Room	2100 Stout Street	TUES. 4/6	2:30 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	TUES. 4/6	1 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2310 Cass Avenue	WED. 4/7	1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room	326 No. Illinois Street	TUES. 4/6	9 A.M.
KANSAS CITY	Vogue Theatre	3444 Broadway	TUES. 4/6	1 P.M.
LOS ANGELES	20th-Fox Screen Room	2019 S. Vermont Ave.	TUES. 4/6	2:30 P.M.
MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	TUES. 4/6	1 P.M
MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	TUES. 4/6	1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	TUES. 4/6	1 P.M.
NEW HAVEN	20th-Fox Screen Room	40 Whiting St.	TUES. 4/6	10 A.M.
NEW ORLEANS	20th-Fox Screen Room	200 South Liberty	TUES. 4/6	1:30 P.M.
NEW YORK NEW JERSEY	M-G-M Screen Room	630 Ninth Avenue	TUES. 4/6	10:30 A.M. Also 2:30 P.M.
OKLA'MA CITY	20th-Fox Screen Room	10 North Lee Street	TUES. 4/6	10 A.M.
OMAHA	20th-Fox Screen Room	1502 Davenport	TUES. 4/6	1:15 P.M.
PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	TUES. 4/6	2 P.M.
PITTSBURGH	M-G-M Screen Room	1631 Blvd. of Allies	TUES. 4/6	1 P.M.
PORTLAND	B. F. Shearer Screen Rm.	1947 N.W. Kearney St.	TUES. 4/6	1 P.M.
ST. LOUIS	S'Renco Screen Room	3143 Olive Street	TUES. 4/6	1 P.M.
SALT LAKE CITY	20th-Fox Screen Room	216 East First St., South	TUES. 4/6	1 P.M.
S. FRANCISCO	20th-Fox Screen Room	245 Hyde Street	TUES. 4/6	1:30 P.M.
SEATTLE	Jewel Box Preview Theatre	2318 Second Avenue	TUES. 4/6	1 P.M.
WASHINGTON	20th-Fox Screen Room	932 New Jersey, N.W.	MON. 4/5	1 P.M.

"Pilot #5"—*Franchot Tone, Marsha Hunt, Gene Kelly*

Republic Plans 68 Features for Next Season

Republic will distribute 68 pictures for the new season, it was reported this week, following the company's sales meetings and product discussions in Los Angeles, Chicago, and New York City. That is the number in the current program.

The total will include eight big budget pictures. The second group will include 14, the third 10, and there will be 32 Westerns and four serials.

The company's midwestern and southern exchange executives convened Monday and Tuesday at the Drake Hotel, Chicago, with Herbert J. Yates and James R. Grainger presiding. A regional meeting was held in Hollywood last week, and one was to be held in New York Thursday and Friday.

Mr. Grainger, president and general sales manager, announced at the Chicago sessions that "Hit Parade of 1943," which had its premiere at the Saenger theatre, New Orleans, grossed $13,750 from Thursday through Sunday of last week, ahead of the records set by "Flying Tigers," also a company release.

Mr. Yates reported business 25 per cent ahead of last year's and paid tribute to the small exhibitor to whose support, he said, Republic owed its growth.

Economies of planning will make it possible for the studio to complete production as announced, despite raw stock reductions, William Saal, of the studio, announced.

The first day of the Chicago meeting was devoted to plans for selling and exploitation of the Roy Rogers westerns. Mr. Yates said $200,000 had been allotted to trade paper advertising; $50,000 for newspaper cooperative advertisements, and $75,000 for billboards in key cities.

The first two pictures to be so exploited will be "Song of Texas" and "King of the Cowboys."

Negotiations are under way for two pictures to be made by Earl Carroll, it was reported.

Among those attending were Sam Seplowin, Sam Gorrel, George Kirby, R. F. Withers, Harry Lefholtz, F. R. Moran, Nat Steinberg, I. W. Pollard, Will Baker, L. W. Marriott, J. G. Frackman, Carl Reese, Winfield Nelson, J. H. Dillon, N. J. Colquohoun, L. V. Seichshnaydre, Harold Laird, Lloyd Rust, Russell Brown, Jr., Merritt Davis, Max Gillis, Francis Bateman, W. L. Titus, Jr., E. H. Seifert, John P. Curtier, M. J. Siegel.

Nine Companies Chartered In New York State

Nine amusement companies have been chartered at Albany to do business in New York State, while two have changed their names.

The new companies include: Wells and Astaire, Inc., New York City; Sussex Playhouse, Inc., New York City; Moldavia Amusement Company, New York City; F. B. Operating Corporation, New York City; Byron Productions, Inc., New York City; Michaels-Keith, Inc., Buffalo; Howard Beach Theatre, Inc., Brooklyn; Colonial Pictures Corporation, New York City; Miriam Theatres Corporation, New York City.

The two companies whose names were changed were: Reeves Sound Laboratories, Inc., to Reeves Sound Studios, Inc., and Troob-Blumenthal, Inc., to Film Distributors Corp.

Connecticut Vandals Active

Acts of vandalism have been reported by theatres throughout Connecticut, particularly in industrial centers. At the State theatre in New Britain seats were destroyed for the second time, after once having been recovered.

PICTURE GROSSES

The new service department of Motion Picture Herald, Picture Grosses, appearing on page 66 of this issue, provides the exhibitor with detailed information upon which he can base his own appraisal of box office performance.

The summary of over-all results is the key to this new service section, but the supporting figures reflecting box office performance of pictures in individual situations supply the reader data on which he can reach his own appraisal, adjusted to local conditions. The information includes relative box office performance in subsequent weeks of hold-over runs and in move-over situations in addition to indicating the second feature, stage shows and advance admission engagements.

The tabulations are divided into three classifications, (1) first reports, (2) intermediate reports and (3) final reports. This method of publishing picture grosses has been devised so that the exhibitor can gauge the trend of box office performance as the pictures progress from a few test engagements to a broader range of playing time.

Lease Canadian Theatre For Highway Project

Edmonton's old Empire theatre, erected 22 years ago at a cost of $300,000, has gone to war for Canada and the United States, it is learned in Montreal. The old film house is now being converted for use as office premises for the Alaska Highway project. Three United States contracting firms which engaged in work on the highway completed the deal, leasing the theatre from Famous Players Canadian Corporation.

J. J. Fitzgibbons, president of Famous Players Canadian Corporation, Ltd., owners of the theatre, confirmed the statement by Alex Maitland, president of the Kansas City Bridge Company, and Gordon Hamilton, president of the Hamilton Construction Company of Kansas City, that the house had been leased. The lease is for the duration of the war.

Philadelphia Legitimate Has Big Season

The legitimate stage in Philadelphia is enjoying its biggest year in more than a decade. A full spring schedule has been planned by the three Shubert houses in operation. "Sons o' Fun" has been booked into the Forrest theatre to follow the record run of "Ziegfeld Follies," which opened on February 23rd. The "Follies," playing to capacity audiences, enjoyed the biggest advance sale in the history of the local legitimate stage, with $62,000 in the box office before the curtain was raised. The Walnut Street theatre had "Springtime for Henry," starring Edward Everett Horton, enjoying a big four-week run, ending March 20th, with "Cry Havoc" scheduled to follow on April 5th. The Locust Street theatre has "Priorities of 1943" which opened March 15th.

Red Cross Film Service to Get 400 Projectors

The Hospital Motion Picture Service of the American Red Cross has obtained a priority rating granting it the right to purchase 400 of the 16 mm. projection machines to show current motion picture releases to hospitalized service men throughout the United States and on the fighting fronts. According to Edward Doyle, national director of the Hospital Motion Picture Service in Washington, more than 100 projection machine units are at base hospitals and on the war front now.

Present plans call for between 300 and 400 units to be in active operation before the year is over. The home front use got under way this week with placement of these machines in hospitals in the North Atlantic area, with the eastern area and other areas to be covered as fast as equipment comes to hand. Meantime, the American Red Cross Motion Picture Service currently is operating 158 film programs, on 35 mm., in hospital auditoriums throughout the country.

Mr. Doyle explained that the 16 mm. projection machine units have been purchased through Victor and Ampro, while arrangements for the films to be used have been made through Films, Inc., and Walter O. Gutlohn.

It was stated that a deal had been made with several film companies, including Paramount, Twentieth Century-Fox, Universal and RKO, whereby these organizations were releasing major product for 16 mm. reduction within 60 days after release.

It was pointed out, however, that this early release is for Red Cross use in hospitals only, with the prints held up for any further non-theatrical use following full showing of the motion pictures in theatrical situations.

The Hospital Motion Picture Service of the American Red Cross began active operation in October, 1941, and its various programs, it is stated, have been shown to between 4,000,000 and 5,000,000 persons. Only hospitalized patients and their attendants are permitted to attend these showings. The 16 mm. projection machines have been ordered so that screenings of current motion pictures may be held in wards, under the American Red Cross ward program, for bed-ridden patients and for further use where hospitals do not carry 35 mm. equipment.

Stars Launch Mexican Red Cross Drive

A showing of Warner's "Yankee Doodle Dandy" was held in Mexico City last week and Hollywood stars were on hand as the Mexican Red Cross Drive was launched. President Avila Camacho was host to the group at a cocktail party Saturday evening, and again at a formal luncheon the following afternoon.

Mexican stars and 10 Warner players among whom were Errol Flynn, Ann Sheridan, Dennis Morgan and Bette Davis, participated in an international goodwill broadcast on Saturday afternoon. After their weekend stay, the delegation returned to Hollywood.

Company Booklet Describes Bausch & Lomb at War

With the award of a third star by the Army-Navy Board of Production Awards for outstanding performance, the Bausch & Lomb Optical Company issued a booklet recently, "Bausch & Lomb at War," describing its production procedure and illustrating the many items being manufactured for the armed services.

Among the equipment shown are pictures of height and range finders, searchlight mirrors, stereoscopic trainers and photographic lenses.

THEATRE TO 'SHOWMANIZE' RED CROSS CAMPAIGN

Record Number of Houses to Participate in 1943 War Fund Campaign

The importance of the theatres' contribution to the national American Red Cross War Fund was emphasized at New York headquarters this week, where pledges were pouring in and at the week's beginning had reached 10,000. It was stressed that the over-all national quota of $125,000,000 will not be reached in March and "the theatre drive is of the utmost importance to make up the anticipated deficit."

The drive, from April 1st through 7th, is enlisting the cooperation from more theatres, at this stage, than any other. It was pointed out that the campaign is one in which the whole country, in every class, has deep interest. Collections from audiences, barred by some operators in other drives, will be universal in this.

The collections will be "showmanized" with all the exploitation devices at the exhibitors' command, officials of the drive indicated.

Progress of the drive's plans was reported to a "conference" of all Red Cross district chairmen on Tuesday morning, by Barney Balaban, president of Paramount, and national chairman of the theatre campaign, and Walter Gifford, national chairman of the entire Red Cross War Fund. Their report was delivered from New York over a transcontinental telephone hookup, through amplifiers in the local meeting places.

Mr. Gifford spoke from his office in the American Telephone and Telegraph company headquarters; Mr. Balaban from the War Activities Committee office.

Collections should be made at each performance, "every day throughout the week—regardless of the number of changes in the program," Mr. Balaban told the meetings.

He added that creation of the proper atmophere, may mean the difference in final totals of almost a million dollars.

In Mr. Balaban's estimation, the theatres can "with complete cooperation, collect $5,000,000."

Mr. Gifford, introduced by the Paramount president, praised the film industry's War Activities Committee for making a "real contribution to the success of our campaign, and to the important and vital work of the Red Cross."

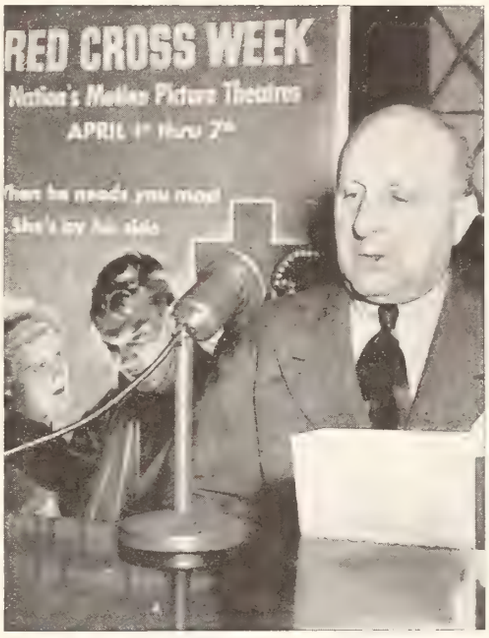
Balaban Stresses Need For Full Effort

Mr. Balaban, a speaker last week at a rally in the Ziegfeld theatre, New York, where the area's exhibitors and managers were informed about local drive plans, assured showmen there would be no adverse reaction to collections.

He added it was "natural" for them to be concerned, but that "wartime" experience has proven that the public is less concerned about the collection than some of us."

Mr. Balaban also replied to the contention that in some cities the Red Cross quota may have been reached when the theatre campaign begins. He said:

"As long as there remains a deficit in the national quota, the responsibility of us all is to the whole need, even if it carries a local community beyond its own minimum quota."



BARNEY BALABAN, national chairman of the industry's Red Cross Drive, addresses district chairmen from New York over a special coast-to-coast telephone hookup.

Other speakers at the meeting were William F. Rodgers, MGM general sales manager, who said distribution as an industry branch was ready to assist; James Fieser, Red Cross vice-president, who stressed that exhibitor efforts may make the campaign "a success or failure"; Claude Lee, assistant to Mr. Balaban in the drive, who stressed "showmanship" at the collections.

Mrs. N. Peter Rathvon, wife of the RKO president, reviewed activities of the Red Cross; Major Leslie Thompson, of the RKO circuit, cited the industry's own financial contributions to the Red Cross; and Francis Harmon, WAC executive vice-chairman, called theatres the "shock-troops" of the campaign.

Kuykendall Pledges MPTOA Support

The special appeal trailer, narrated by Captain Eddie Rickenbacker, was endorsed this week by the Central Trades and Labor Council of the American Federation of Labor, New York. The trailer has been criticized by labor spokesmen because of Mr. Rickenbacker's participation, and labor's current resentment over Mr. Rickenbacker's public speeches in which he has discussed unions.

Thomas Murtha, president of the council, wired Mr. Gifford that "this worthy trailer will be supported, regardless of the narrator's previous comments on labor."

Support of the Motion Picture Theatre Owners of America came late last week in special bulletin over the signature of Edward L. Kuykendall, president, who remarked, in part:

"MPTOA exhibitors will want to give this drive full support and unhesitating cooperation because it is the greatest opportunity we have to do a far-reaching service for the men in our armed forces, particularly the wounded and injured; because the public has the highest regard for the American Red Cross and will welcome the chance to make an added contribution to so worthy a cause; and because your collection is to be given to the local chapters of the Red Cross."

Meanwhile, in New York, preparations proceed for what has been announced as the "biggest benefit" ever to be staged, the Red Cross Show the night of April 5th, at Madison Square Garden.

Mervyn LeRoy has been assigned by the Hollywood Victory Committee to produce and direct the Hollywood unit of stars who will appear. This unit will include Marlene Dietrich, Charles Boyer, Cary Grant, Rita Hayworth, Paulette Goddard, Janet Blair, Dick Powell, Constance Bennett and George Raft. The program for the show will be in charge of Robert Weitman, managing director of the New York Paramount, and Ed Sullivan, newspaper columnist. The entertainment committee will be headed by Marvin Schenck of Loew's.

Tennessee's Governor Aids Appeal

A proclamation dedicating the week of April 1st through 7th for the special observance of the theatres' Red Cross Week, has been issued by Prentice Cooper, Governor of Tennessee.

Millions of magazine readers will be apprised of the theatres' Red Cross War Fund Week through ad space donated by the various publications. The ads, which will be half-pages and full pages, are scheduled to break both before and during the week of the campaign.

The Martin theatre circuit, in Georgia, Alabama and North Carolina, has issued detailed instructions to managers, to push the Red Cross campaign. One idea suggested is a gallon glass jug, into which the money is to be put, and which will be displayed so patrons can see the growth of collections.

A special poster, prepared by the War Activities Committee in the Boston exchange area, headed by Martin J. Mullin, is being sent to exhibitors who have neglected their pledges of cooperation.

Special Trailer Used Where Quotas Met

The basis of the poster's appeal lies in copy that emphasizes to theatre men that by helping the Red Cross they are aiding "the kid in the neighborhood."

A special 50-foot trailer will be used where the Red Cross quota has been reached prior to the week of April 1st through April 7th. This trailer is available free from National Screen Service exchanges.

Because theatres are acting in a "mopping-up" capacity in this campaign, collecting after a month's tapping of other financial sources, public announcements of local quotas met, may give the theatres' Red Cross War Fund Week the aura of a "repeat collection," WAC officials believe.

The trailer is designed to explain this situation and remove any onus that may arise.

Exhibitors are cautioned to run this "explanation" before the Rickenbacker appeal trailer, so that nothing lessens its emotional impact.

An appeal to the public for donation of blood will be part of the Red Cross War Fund drive in theatres, according to the Motion Picture Letter of the Industry Service Bureau.

The appeal for blood has been tested in New York City, and several thousand blood donors were registered. It is estimated 4,000,000 pints of blood will be needed by the armed forces in 1943.

SMASHING

Second to no fi

John Steinbeck's

THE MOON

At last the great masterpiece that thrilled untold millions as the greatest best-seller in years comes to the screen as one of the greatest boxoffice masterpieces of all time!



20th CENTURY-FOX HITS *a ne*

NTERTAINMENT!

at has come out of this war!"

—*Film Daily*

IS DOWN



WORLD PREMIERE
Friday, March 26
Rivoli Theatre
NEW YORK

xoffice high!

THE HOLLYWOOD SCENE

From HOLLYWOOD BUREAU

Gone are the days when an exhibitor could sit down in relaxed contemplation of a film company's annual announcement of pictures-to-come during the next 12 months and plan his year accordingly.

Gone are the days when a company cannot say with certainty that it will make a certain picture with a certain set of stars six months from now, or three, or, with complete positiveness, one.

A partial explanation is the war, with its drain on talent of all kinds, plus its effect on the timeliness of subjects, the shape of the map, a dozen factors which enter into production calculations. For this and other reasons, production plans have become as flexible as the weather man's promises, with the result that each week witnesses announcement of new undertakings by studios on every hand.

The week's grist includes:

"Ladies in Gray," an MGM enterprise of proportions, in which that studio will have the collaboration of the War Department and the Red Cross. It is a story about the women's organization which has been assisting in hospitalization and rehabilitation of war veterans since the last war, and is continuing through this one. Ralph Wheelwright, MGM publicity man whose "Suzy-Q" was announced the week before as another addition to the MGM schedule, is to write the script.

Joel McCrea To Star In "Buffalo Bill"

"Buffalo Bill," Twentieth Century-Fox, a Technicolor enterprise with Joel McCrea in the title role. This venture takes on special interest in that it is to be produced for the studio by Harry Sherman, whose 45th Hopalong Cassidy Western was reviewed in last week's edition, under a contract clause, originating in his pact with Paramount and intact after its acquisition by United Artists, permitting him to produce one outside picture a year.

The same studio has added to its schedule a picture, as yet untitled, to be based on two books, the diary of the late Ambassador William E. Dodd, who represented the United States in Germany at the start of the rise of the Nazis, and "Through Embassy Eyes," a work by his daughter, Martha, who was with him in Berlin and who will come to Hollywood to collaborate on the production of the film to be based on the two volumes. Otto Preminger, who has enacted a number of Nazi villains on the screen and produced some other pictures, is to produce.

"Double Indemnity" from Novel by Cain

"Double Indemnity," Paramount, from the forthcoming novel by James M. Cain, the "Postman Always Rings Twice" man. This is one of those "perfect crime" ideas and will be produced by Joseph Sistrom, with Billy Wilder directing. No star has been named for it as yet.

"Ministry of Fear," also Paramount, by Graham Greeen, who gave the studio "This Gun for Hire." Seton I. Miller is to produce the picture and write the screenplay, with Ray Milland to play the principal role.

"Road to Yesterday," Columbia, an original by Stanley Russell and Herbert Biberman. This is a comedy drama, to be produced by P. J. Wolfson from a script by Lili Hatvany.

"Without Notice," also Columbia, an original by Andrew Solt and Lili Hatvany. P. J. Wolfson is to produce this one, also, from a script by author Solt and Harold Goldman, with Richard Wallace directing.

"Has Anybody Here Seen Kelly," Universal, which the studio is at pains to point out as in no sense similar to or derived from the "Cohen and Kelly" pictures produced under the Universal label some years ago. In this number, which is to be produced by Ken Goldsmith, the Kelly in question is a girl, and the studio hasn't yet decided which of its girl stars to place in the role, although Grace McDonald looks like the choice at this time.

These eight, skimmed from the top of the week's flow of announcements, which doubtless could be dredged to reveal as many more, are of necessity new factors in whatever plannings exhibitors at large may have engaged in last week or last month. Shift and change has become the order of routine in what once was the more or less fixed and final procedure of scheduling product in advance.

Who said the motion picture industry was operating on a basis of "Business as usual?"

In a switch declared to have followed differences of opinion between director Albert Lewin and studio executives regarding treatment of the subject, "Madame Curie" has been placed under the direction of Mervyn LeRoy. It co-stars Greer Garson and Walter Pidgeon, winner and runner-up in the recent Academy competition, and is under the production of Sidney Franklin, winner of the Irving Thalberg award in the same contest. Whatever the reasons behind the switch, the picture goes ahead now with a virtually all-Academy personnel, for Mr. LeRoy also was a runner-up in the voting. All of which more or less forecasts the type of exploitation and billing "Madame Curie" can be expected to receive.

Sam Jaffee, talent agent; Lloyd Bacon, director who recently severed a 17-year connection with Warner Brothers, and Jules Schermer, former trade paper reporter who entered upon a production career some months ago, have joined forces to produce a film based on the story of the five Sullivan brothers who lost their lives in the Navy during action in the Pacific. Irving Rubine, former Columbia and Warner press representative, is to handle public relations for the organization.

Eddie Bracken and Gil Lamb, paired as comics in Paramount's "Star Spangled Rhythm," are to be paired as stars of the same studio's "Rainbow Island," a Technicolor musical once announced as a vehicle for Dorothy Lamour, but now regarded differently by the studio. It is to co-star that actress with Arturo de Cordova, the Mexican star, as yet unseen, in "For Whom the Bell Tolls" and "Hostages," in "A Medal for Benny."

Harold Lloyd's first production for Columbia (and this appears to belong properly in that list of new product up near the top of this page) is to be "Mr. Winkle Goes to War."

Production Pace Maintained

The completion of eight pictures and the starting of seven more combined to maintain the production index unchanged at 35.

Sonja Henie started on "Winter Time" for Twentieth Century-Fox, with Robert Young in the role opposite.

Errol Flynn got back into Western attire to start "To the Last Man" for Warner Brothers, Helmut Dantine—seen with Flynn in the unreleased "Edge of Darkness", reviewed in this edition—heading the supporting cast.

Republic started "Thumbs Up", the musical featuring Brenda Joyce and Richard Fraser; "Song of Texas", a Roy Rogers vehicle, and "Bad Man of Sonora", featuring Don Barry and Lynn Merrick.

Columbia launched "What's Buzzin', Cousin", with Ann Miller and John Hubbard, and Monogram got rolling with "Cowboy Commandos", an item in the Range Busters series.

The production picture by studio and status:

COMPLETED

MGM
Right About Face
Best Foot Forward

Monogram
Wild Horse Stampede

RKO Radio
Fallen Sparrow
Sky's the Limit

Republic
False Faces
Swing Your Partner

Universal
Never a Dull Moment

STARTED

Columbia
What's Buzzin', Cousin?

Monogram
Cowboy Commandos

Republic
Thumbs Up
Song of Texas
Bad Man of Sonora

20th Century-Fox
Winter Time

Warners
To the Last Man

SHOOTING

Columbia
Appointment in Berlin
Right Guy
Two Senoritas from Chicago
Somewhere in Sahara
Attack by Night

Goldwyn
North Star

MGM
Girl Crazy
Guy Named Joe
Madame Curie
Man from Down Under
Russia

Monogram
Wings Over the Pacific

Paramount
Hostages
Let's Face It
So Proudly We Hail
Lady in the Dark

RKO Radio
Lady Takes a Chance

Republic
Prodigal's Mother
Man from Thunder River

20th Century-Fox
Sweet Rosie O'Grady
Jitterbugs
Heaven Can Wait
Jane Eyre
Bomber's Moon

Universal
Phantom of the Opera
Corvettes In Action

Warners
Saratoga Trunk
This Is the Army

WPB RAISES FILM QUOTA FOR SECOND QUARTER

Increases Supply of Raw Stock 5%, Sets Limit on Use by Newsreels

An increase of five per cent in the amount of film to be available to the motion picture industry during the second quarter of 1943 was announced by the War Production Board on Tuesday. It was the first slackening in a film supply situation which has been growing steadily tighter for more than a year.

At the same time the WPB for the first time set specific limits on the amount of film which the newsreels might use.

Allocations of raw stock for use by domestic producers and distributors during the second quarter of 1943 will be more than 16,000,000 feet greater than available for the first three months of the year. But supplies will continue in line with the War Production Board's decision to hold 1943 consumption to approximately 75 per cent of the 1941 volume.

Total film available for April, May and June will be 318,595,980 feet, compared with 302,018,840 feet for the past three months. There also will be an increase of some 2,000,000 feet in the amount allocated for those factual pictures which may be authorized by the WPB's Director General for Operations.

With the new allocations, the Government took over direct control of newsreel consumption, for the first time specifying the amount of film which may be consumed by each of the five newsreels and March of Time. Previously newsreels have been included in the over-all quotas of their parent companies.

A total of 52,549,812 feet of 35mm. film was provided for the newsreels and 266,046,168 feet to the Class A producing and distributing companies for all other pictures.

Segregation of newsreel footage resulted in reductions of approximately the same amounts in the allocations to the issuing companies, which last quarter took their newsreel footage out of their over-all allowance. Specific allotments to the 11 Class A Companies, exclusive of newsreels, compared with the first quarter, were as follows:

	Second Quarter	First Quarter
Columbia	30,253,296	30,168,738
MGM	42,147,476	51,237,449
Monogram	5,848,397	5,617,180
Paramount	30,722,843	40,664,577
PRC	3,177,974	3,052,332
RKO	27,435,119	32,005,224
Republic	18,380,444	17,653,771
20th-Fox	31,803,298	41,282,295
United Artists	15,086,803	14,234,304
Universal	27,448,441	32,950,758
Warners	33,742,077	33,152,212

Additionally, the newsreels get: News of the Day, 11,685,076 feet; Paramount, 11,627,566 feet; Movietonews, 12,121,702 feet; Pathe, 7,865,750 feet; Universal, 7,085,524 feet; March of Time, 2,64,195 feet.

Film for factual pictures was limited to 44,300,000 feet for the first six months of 1943 under the original allocation of last December 31st. But the board held the amount should be increased and recommended that 24,025,000 feet be granted for the coming three months.

Class C consumers will be held to present restrictions, that is, to 22 per cent of their 1941 consumption.

The quotas for the coming three months were announced Tuesday at the monthly meeting of the industry advisory committee with Harold B. Hopper, chief of the WPB's motion picture section. He and other officials of the WPB, discussed the whole supply situation as it applied to motion pictures.

Although the newsreels are given specific allocations of film, there was considerable discussion of economies which could be achieved, including the elimination of duplication. The WPB recommended that issues be held to an average of 750 feet and prints restricted to the average number made in the corresponding quarter in 1941. Because of its particular requirements, the footage for March of Time would be placed at 1,600 feet, but the restriction on the number of prints would apply.

Newsreel Executives Voice Concern

Newsreel men pointed out that the reels already had made reductions of 10,000,000 feet from the amount of film used last year. They asked careful consideration of the restriction of prints to 1941 orders pointing out that it might mean the elimination of from 30 to 50 prints each. They warned that this might seriously affect distribution of tropical information for the Government.

Spokesmen for the independent reels also asserted that a sharp reduction in print orders would mean the elimination of customers. Reels circulating largely through affiliated circuits can be played out over a longer period, they said.

Monday the photographic film manufacturers' advisory committee was told by WPB officials that increased production of cutsheet film or other types for civilian use depends on reduction in military demands. This would make additional production facilities available.

Supply Depends Upon Military Needs

Military requirements, it was disclosed, are under constant review to determine whether present schedules may be revised downward. But it was made clear that until final estimates are available as to military needs no positive action can be taken to increase supplies for civilian purposes.

Lowell Mellett, chief of the motion picture bureau of the Office of War Information, was present at the meeting, which was attended by Oscar Morgan, Paramount; Joseph Hazen, Warners; John J. O'Connor, Universal; N. Peter Rathvon, RKO; W. D. Brenner, National Screen; William F. Rodgers, MGM; W. G. Brennon, Columbia; W. J. Kupper and Earl I. Sponable, Twentieth Century-Fox; John R. Wood, Jr., March of Time; M. A. Schlesinger, General Talking Pictures Corporation; Walter Cokell, Paramount, and A. W. Schwalberg, Warner Brothers.

British Raw Film Cut by 25%

by AUBREY FLANAGAN
in London

The British Government's long awaited order controlling and reducing the consumption of film raw stock was announced in London on Wednesday, and provided for an over-all industry reduction of approximately 25 per cent, based on 1942 consumption.

Under the order, issued by the Board of Trade, distributors are cut 20 per cent. Newsreels' consumption has been reduced to 66 per cent of the 1942 total footage, and further savings in newsreels will be effected by bicycling prints and limiting each reel to 700 feet.

Some dissatisfaction has been observed within the industry because of the exemption from the raw stock reduction order of Government departments and the production of films ordered by the Government. Exempted also are films completed and ready for exhibition or export.

Raw stock may be acquired only under a Board of Trade license, and companies holding more than 5,000,000 feet of stock must report details of their holdings to the Board.

The first ration period on raw stock will extend from April 4th to August 14th, but returns must be made at once to the Board on all films held as of February 15th, last.

Under the allocation system, distributors will receive 40 per cent of their 1942 consumption during the first period. Laboratories must obtain licenses before obtaining raw stock.

Producer allocation of raw stock for each film will be on the basis of the labor cost of each picture, with trailers subject to the same cuts. Screen credit titles are unaffected because of possible legal complications.

Industry committees for each branch will advise on the application of the allocation machinery. This method replaces the original plan for a single all-industry committee. It has been indicated that some elasticity will be permitted for distributors with respect to allocations, with transfers possible by permit and special consideration possibly to be given in the event of an increase of total releases.

The use of raw stock by Government departments will be watched closely by a committee named by the Ministry of Production, with the Board of Trade exercising close contact. Various Government departments have promised to use care in the employment of film.

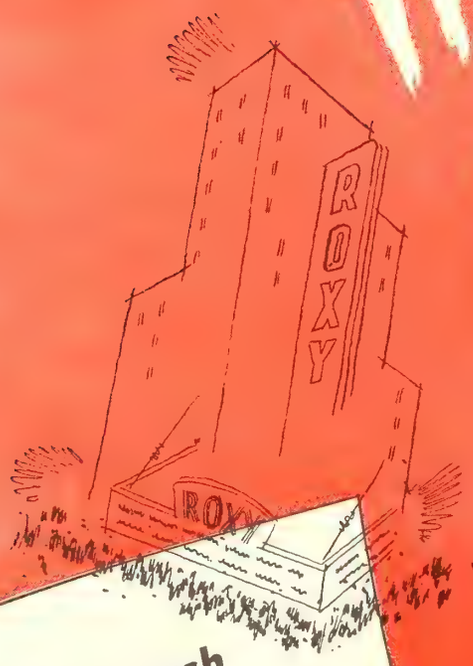
The Board of Trade has reserved the right to reexamine the entire situation at the end of the first period, and if necessary, may consider a reduction of theatre playing time. This factor was the cause of considerable exhibitor concern, and the subject of protest by them. Apparently the Board of Trade is cooperating in the industry desire that program time not be cut, and will ask such reductions only as a last resort.

Hello SMASH BUSINESS!

Hello TOP GROSSES!

Hello NEW RECORDS

"Hello F



Opened to smash business at the Roxy, N. Y., after breaking all existing records at the Fox, San Francisco!

A 20th Century-Fox TECHNI



Pledge now for RED CROSS WEEK—Apr. 1-7

20th-Fox Year Profit Is $10,600,000

Compares with $4,921,926 Net for 1941; Federal Tax $7,460,000

Twentieth Century-Fox Film Corporation this week estimated its consolidated net profit after all charges, including estimated Federal income and excess profit taxes for the year 1942, at $10,600,000. This compares with a net profit for 1941 of $4,921,926. For the fourth quarter of 1942 the estimated consolidated net profit after all charges was $3,300,000, compared with $5,065,109 for the third quarter of 1942, and $3,372,762 for the fourth quarter of 1941.

Federal income taxes were estimated for the year 1942 at $7,460,000, of which the excess profits tax minus the post war credit was $2,610,000. Federal income taxes for the year 1941 were $2,275,000 and did not include excess profits tax.

Profits for the year 1942 included extraordinary income arising mainly from the release by the British Government of all sterling balances frozen to October 24, 1942. Other countries in the sterling area took similar action and released the greater part of the monies previously frozen.

Reserves created in prior years amounting to $3,500,000 with respect to frozen currencies consequently have been returned to the income account for the year 1942 ($2,900,000 of this amount is included in the earnings reported for the third quarter, and $600,000 in the earnings for the fourth quarter).

There is an expectation that substantially all income earned in England in 1942 soon will be available in dollars, the company said. As a result of this improvement in the exchange situation, no reserves are contemplated with respect to funds in England at December 26, 1942.

There are still currency restrictions in some countries, and during the year 1942 $600,000 was set aside out of earnings as a reserve with respect thereto.

National Theatres Paid Fourth Quarter Dividend

National Theatres Corporation, in which Twentieth Century-Fox owns a 42 per cent interest, paid a dividend during the fourth quarter of $1 per share, resulting in the receipt by the company of $756,000, included in the estimate. The consolidated earnings of National Theatres Corporation for the year 1942 were estimated at $3,300,000, compared with $2,397,246 for the previous year.

After deducting the dividends on preferred stock, the estimated consolidated earnings of Twentieth Century-Fox Film Corporation amounted to $5.30 per share on the common stock, compared with $2.03 per share for the previous year.

The annual stockholders' meeting will be held at the home office May 18th, the date having been changed by the board of directors from April 20th. There will be a regular meeting of the board April 15th.

In the annual report of Columbia Broadcasting System for the year ending January 2, 1943, also issued this week, it is recorded that during the 12-month period the engineering staff of CBS Television devoted itself almost exclusively to special projects in war research. The net income of CBS was $4,123,698, William S. Paley, president, announced, as against $4,804,734 for the previous 52 weeks. Cash dividends amounted to $2,574,416 as contrasted with $3,432,554 paid during 1941.

GPE Reports Net Profit for 1942 Of $1,265,518

General Precision Equipment Corporation had a net profit of $1,265,518 in 1942, after provision for taxes of $1,684,928. This appears in the annual report to stockholders, issued this week by Earle G. Hines, president, who announced participation by the company in the formation of the Scophony Corporation of America.

General Precision joined a subsidiary of Paramount Pictures, Inc., in the capital stock of the television company. It was organized for the purpose of acquiring rights for the Western Hemisphere under patents of Scophony, Ltd., of London, relating to the supersonic system of mechanical television. For the duration the products will be exclusively confined to work for the armed forces.

It also was reported that during the year 1942, Time, Inc., publisher of the magazines *Time, Fortune* and *Life,* purchased a substantial amount of stock in General Precision Equipment Corporation and Charles L. Stillman, vice-president and treasurer of Time, Inc., was elected to Precision's board of directors to take the place of the late Chester W. Cuthell.

Included in the report of the consolidated net income were dividends of $232,000 yielded by Precision's investment in the common stock of Twentieth Century-Fox Film Corporation. Owing to war activities, net sales rose from $14,048,798 in 1941 to $17,317,394 in 1942.

National Theatre Supply Company, a subsidiary, contributed its usual share to the net earnings but it was noted that currently that company's business is declining owing to scarcity of materials. International Projector Corporation, a General Precision subsidiary, acquired the properties of Cinema Building Corporation and that company was dissolved.

Clarence G. Stoll, president of Western Electric Company reported sales during 1942 at $553,282,000, an increase of 44 per cent over 1941 and 35 per cent more than 1929, the peak year, when sales amounted to $410,950,000. Sales to the Government were $290,934,00 or 53 per cent of the total and more than eight times those of the previous year. As of December, 1942, the unfilled Government orders amounted to $936,142,000. Tax provisions amounted to $74,642,000 as contrasted with $57,010,000 in 1941, and more than 12 times the dividend paid during the year.

The number of employees on the payroll was 73,320 with the year's payroll at $181,648,000. Western Electric employees purchased $12,822,000 in War Bonds.

Walker Praises Film Industry War Efforts

The work of the motion picture industry in aiding the war effort received high tribute from Postmaster General Frank C. Walker, who addressed a meeting of the Hollywood Victory Committee last Sunday at the Beverly Wilshire Hotel in Hollywood.

"You people of the motion picture industry have done a fine job," Mr. Walker said. "You must continue to do everything possible to awaken the American mind to the vastness and immensity of this war. This is not a Democratic war, nor a Republican war. It is the people's war. The people of the film industry have been self-sacrificing, but never before have they had such a splendid opportunity to do good for the world and for America."

At the meeting, 450 Hollywood professionals and executives were present, all of whom pledged intensified participation in the war effort. Kenneth Thomson, executive secretary of the Screen Actors Guild, presided at the meeting. A report from Abe Lastfogel, head of USO-Camp Shows, revealed that 88 shows now are touring the 1,355 service camps.

Y. Frank Freeman, president of the Association of Motion Picture Producers, promised that studio cooperation would continue to make stars available for appearances at camp shows, and a similar pledge was given by E. J. Mannix, MGM studio executive.

Broadway Actors Form USO - Camp Show Unit

Allen Jenkins, screen actor who is currently starred in the Broadway musical show, "Something for the Boys," heads a group of comedians, singers and dancers of the show who have formed a volunteer unit to entertain men in the armed forces. The group will tour under the auspices of USO-Camp Shows. Last Sunday they made their appearance at the U. S. Naval Receiving Station in Brooklyn, and prior to that appeared at the Halloran General Hospital, U. S. Army, Staten Island. The title of the show is the "Something for the Boys Unit." The group plans to give volunteer shows bi-weekly when their Sunday schedules permit.

Many Wisconsin Fairs May Not Open

Operators of many of the county fairs in Wisconsin are doubtful about opening this year, according to Earl Kurtz of the W L S Talent Bureau, in Milwaukee, and are awaiting actual appropriation of state funds before making their plans. Transportation and manpower problems may cause a number of closings. Ten deals for W L S shows made at this year's Wisconsin State Fair Association meeting were somewhat below normal, it was said.

Charter New Company

Tigara Productions, Inc., New York City, has been granted papers of incorporation to carry on theatre business in New York State. The company, which has 200 shares of authorized capital stock, no stated par value, lists as directors Rudolph Allen, who filed the papers, S. E. Sydney and E. Lynwood, all of New York City.

Sells Iowa Theatre

Thomas A. Brown, owner of the Strand theatre at Iowa City, Ia., has sold it to the Central States Theatre Corporation, and Mrs. Dora Chapman, operators of two other theatres in Iowa City.

LATE FILM REVIEWS

For other reviews see Product Digest Section, starting on page 1225.

Tonight We Raid Calais

(Twentieth Century-Fox)

Commandos and Spies

Another in the rapidly growing series from all studios on underground movements in continental Europe, this attraction will deliver a representative account of itself. This time, the British are seeking extermination of a factory turning out shells.

John Sutton, commando, draws the assignment of discovering the exact site and so identifying it that RAF bombers can locate and destroy it. Sutton is landed and establishes contact with native sympathizers in a small village near the coast. While they cooperate, Annabella does not. Because her brother died in the British naval attack at Oran, she is anti-British and carries her resentment to a point where she turns informer in the belief information about Sutton will save her mother and father from the firing squad.

Relying on the German promise, she gets information and divulges it. For a reward, she is treated to the horror of witnessing the death of her parents. This provides a turning point. Presumably continuing her collaboration with the Nazis, she seeks safety in a jail housing Sutton and local French patriots she had exposed. In the nick of time, the original plan of firing fields around the real factory goes through, thereby lighting a target for British bombs, which do the job to a fare-thee-well. His mission accomplished, Sutton returns to England, taking Annabella with him.

The cast turns in a nice job along standard lines. Direction by John Brahm is competent, as is the production, under Andre Daven. Why the film carries its current title is a mystery, however. There is no bombing of Calais.

Seen in a studio projection room. Reviewer's Rating: Good.—W. R. W.

Release date, not set. Running time, 70 min. PCA No. 8901. General audience classification.

Geoffrey Carter.....John Sutton
Odette .....Annabella
Lee J. Cobb, Beulah Bondi, Blanche Yurka, Howard Da Silva, Marcel Dalio, Ann Codee, Nigel Brulier.

Heart of a Nation

(Paul Graetz - AFE Corp.)

A Study in Defeat

As the last film completed in France before the Armistice, "Heart of a Nation," has historical significance of more than one order. The foreword, presented by Charles Boyer, tells that this is the only print which escaped German confiscation and was transported piece-meal to this country. Its cast is well known to followers of the French cinema in this country, featuring Raimu, Michele Morgan and Louis Jouvet, among others. Its theme is the struggle of the French people during the last seventy years, with three wars bringing no victory.

A family living outside Montmartre carries the burden of the story from the first German siege in 1871 to the occupation three and a half decades later. Four generations of Fremonts see Montmartre grow from a small peasant village to part of a great metropolis, living through years of progress and gaiety, and facing the same enemy at the gates three times.

In spite of the frequent delicacy and insight of performances and presentation, there is an essential weariness in the project. The recording of President Roosevelt's address to the French people at the start of the African invasion has been added to the film here, but it does little to dispel the message of disillusion.

Direction by Julien Duvivier has many flashes of the subtle charm of "Carnet du Bal" and "End of a Day," more often in the intimate glimpses of people than in the heroic passages. Raimu brings some characteristic comedy to the role of a rich uncle with a taste for life. Michele Morgan, Louis Jouvet, Suzy Prim and Lucien Nat all give impressive portrayals.

The film is generously supplied with titles and Boyer's commentary in English, and will find an appreciative audience in the "art" houses, among those who are interested in French history, French culture and the Paris that was.

Seen in a New York projection room. Reviewer's Rating: Good.—E. A. CUNNINGHAM.

Release date, not set. Running time, 111 min. Adult audience classification.

Jules Fremont .....Raimu
Pierre & Felix.....Louis Jouvet
Marie .....Michele Morgan
Suzy Prim, Lucien Nat, Renee Devillers, Jean Mercanton, Harry Krimer, Pierre Jordan.

Senate Repeals Salary Limit

Repeal of President Roosevelt's salary limitation order passed its last major Congressional hurdle Tuesday, when the Senate by a vote of 75 to 3, passed the legislation after less than three hours of debate. The measure Wednesday went to a Senate-House Conference Committee, which approved the Senate version. It then was sent to the President.

Under the House bill, presidential salary control would be eliminated under a provision written by Representative Disney of Oklahoma. It would freeze at pre-war levels all salaries in excess of $67,200 and limit increases in lower salaries to that amount. The figure would leave $25,000 after Federal taxes.

The version adopted by the Senate, however, provided that the President would have the authority to prevent "inflationary" increases in salaries and wages but would be prohibited from reducing any salary or wage below the highest figure paid between January 1 and September 15, 1942.

It is believed in Washington that the Senate phrasing will be acceptable to President Roosevelt, thereby eliminating the danger of a possible veto. Because of the need of the Treasury for quick enactment of the full bill, the major provision of which is to increase the public debt limit from $125,000,000,000 to $210,000,000,000, it was believed the President would not veto the House version either. To do so might delay final enactment of the debt bill and impede the Treasury's plan to sell $13,000,000,000 in bonds in April.

Jack Dillon, Los Angeles 20th-Fox Manager, Dead

Jack Dillon, Los Angeles branch manager for Twentieth Century Fox, died there Tuesday night, after a brief illness, at 42. He had been in the post 10 years. Before then, he served the company as manager in New Haven, Washington and San Francisco.

Mr. Dillon entered the motion picture industry with the Selznick interests. He joined the Fox Film Company, in New York, and when sound arrived, was appointed New England representative for Movietone News.

Key City Dailies Raise Screen Ad Rates

Shortage of newsprint, resulting from the 10 per cent cut ordered recently by the War Production Board, and increased production costs are forcing many key city daily newspapers to raise their advertising rates. Amusement advertising has gone up in the general rate rise. Advertising agencies forecast further increases in amusement rates if the WPB orders another severe cut in newsprint stock.

In New York, the *Daily News* has increased all its advertising rates, effective April 1st. The *Herald Tribune's* new rates go into effect May 16th; the *Times,* May 7th. According to a *Times'* executive, the cost of newsprint has gone up $14 a ton over last year and as the paper uses 100,000 tons per year, the total annual cost has risen $1,400,000 for paper, not counting other increased costs.

The amusement line rate of the *Times,* open rate, has increased from $1.10 weekdays to $1.20; $1.40 Sundays to $1.50. On contracts of 100,000 lines a year, the rates have gone up from 83 cents daily to 93 cents; $1.11 Sundays to $1.21.

The *Herald Tribune's* increases are: from $1 daily, open rate, to $1.10; $1.20 Sundays, open rate, to $1.30. On 100,000 lines a year: from 72 cents daily to 77; 79 cents Sundays to 84.

Daily News' rates include: open rate, from $1.75 daily to $1.92; from $1.80 Sundays to $1.98. On 100,000 lines a year: from $1.60 daily, to $1.76; from $1.65 Sundays to $1.81.

A three-cent increase on amusement advertising went into effect last January on the Washington *Post,* from 30 to 33 cents. The *Times-Herald* and the *Star* increased two cents, from 38 to 40, open rate.

Two Houston papers, the *Chronicle* and the *Press,* raised lineage rates last year; a three-cent increase on the *Chronicle* and one cent a line on the *Press.* The Dallas *News* raised its rates one cent a line while the *Times-Herald* raised them two cents a line. In Baltimore, the *Sun* went up five cents a line on amusement advertising in November.

West Virginia Theatres Leased to Gilbert

The Royal and Mercer theatres in Princeton, W. Va., have been leased by H. J. Gilbert of Bluefield from F. F. Von Court, who has operated them for the past 20 years. Mr. Von Court has announced that he will devote all his time to the breeding of thoroughbred cattle.

Mr. Gilbert, who was recently in the air-conditioning business in the state, has had experience in the motion picture field, having operated the Rialto and Granada theatres in Bluefield prior to forming the air-conditioning firm. He will retain R. L. Watters, who was in charge of operations for the two theatres, until Mr. Watters' call to Army service, which is expected shortly.

Manages Coast Theatre

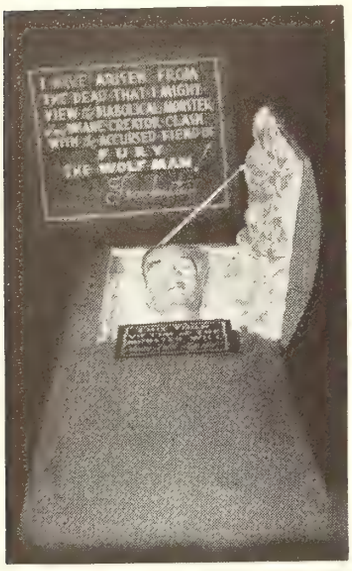
Hank Sherburne, advertising salesman of the *Call-Bulletin,* Hearst daily in San Francisco, and one-time showman, has been named manager of the Esquire theatre, San Francisco subsequent run. He succeeds Ed Gates, now in the Army.

Hector Joins Radio Company

Dr. L. Grant Hector has joined the National Union Radio Corporation of Newark and Lansdale, Pa., as director of engineering, it was announced last week by S. W. Muldowney, president of the company.

S.R.O. FOR HORROR

Two Bad Boys Make Good As B.O. Records Fall



Here's the old boy himself, all laid out, but rarin' to go. The public got a great kick out of this display.

St. Louis—It was S.R.O. when Universal's "FRANKENSTEIN MEETS THE WOLFMAN" finally opened at the ace house here after one of the finest exploitation jobs ever done on a horror picture. Les Kaufman, publicity and advertising manager of the Fox, didn't miss a single trick. The whole repertoire was used. Newspapers fell in line and gave splendid cooperation. Outstanding however, was exceptional lobby job, partially illustrated on these pages.



80 Year Old Grandmother Dare Wolfman to Sit in on Poker Gam

St. Louis chuckled and the roared when it was disclosed th winner of War Bond offered any woman who would sit in t Fox Theatre all alone at midnig to view "FRANKENSTEI MEETS THE WOLFMAN" w none other than 80 year o Margaret McHale, a grandmoth

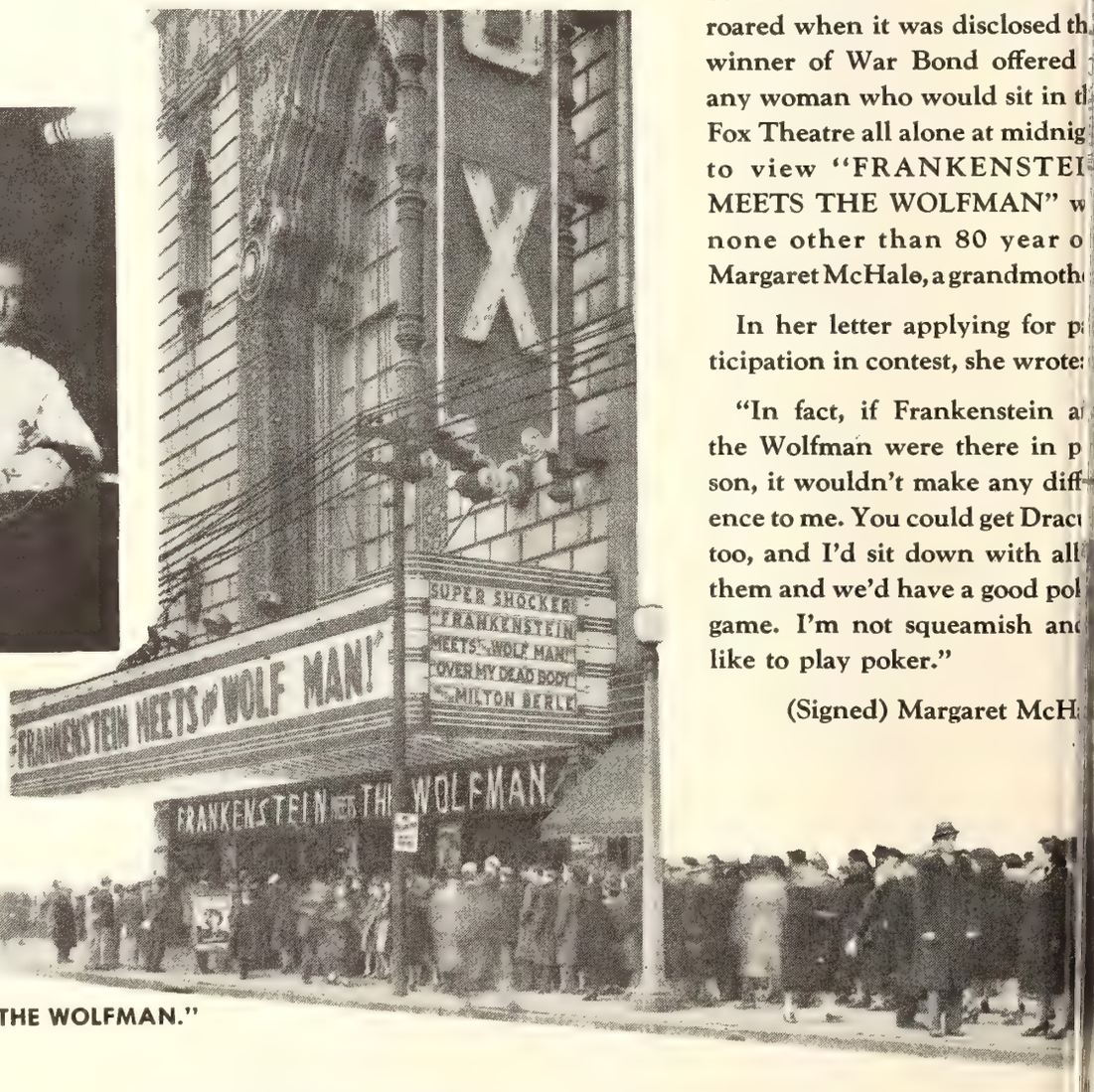
In her letter applying for p ticipation in contest, she wrote:

"In fact, if Frankenstein a the Wolfman were there in p son, it wouldn't make any diff ence to me. You could get Drac too, and I'd sit down with all them and we'd have a good pok game. I'm not squeamish an like to play poker."

(Signed) Margaret McH



Above, another display that got public attention. Electrical gadgets sputtered and sizzled just like the real thing.



To the right: the block-long line waiting to jam into the Fox, St. Louis ace house, for Universal's "FRANKENSTEIN MEETS THE WOLFMAN."

Your audiences will be glad to help!

RUSH YOUR PLEDGE FOR RED CROSS WEEK—April 1-7

AT FOX, ST. LOUIS



CLYDE B. BROWN, manager of the big 5,000 seat Fox theatre, St. Louis, seeks a moment of quiet among the tomb-stone display that lead to the much publicized "Chamber of Horror," used in selling "FRANKENSTEIN MEETS THE WOLFMAN" to outstanding business.



A specially constructed animated front put on the Battle of the Century between Frankenstein and the Wolfman.

SMASHES RECORDS IN N.Y., BOSTON, CHICAGO

CLASS OF SERVICE
This is a full-rate telegram or Cable-gram unless its de-ferred character is in-dicated by a suitable symbol above or pre-ceding the address.

WESTERN UNION

SYMBOLS
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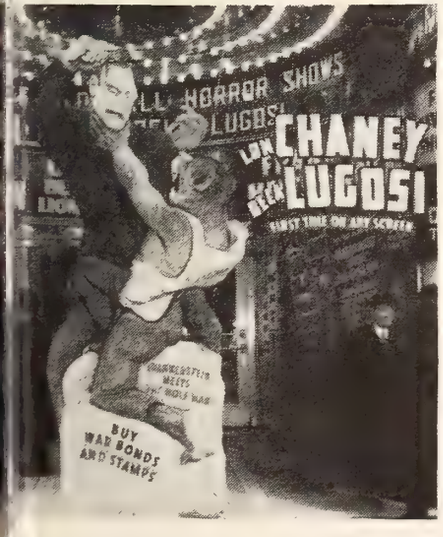
Time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

BOSTON MASS MAR 15
FRANKENSTEIN MEETS THE WOLFMAN OPENED ASH WEDNESDAY BREAKING ALL HOUSE RECORDS INCLUDING HOLIDAY AND WEEKEND BUSINESS AND THEN BROKE NEW RECORD ON FOLLOWING SATURDAY NOW IN SIXTH DAY AND BUSINESS IS TERRORIFIC ON THIS HORRORIFIC.
LEWIS NEWMAN MGR TRANS LUX THEATRE

This will tell the story about Boston.



Now in its third week at the Woods Theatre, Chicago, with business showing no signs of falling off from the record breaking opening gross.



The Rialto, N. Y. "FRANKENSTEIN TS THE WOLFMAN" holds over after ng a new high for horror pictures.

UNIVERSAL PICTURES

FRANKENSTEIN *meets* **THE WOLF MAN**

starring **ILONA MASSEY • PATRIC KNOWLES** • *with* BELA LUGOSI
LIONEL ATWILL • MARIA OUSPENSKAYA • *and* **LON CHANEY** in his most terrifying role!
Original Screen Play, Curtis Siodmak • Directed by ROY WILLIAM NEILL • Produced by GEORGE WAGGNER

Appeal Board Bars General Complaint

Arbitration Actions Must Cite Specific Decree Sections, Ruling Holds

The attempt of a St. Louis exhibitor to secure arbitration relief based on "the Consent Decree as a whole" was rebuffed by the Appeal Board Monday in its 60th opinion.

Condemning the complainant's refusal to specify the sections of the decree on which the action was based, the board upheld dismissal of some run and specific run aspects of the complaint of the Marre Theatre Company, and granted only partial clearance relief under Section VIII. The complainant operates the Rivoli, subsequent run downtown St. Louis house. Paramount, RKO, Warners and Twentieth Century-Fox were defendants.

During hearings the complainant's counsel asserted the proceeding was "under the decree as an entirety. . . . We are not in a position and don't want to be placed in a position of confining ourselves solely to certain sections." The appeal board expressed "complete disapproval" of this course.

> **"Such a practice cannot be sanctioned. Defendants and intervenors are entitled to know the section or sections under which relief is claimed. This is essential in order that they may be put in a position not only to cross-examine complainants' witnesses, but to produce their own evidence. Any other practice, such as was followed by the complainants in this proceeding, unnecessarily lengthens the arbitration, causes delay and increases the expense," the board said.**

"The real grievance of complaiants is that when they took over the operation of the Rivoli on August 1st, 1942, they were unable to negotiate a run ahead of and clearance over the Senate and Lyric," the board found.

On the clearance count it set a seven-day margin for Senate and Lyric, provided that when both houses of the circuit play a picture, clearance shall be seven days after last play date, or 14 days after the end of the earlier exhibition. Lyric availability of 21 days after Lyric and Senate and 35 days after the Capitol was confirmed. Costs were divided. It was the 13th case.

Cleveland

Cleveland's sixth case, a clearance action by the Dueber theatre, Canton, O., was dismissed last week when S. D. L. Jackson, arbitrator, found that the Park theatre company had failed to sustain its complaint against RKO, Paramount, Warners and MGM. Costs were divided. Other Canton first and second run theatres were involved. Mr. Jackson said that he was powerless to grant relief under the decree, although expressing belief the Duber was entitled to earlier pictures.

Boston

Clearance was reduced from 90 and 60 days to 45 days by George Gordon, arbitrator, in the complaint of the Rialto theatre, Woonsocket, R. I. It was the 16th Boston case. A provision to further lower the clearance behind the Stadium theatre to 30 days when the complainant abandons giveaways, games and other inducements was included in the award. A petition for reduction of the 30 days given the Bijou over the Rialto was dismissed.

RKO, Metro, 20th Century-Fox and Warners shared costs of the proceeding with the complainant and the intervening New England theatres, Inc., and Bijou theatre. Paramount was dismissed.

Oklahoma City

A specific run complaint against the five consenting distributors and the Griffith Amusement Company was filed last week at Oklahoma City by Juanita B. Berry, operating the Oklahoma theatre in Norman, Okla. She charged in the tribunal's fifth action that distributors refused to sell her second run for three months, selling instead to Griffith houses. She named the circuit's Sooner, University, Boomer and Varsity theatres, all in Norman.

New Orleans

New Orlean's eighth case, a combined clearance and some run action for the Delta theatre, Lake Charles, La., was dismissed last week by William A. West, Jr., arbitrator. He found that the clearance of the Victory, Arcade and Paramount in Lake Charles over the Delta was reasonable and that the run offers made by the defendants, RKO and Paramount, to Mrs. William L. Paternostro, complainant, were found to have met the terms of Section VI.

New York

The 42nd New York case, a specific run action by the Lyric theatre, Newark, N. J., against the five distributors and the Brandt circuit, was withdrawn Tuesday by agreement. It has been pending since September, 1942.

Winners of 1942 Peabody Radio Awards Chosen

The 1942 George Foster Peabody Radio Awards were announced this week, and the following winners were cited: Charles Collingwood, CBS, for "outstanding reporting of the news"; "The Man Behind the Gun," CBS, "outstanding entertainment in drama"; the Standard Symphony, NBC-Pacific Coast network, "outstanding entertainment in music"; "Afield with Ranger Mac," WHA, Madison, Wis., "outstanding educational program"; "Our Hidden Enemy—Venereal Diseases," KOAC, Corvallis, Ore., "outstanding public service program by local station—1,000 watts or under."

"The Home Front," WCHS, Charleston, W. Va., "outstanding public service program by regional station—up to 10,000 watts." The awards were instituted in 1941, and the Georgia School of Journalism and the National Association of Broadcasters cooperate in the decisions.

Variety Club in Albany Hears Sports Writer

Arthur Mann, well known sports writer, was guest speaker at the weekly meeting of the Albany Variety Club on Monday. C. J. Latta, chief barker, scheduled the speaker without disclosing his identity to other members to provide an element of surprise.

It was disclosed at the meeting that renovations of the city's USO clubhouse which have been undertaken by the organization are nearly completed.

To Show Capra Army Films in War Plants

Army-Government films, including the "Why We Fight" orientation series made by Lieutenant Colonel Frank Capra, soon will be shown to war workers in industrial plants throughout the country, it was learned in New York this week. This report followed closely the news last week that the overseas motion picture unit of the Office of War Information was planning to distribute the Capra films through the cooperation of the British Ministry of Information, to theatres in England, Australia, New Zealand and South Africa.

To date, however, no plans have been reported from either Army or OWI circles or any other source, indicating that American theatre-goers are soon to view the Capra series, described by some industry executives as "the most expert films on the war produced thus far by any Government agency."

Three feature length films of the series are now completed: "Prelude to War," "The Nazi Strikes" and "The Battle of Britain." They were produced by Lt. Col. Capra for the Special Services Branch of the Army.

Despite the fact that the first film, "Prelude to War," completed last year and shown to industry leaders in New York last autumn at the Picture Pioneers dinner, was received enthusiastically by both distribution and exhibition heads, who expressed a desire to exhibit it in American theatres, no action in this direction has yet been taken. Arrangements have been made, however, to show the first three films to British audiences.

It has been reported in some quarters that distribution plans for the Capra films in U. S. theatres have been held up by OWI officials, since both Army officers and film industry executives are said to want the pictures shown here.

Distribution of the "Why We Fight" series, both in 35 and 16mm., to war plants which have the necessary equipment, according to report, is being worked out this week and it is understood that the Army may make arrangements with film exchanges in the areas where war industries are concentrated to handle the pictures. The films are to be shown free of charge and the cost of handling will be defrayed by plant owners, it is said.

It will be remembered that early in February, "Prelude to War" was used in an attack against the Administration in the U. S. Senate, when Senator Holman of Oregon charged that Government motion pictures as well as magazines produced ostensibly to further the war effort were in reality being used to promote a fourth term for President Roosevelt.

Senator Holman introduced a resolution to authorize the Appropriations Committee to investigate the production and distribution of Government films and their cost to the taxpayers. He also arranged for a screening of "Prelude to War" in the caucus room of the Senate Office Building so that the Senators could see "the personal and political propaganda" he charged it contained.

Following the screening, however, the concensus of those who viewed it was that the picture contained no "fourth term propaganda." Senator Holman retaliated by charging that Army officials had "cut" the film, but Army officers flatly denied the allegation.

Bombardier Is Cited

Lt. Albert E. Weinberg, 22, was named in a recent War Department release as being a member of a bomber crew which downed three Jap planes in the South Pacific. He is the son of William Weinberg, manager of the Ken Theatre, Chicago. Lt. Weinberg, bombardier, has been in the Army Air Corps for 16 months.

Monogram Will Sell in Blocks; PRC Meets

Monogram will sell its pictures in blocks. This radical departure for the company was announced by Samuel Broidy, its sales manager, Monday, in Hollywood, following his return from a franchise holders' meeting in Chicago.

The sales policy will apply to the 24 dramas in the new program, not to the 16 Westerns, he added.

The first new season block, it was said, probably will include "Lady, Let's Dance," starring Belita; "Ground Crew," starring Jackie Cooper and Sam Levene; a musical featuring the NTG show from the Florentine Gardens, local night spot, and a name band; "Where Are My Children?" exploitation special; "Hitler's Women," which Herman Millakowsky will produce; an East Side Kids feature with Leo Gorcey; "Fighting Quartermaster," and a Butch and Buddy feature to be made by Billy Gilbert and Frank Fay.

Meanwhile, Producers Releasing Corporation held a "Corregidor" regional sales meeting at the Blackstone Hotel, Chicago, over the week-end. O. Henry Briggs, president, went from the meeting to the studio; Arthur Greenblatt, general sales manager, to Pittsburgh and New York.

Among others attending the meeting, it was announced, were: Leo McCarthy, Joseph Strothers, Marcus Ruben, Abbot Schwartz, Meyer Stern, Beverly Miller, Noah Bloomer, H. E. McKenna, E. B. Walker, Jack Adams, Jack Adams, Jr., J. H. Ashby, Lloyd V. Lamb, Sam Decker, B. F. Busby, Nat Kaplan, Sam Abrams, Lee Goldberg and George Topper.

Variety Club Officers To Tour Nation

R. J. O'Donnell, Interstate Circuit executive, and John H. Harris, founder of the National Variety Clubs, will start a tour of all film exchange cities in the far west and northwest next month. Mr. O'Donnell is present chief barker, having succeeded Mr. Harris, who was elected honorary chief barker for life.

The purpose of the tour will be to acquaint exchange cities which are not a part of the organization with the work being done, and to aid industry groups in those cities to initiate groups which would become part of the national setup. Another tour will cover the eastern territory early in May.

Warners Extend Sales Drive to May 8th

The current Warner Brothers "Drive of Champions" sales campaign has been extended to May 8th to include an extra week of promotion on "Edge of Darkness," which has been set for release April 24th.

The drive originally was scheduled to close on May 1st. The announcement for the extension, however, came this week from Ben Kalmenson, general sales manager, who said that sales and billing records have been broken despite the reduced quota of company films this year.

Shift Theatre Policy

The Fox Midway in Wausau, Wis., is playing all first run pictures on a move-over policy from the circuit's Wausau theatre. Every Friday and Saturday the Midway is playing the Sunday-through-Thursday shows of the Wausau and every Sunday through Thursday, the Midway is playing the Friday and Saturday Wausau attractions.

Skouras Circuit Is Set For U. S. Food Play

Official announcement of sponsorship of the war food play by the U. S. Department of Agriculture and Skouras Theatres was made in New York Wednesday afternoon at a press conference at the Hotel Astor, with Ben James, of the department, presiding. MOTION PICTURE HERALD reported details of the project last week. Elia Kazan, who is staging and directing the play; Earl Robinson, who wrote the music; a member of the American Theatre War Wing Service, which is furnishing professional talent for the play, and a representative of the national food industry associations which are financing the play with the Skouras circuit, also were present.

The play, "It's Up to You," will open at the Academy of Music, Skouras theatre in Manhattan, on March 31st, and following the premiere, it will be presented on following nights at seven theatres of the circuit in the New York metropolitan area during a two-week period. Thereafter, a tabloid version will be played by amateur community groups throughout the circuit. All performances will be given free of charge. After the New York showings, the script will be made available by the Food Distribution Administration to non-commercial groups throughout the country for local presentations.

Slash "A" Gas Ration in Half

Suburban and rural theatre operators this week were watching with anxiety the effects of the Office of Price Administration slashing of the gasoline allotment for pleasure cars from three to one and a half gallons per week.

The "A" gasoline coupons which became effective Monday must last drivers four months, instead of two. This reduces their value, on a weekly basis, to one and a half gallons. The "B" and "C" coupon holders were not affected.

Holders of "A" coupons, who need additional gasoline to reach work, or for work, will be given supplemental coupons, OPA officials said in Washington last week.

Meanwhile, the Office also "froze" local bus services. This was done, its spokesman said, to prevent the increasing transfer of buses used to service schools and factories, for other services.

Specifically, the concern is over transfer of school buses, it was indicated. The OPA noted that there are 93,000 school buses, but that in each state lately, there have been transfers to other service of from 200 to 500 of these.

Hold Dinner for Rich

Charles Rich, recently promoted to district manager for Warners in Cleveland and elected chief barker of that city's Variety Club, was given a testimonial banquet at the Hotel Hollenden March 22nd by exhibitors. Mr. Rich refused to accept a testimonial gift, turning over the proceeds collected to the Variety Club's charity fund.

Orr UA Branch Manager

Maury Orr, formerly city salesman for United Artists in New York, has been transferred to Cleveland and promoted to branch manager of the northern Ohio exchange. James Hendel, whom he succeeds, resigned to join Universal in Pittsburgh as salesman, replacing Lou Vogel.

Plan New Camp Theatre

A new film theatre will be built at Camp Millard, near Bucyrus, Ohio, headquarters of the 755th Railway Engineers Batallion, it has been announced by Major Miles G. Stevens, commanding officer.

Pictures Sold to Canadian Navy For Personnel

The first of the American film companies to supply Canada's Navy with feature pictures in 16mm. were Columbia and Warner Bros., and Paramount, Twentieth Century-Fox, United Artists and Universal shortly will make their product available, it was reported in New York last Thursday by Lt. David S. Rubin, motion picture officer of the directorate of photography at Naval Service Headquarters, Ottawa.

The films are being sold to the Royal Canadian Naval Film Society, at five and one-half cents a foot for a period of 18 months. They are shown on board Canada's destroyers and corvettes to men who are at sea for long periods of time and whose recreation and entertainment facilities are at a minimum. It is understood that the product consists of last season's features and that eventually, both Columbia and Warners, in addition to other companies expected to complete deals with the society this week, will furnish current season product.

Home office executives reported that major companies are supplying the films "at a minimum price" to enable Canada's Naval servicemen to see American movies. Since February of last year, the industry has furnished gratis 16mm. pictures to U. S. armed forces overseas.

Lt. Rubin, who came to the U. S. to buy 16mm. films and projectors, explained that before the Royal Canadian Film Society was organized last October, no governmental or private agency had been supplying entertainment pictures to service men and officers aboard destroyers and corvettes. He said that John Grierson, head of the National Film Board of Canada and recently appointed chief of Canada's War Information Board, was instrumental in helping to organize the society.

The society is a self-sustaining organization within the Naval service to provide film entertainment for men in active duty. According to Lt. Rubin, the problem of supplying motion pictures for men at sea "is one peculiar to the Navy alone because the men are at sea in ships for long periods at a time and films have to be leased for a considerable period in order to provide adequate entertainment for the men.

"The Navy, therefore, undertook to provide film entertainment as a purely naval proposition, independent of public funds or private charities. In this way it is attempting to set up an organization similar to those which have been in effect in both the U. S. and Royal Navies for many years, one that will continue to provide films for Canada's peacetime Navy and will not be forced to dissolve after the war," he said.

The film society is financed through small membership fees paid by officers and men and by a nominal charge at each showing of film programs.

In addition to serving on the advisory committee of Canada's Navy, Army, Air Force Film Committee, Lt. Rubin also is in charge of purchasing and distributing training pictures for the Navy. He reported that the use of motion pictures had reduced the training period of recruits to one-third in all fields and had cut down the percentage of failures in classes by two per cent.

Ohio Censor Cuts 9 Films

Eliminations were ordered in nine films out of a total of 120 reviewed by the Ohio film censors during February, it was reported last week. In January 13 films were subject to revision out of the 134 reviewed.

Gollofon Paramount Salesman

Arthur Gollofon has been added to the Paramount sales staff, and will cover the Washington and Idaho territory for the company.

PRE-SOLD!

America's No. 1 Radio

—FOLLOWED BY MILLIONS DAY AFTER DAY!

DON W
COAST

Presented
in 13 Thri



CHEERED BY 3,200 COAST GUARDSME
AT SPECIAL WORLD PREMIERE SHOWIN
AT U. S. COAST GUARD STATION, N.

Rush Your Pledge
For Red Cross Week
April 1-7

:o the NATION!

nd Newspaper Serial

NSLOW

HE

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VERSAL

odes

Based on the newspaper feature "Don Winslow of the Navy"
Owned and copyrighted by Frank V. Martinek

with **DON TERRY • WALTER SANDE • ELYSE KNOX**

Now Available for

PRE-RELEASE SHOWINGS

EXTRA ATTRACTIONS UNIVERSAL EXTRA GROSSES

Newsreel Cameramen at the Front

AMERICAN newsreel cameramen, without benefit of fanfare, publicity or medals, are doing a notable job of work in the pictorial coverage of this global war on fighting fronts across the world. Much of the time under fire, dodging the hail of strafing enemy planes, or crouching in fox holes in the midst of raining bombs, they are writing in bold type their own chapter in the history of this conflict which they are recording daily at risk of life and limb in the best tradition of the modern field of pictorial journalism.

That the Army with which they march and work is not unmindful of the job they are doing, with resourcefulness and skill, is nowhere more clearly indicated than in the citation bestowed on Irving Smith, Universal Newsreel cameraman, for gallantry under fire in the Tunisian campaign. Major General George S. Patton, Jr., "Old Blood and Guts" to his men, commended Mr. Smith in these words:

"1. It has come to my attention that you, as a War correspondent attached to the Western Task Force under my command, performed your duties at a great personal risk at Fedala, French Morocco, on November 8th, 1942, and the subsequent days of fighting. I am informed that, in spite of opportunities to find safer positions, you continued to take photographs on the beaches while under severe hostile artillery fire and bombing and strafing by enemy planes, and that you also photographed at close hand the assault of the Seventh Infantry on Pont Blondin.

"2. I wish to commend you personally for the devotion to duty you displayed in the face of peril, a great credit to American Journalism, and of important service to the United States Army, in contributing to the picture record of our troops at war."

When a flight of 12 German Stuka dive bombers swept down upon the Kasserine Pass in Tunisia recently, Jack Barnett, Fox Movietone News camera - correspondent with the American Army, was among the group of United Nations newspaper men under attack. In the battle which followed, all of the news men escaped unhurt except Mr. Barnett. A bomb fragment caught him in the leg. Refusing to retire, he stuck to his camera—and brought back a complete record of the engagement.

These examples could be multiplied. Al Brick, another Movietone camera ace, has participated in no less than seven major actions in the Pacific, a record equalled only by Admiral Halsey himself. Mr. Brick fashioned with his camera a graphic record of the treacherous tragedy of Pearl Harbor, went from there to Midway and on.

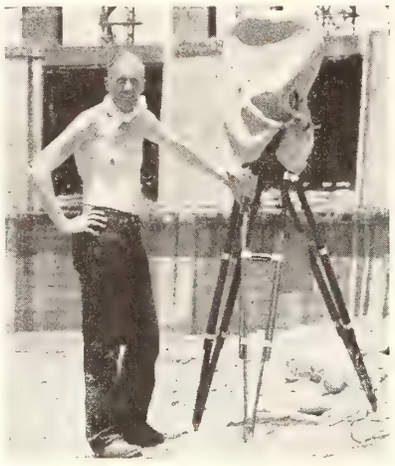
The Academy of Motion Picture Arts and Sciences awarded to Damien Parier, Australian war cameraman, the 1942 accolade for "Kokoda Front Line", documentary recording the vicious jungle fighting which developed when the Japs swarmed over the Owen Stanley Mountains last July.

H. S. "Newsreel" Wong, Chinese cameraman who filmed the bombing of Hong Kong for MGM's News of the Day, saw his home and possessions blasted, but got his pictures. He now is in India.

Norman Alley has been serving brilliantly in Australia. Charles R. Terryman pictured the pasting of Kiska by American bombers in the Aleutians, and John O. Bockhorst covered the action at Guadalcanal from a Flying Fortress. Earle Crockett, of Universal, was caught in a Port Moresby raid, landed in a crater with a broken ankle. He got his pictures, too.

Howard Winner of Pathe News narrowly escaped death in Tunisia when he was knocked unconscious by a bomb blast, but came to in time to cover his assignment.

The record of achievement stretches on. In jungle swamp or frozen north, on the ground, in the air or on the sea, the cameramen are doing a soldier's job—and well.



AL BRICK



H. S. "NEWSREEL" WONG



IRVING SMITH



JACK BARNETT



HOWARD WINNER, at right



EARLE CROCKETT

Ohio Exhibitors Ask Revision Of Games Law

Laws against gambling in Ohio recently have drawn a cross-fire of criticism from theatre owners in the state, it has been reported, with exhibitors protesting against the possibility that the legislation can be interpreted to include chance games in theatres.

According to Ernest Schwartz, president of the Cleveland Motion Picture Exhibitors' Association, present wording should be revised to prevent any contemplated stoppage of games in which War Bonds are awarded as prizes, since this constitutes only "harmless gambling." A sub-committee of the House Judiciary Committee has been appointed to simplify the anti-gambling legislation.

Also in Ohio, the City Council in Cincinnati is presently holding hearings on the question of reverting to Central War Time, Dr. Charles A. Neal, former state director of health, explaining to the council recently that the retention of Eastern War Time is conducive to tuberculosis since war workers are deprived of necessary sleep. The repeal of an ordinance in nearby Hamilton is expected, placing that community on Central War Time.

A bill introduced in the Connecticut legislature which would require an adequate number of free and pay lavoratories in all public amusement places has been tabled for rejection, as has a measure which concerns Sunday dancing.

In Milwaukee, the license committee of the Common Council rejected a request from the Riverside theatre to permit operation of pinball and phonograph machines in its lobby. Leon Gurda, building inspector, advised against the proposal as setting a precedent in the city.

A measure introduced in the Wisconsin legislature asks that a license fee of $25 be imposed on operators of coin machines which are not used solely for the vending of merchandise. Another proposal, pertinent to the music publishing business, would require that music brokers be assessed from three to 25 per cent of their total gross annual revenue, also requiring copyright investigators to obtain an annual license which would cost $20.

Madden Named Loew's Personnel Director

Dean John Thomas Madden, head of the New York University School of Commerce, has been granted a leave of absence to install a new personnel department at Loew's. The announcement was made this week by Nicholas M. Schenck, president of the company.

Dean Madden's new title will be that of personnel director. He has long been interested in the problems of employment, and has had wide experience in personnel administration. Since 1925, he has been dean of the Commerce branch of the university, and is a member of the Chancellor's Committee on Labor Relations at the university.

Major Clark Promoted

Word has been received by New York friends of Major Kenneth Clark, former public relations representative for the MPPDA, that the officer has been promoted to the rank of lieutenant colonel. He is public relations officer for General Eisenhower's Fifth Army in North Africa.

D. John Phillips In Army

D. John Phillips, short subject and newsreel publicity manager for Paramount Pictures, has been inducted into the Army.

"STAR SPANGLED RHYTHM" SOLDIER FAVORITE

More soldiers in post theatres of Army camps throughout the country patronized Paramount's "Star Spangled Rhythm" than any other film during February, according to the monthly attendance report of the Army Motion Picture Service. "They Got Me Covered", Goldwyn-RKO release, was second choice, and 20th-Fox's "Immortal Sergeant" and "The Meanest Man in the World" followed in the third and fourth spots. It was the only company to place two films on the preferred list of six. "The Crystal Ball", United Artists, took fifth place over Universal's "The Amazing Mrs. Holliday".

Child Restriction Bill Is Killed

by ED BAKER
in Winnipeg

The film bill, an amendment to the Amusement Act, prohibiting children under 14 from viewing pictures classified "Adult," unless accompanied by a parent or guardian, was killed this week in the Law Committee of the Manitoba legislature by a vote of 12 to four.

The bill brought to an end a three-year study of the special Select Standing Committee, which supported the bill and was acting for 22,000 petitioners in Greater Winnipeg, who asked for legislation for stricter classification of pictures.

Supporters of the bill and counsel for the theatres who opposed it, made their final arguments before the House Committee.

E. K. Williams, representing downtown motion picture exhibitors, contended that evidence presented before the committee by Judge F. A. E. Hamilton of the Winnipeg juvenile court, had not shown that delinquency among either boys or girls was attributable to gangster or horror pictures.

He contended the present bill was an unwarranted interference with private enterprise and the committee would be well advised to avoid legislating for special groups. He contended, also, that no legislation of this nature should be applied only to the Greater Winnipeg district.

The proposed legislation, he believed, was only the opening wedge in a campaign to tighten the restrictions. He said the Legion of Decency and the Hays organization had improved the tone of pictures.

A. M. Shinbane, representing suburban theatres, said the proposed legislation would have the effect of putting his clients out of business. If parents of suburban children felt the type of pictures shown were undesirable they would soon communicate their views to the management.

"The Amusement Act as it stands provides both the principle and the machinery for effective regulation of motion pictures," he said.

Loew's Shifts Managers

Two changes have been made in management staffs of Loew's theatres in Cleveland. Howard Burkhardt, from Loew's Orpheum in Boston, became manager of the State in Cleveland when Vaughn O'Neill was shifted to the State in Syracuse. Joseph W. Standish was named temporary manager of Cleveland's Stillman after Al Buehrig moved to State in Boston.

No Adverse Film Bills Passed In New York

Legislative leaders have cleared the decks for final adjournment in New York State this week, probably on March 27th. None of the legislation thus far passed has been adverse to the motion picture industry itself. The possibility that a chance game measure for non-profit organizations will be passed is higher than at any time in the past, although motion picture theatres are not included in its provisions.

While chance games legislation was still holding the amusement spotlight, the Assembly Committee on Taxation and Retrenchment killed Assemblyman John Downey's proposal to levy a 10 cents surcharge on admission of all persons over 14 years of age to radio broadcasts, held either in stations or theatres. The Downey measure has a companion bill in the Senate, sponsored by his Queens colleague, Senator Peter T. Farrell, but according to Assembly custom, when one of its committees kills a bill, the house as a whole will not pass similar legislation even though it passes the upper chamber.

Killed, too, was the Moran measure to provide a seat for doormen taking tickets at motion picture theatres in New York City.

Meanwhile, however, Assemblyman Malcolm Wilson's chance game bill was passed by the Assembly on Wednesday by a vote of 101 to 33. The bill would outlaw bingo games for profit but would allow charitable, civic, educational, fraternal, veterans' or religious organizations to conduct the game upon a written petition of five per cent of the voters of a community and passage by the local governing body. A fee of from $1 to $250 would be assessed operators for a license, according to the size of the gathering.

Although exhibitor leaders had announced they would fight the chance game bill because motion picture theatres would not be eligible under its provisions, no motion picture representative attended the recent public hearing when sentiment was heavily in favor of passage. Protestant sects, represented by the New York State Council on Churches and the Christian Endeavor Union, however, are leading the opposition, with city people overwhelmingly in favor of its passage.

The Assembly passed Jane Todd's bill on Tuesday which vests authority in the State Industrial Commissioner, with the exception of New York City, to enforce safety laws in places where 100 or more persons can be accommodated. Also exempt from the provisions of the measure are upstate cities having law enforcement officers. The Assembly also recalled from the Governor, a bill previously passed under Assemblyman Manning's sponsorship, designed to protect the license rights of motion picture operators now in service or entering before July 1, 1943 relating to their honorable discharge from the armed forces. The legislative body reconsidered the vote by which it originally passed and committed the bill to the Rules Committee.

The State Senate last week passed Senator William T. Condon's bill to repeal the general business law in relation to the five per cent fee charged for theatrical engagements by fee-charging employment agencies. Under the Condon measure, reasonable maximum fees would be posted by the agencies, subject to the License Commissioner's approval. If not disapproved, schedules would become effective within 14 days. Copies of the schedule in effect would be kept posted in a prominent place in the office of the theatrical employment agency.

Named Draft Board Member

Arthur C. Phillips, owner of the Strand theatre, Walhalla, S. C., has been appointed as the third member of the Walhalla draft board, succeeding George M. Ansel, who resigned.

Admissions Up, New Reports Indicate

Bearing out the indications of a general increase in admission prices in key locations throughout the country, by 10 per cent on the average, as recorded in MOTION PICTURE HERALD of March 20th, were reports from additional cities received from HERALD correspondents this week.

It was pointed out in last week's extensive survey that according to independent and circuit managers the increase over last year was inevitable because of the increased cost of labor and materials and the rise in film rentals. The increases were regarded as modest in view of higher prices in other lines of business. Additional reports follow:

Prices for the most part in Denver and its territory have been raised five cents on each admission, which amounts to about 10 per cent and more. Most theatres even have increased children's prices from 10 cents to 15 cents, which represents a 50 per cent increase. There is very little complaint on the rise, even in those towns that have been hit because of people moving to cities that have war work and because of boys inducted into the service.

Numerous theatres also are dropping Bank Night, Cash Night and other forms of giveaway as well as all forms of special inducements such as Pal Nights, reduced prices on special days, etc. Since the boost in prices several first runs have established new house records, both in number seeing the show, and in the money taken in.

Theatre admission prices in the Minneapolis territory have shown no important increase in the past year, although some minor adjustments have been made recently, chiefly among independents, to bring prices to even figures and eliminate the penny nuisance.

Twin City theatres and many of those in the territory led in that respect about a year ago with an increase which in most cases went only to the next highest even figure.

In Minneapolis some agitation has been reported among independents for Minnesota Amusement Company to put through a price rise at least in its Twin City houses, but it was believed unlikely this would happen in the near future.

Most first run theatres are operated on the 30-40-50 cent schedule.

City subsequent runs and small town operators in the Albany territory do not expect that the current wave of price increase by municipal first runs can be applied to their locations. Such is the consensus of exhibitor opinion following weekend increases by first run Warner and Fabian houses in Albany, Troy and Schenectady during the past week.

Subsequent and town exhibitors claim the OPA's winter ban on pleasure driving proved once and for all that when people are forced to ride trolleys or busses to theatres they will go downtown in cities to first runs. Thus, they contend, despite increasing overhead, they cannot afford to antagonize such patronage as has remained loyal to them in the winter emergency.

There is a bright spot for exhibitors in such cities and localities, however, as Oneonta, Gloversville, Amsterdam, Rome, and Pittsfield, for the Canadian-American baseball league will not be operating for the duration. In recent years, night baseball has proved a highly competitive recreation.

Feitel Named Horne Aide

Chester D. Feitel, formerly with Walt Disney has been named administrative assistant to Hal Horne, director of advertising and publicity of Twentieth Century-Fox. He succeeds Max E. Youngstein, recently appointed to form a special exploitation department on the coast.

FILMS IN AFRICA CHEER SOLDIERS

"You would feel good all over if you could see our troops literally hanging from the rafters to see the 16mm. versions supplied by the industry," Lt. Col. Kenneth Clark, former director of public relations for the Motion Picture Producers and Distributors of America reported from Africa in a letter to Joseph H. Hazen, vice-president of Warners.

"You can't imagine how the troops look forward to movies and shows. I've heard them literally count the hours," he said. Lt. Col. Clark is chief of public relations for the Fifth Army, under General Dwight Eisenhower. He wrote also that Martha Raye and other Hollywood stars who had toured the North African area made "a tremendous hit with the troops and our lads turned out in force when they played in our vicinity."

February Ticket Tax Off Slightly

Reflecting a normal seasonal trend, Federal admission tax collections in February declined slightly from the preceding month, totaling $11,317,101 against $11,729,489, it was reported Wednesday by the Internal Revenue Bureau.

Revenues, however, continued ahead of last year, when February receipts were $9,769,398, the bureau announced, and brought the total for the first eight months of the Government's fiscal year to $103,557,840, compared with $70,297,284 through February, 1942.

A heavier drop in business than indicated by the national figures appears to have been experienced throughout the country as a whole, since collections in the Third New York (Broadway) District increased from $678,382 in January to $2,093,948 the following month.

The bulk of the increase was in box office collections, which rose from $546,463 to $1,899,924, the bureau reported, although admissions to roof gardens and cabarets increased from $117,566 to $177,524, and collections on tickets sold by brokers increased from $13,388 to $16,433. On the other hand, taxes on tickets sold by proprietors in excess of the established price dropped from $484 to $67, and nothing was collected on permanent use or lease of boxes and seats, which returned $480 in January.

National Decency Legion Classifies Six Films

The National Legion of Decency reviewed six films during the current week, listing three as unobjectionable for general patronage, and three as unobjectionable for adults. The listing follows:

Class A-1, Unobjectionable for General Patronage: "Clancy Street Boys," "Hoppy Serves a Writ," "Law of the Northwest." Class A-2, Unobjectionable for Adults: "Corregidor," "The Falcon Strikes Back," "Hit Parade of 1943."

Hughes Vancouver Manager

Kenneth Hughes has been appointed manager of two theatres in Vancouver, the Castle and Kiggins, both operated by the Evergreen circuit.

'Air Force' Sets Holdover Pace On Broadway

Warner Bros. "Air Force" began its eighth week on Broadway Wednesday at the Hollywood theatre, where "it is still drawing record houses," the company reported. Other Broadway holdovers included: MGM's "Keeper of the Flame," which began its second week on Thursday at Radio City Music Hall. "Stand By for Action," MGM, entered its third week at the Capitol. "Young Mr. Pitt," Twentieth Century-Fox, concluded two weeks at the Roxy, followed by "Hello, Frisco, Hello," Twentieth Century-Fox feature, which opened Wednesday.

Paramount's "Happy Go Lucky" followed RKO's "Hitler's Children" at the Paramount. The Edward Golden film completed a four-week holdover on Wednesday. RKO's "Forever and a Day" concluded two weeks at the Rivoli, followed by Twentieth-Fox's "The Moon Is Down," which opened Friday. MGM's "The Human Comedy," entered its fourth week at the Astor. Warner Bros. "The Hard Way" began a third week at the Strand and "Chetniks" entered its second week at the Globe.

"In Which We Serve," the Noel Coward production released by United Artists, has established several holdover records, the company announced this week. The film is now playing its fifth week at the Orpheum, Montreal; third week, Elgin, Ottawa; third week, Vogue, Vancouver, and second week, Garrick, Winnipeg.

"The Heart of a Nation," French film which Julien Duvivier directed, for which Charles Boyer is the commentator, will have its world premiere at the newly opened Abbey theatre, New York, April 7th. This theatre is the house which first presented talking pictures to the American public when Al Jolson appeared in "The Jazz Singer." "Heart of a Nation" was brought to this country after having been hidden two years in underground France.

Cincinnati Exhibitors Form Buying Committee

Independent exhibitors in Cincinnati are developing plans for a "key committee," to be composed of three exhibitors owning a representative number of theatres, whose function will be "to buy or not to buy pictures, singly or in blocks, based on the reasonableness of distributor demands," it was stated by Willis Vance, chairman of the Indignant Exhibitors Forum.

The committee, which will cover only a few distributor-exhibitor situations at a time, and maintain contact with "key" buyers in adjacent territories, whom they will inform of unreasonable deals, will "try to set an example in the most extreme cases, and also will aim for an objective of fairness, reasonableness and equity in dealing with distributors."

A conference with Warner executives will be the first on the agenda, with discussions with other distributors to follow soon after, it was stated.

Steiner Joins Army

Ira Steiner, director of advertising and publicity for the William Morris Agency in New York, was scheduled to report for induction in the Army on Saturday, March 27th, at Fort Dix. Mr. Steiner has been with the theatrical agency for more than two years and prior to that had his own publicity bureau. He organized the advertising and publicity department at the Morris office.

In Chicago Theatre Post

Milton Woodward, formerly with Cole Brothers Circus, is now assistant manager of the La Salle theatre, Chicago.

GREAT ZIEGFELD ☆ MAYTIME ☆ ROSE MARIE ☆ NAUGHTY MARIETTA ☆ SWEETHEARTS ☆

FIREFLY ☆ THE WOMEN ☆ NORTHWEST PASSAGE ☆ PRIDE AND

UDICE ☆ THE THIN MAN ☆ TREASURE ISLAND ☆ MARIE

DINETTE ☆ SMALL TOWN GIRL ☆ AH, WILDERNESS

VERSUS SECRETARY ☆ HIDEOUT ☆ LETTY

DN ☆ BOMBSHELL ☆ PENTHOUSE ☆

RIZEFIGHTER AND THE LADY ☆

UST ☆ IDIOT'S DELIGHT ☆

NED ☆ OUR

CING

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D ☆ AFTER

HIN MAN ☆

E SHADOWS

HE SOUTH

SUSAN AND

☆ NIGHT MUST FALL ☆ GUILTY

DS ☆ THE BRIDGE OF SAN LUIS REY



Hunt Stromberg

CHAMPION PRODUCER of the industry in Fame's 11 year exhibitor poll...

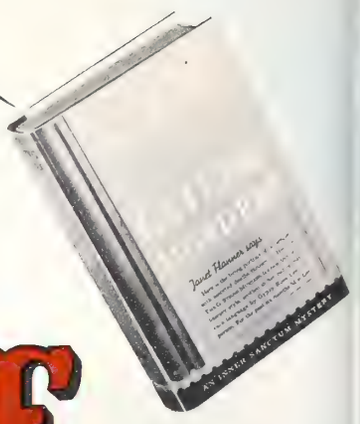
BLUE RIBBON PRODUCER whom Boxoffice honored with 7 Blue Ribbon Awards, the largest number ever won by any individual...

now gives you the whole colorful story of

BURLESQUE

amusingly, dramatically, boldly told in . .

Lady of BURLESQUE

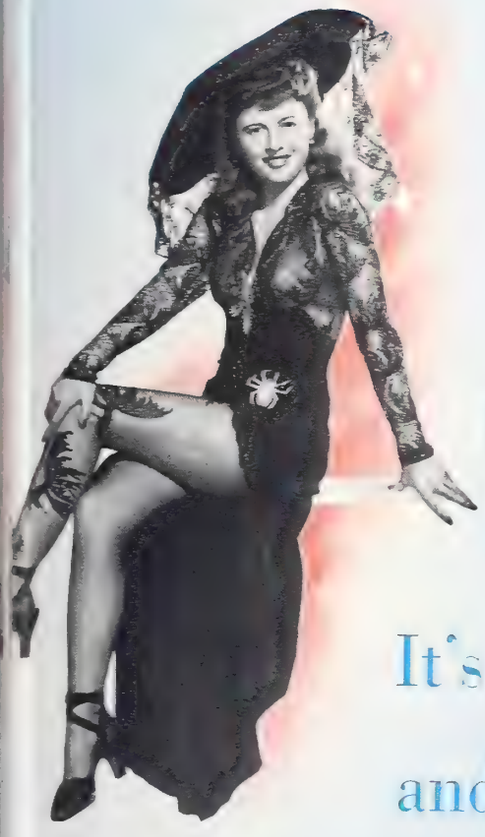




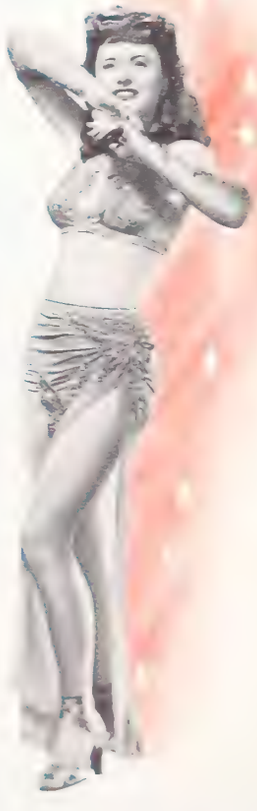
AGAIN—HUNT STROMBERG HAS STARTED SOMETHING! *First* as usual—just as he was when he garnished mystery with laughs in "The Thin Man", gave the screen its first three hour spectacle in "The Great Ziegfeld". *First* as usual—this time with the first of the coming burlesque cycle (at this very minute, practically every major studio in



Hollywood is planning a burlesque picture). *First* with the one that will be the rowdy, boisterous, box-office pace-setter! *First* with the *greatest* burlesque picture of them all! Like all great pictures, it's great in *many ways!* It's uproarious with laughs! It glistens with girls! It's got mystery and music and just about everything you'd expect when the Champion, Blue Ribbon Producer set out to make his hit of hits— from Gypsy Rose Lee's sensational best-seller, G-STRING MURDERS!







THE KISS THAT STARTS A CONFLAGRATION!



...Don't let the comic's baggy clothes fool you! Beneath that rough exterior, the American girl will find her new heart-throb,

Michael O'Shea

discovered by Hunt Stromberg who gave Clark Gable, James Stewart and many other screen heroes their first screen roles!





BURLESQUE *backstage!*



BURLESQUE *out front*

HUNT STROMBERG presents

BARBARA STANWYCK

IN

Lady of BURLESQUE

with **MICHAEL O'SHEA**

and J. EDWARD BROMBERG ★ CHARLES DINGLE ★ FRANK CONROY ★ GLORIA DICKSON ★ MARION MARTI
IRIS ADRIAN ★ VICTORIA FAUST ★ PINKY LEE ★ FRANK FENTON ★ JANIS CARTER ★ EDDIE GORDON

Directed by **WILLIAM A. WELLMAN** ★ A HUNT STROMBERG PRODUCTION Screenplay by JAMES GUNN

RELEASED THRU UNITED ARTISTS

Available for bookings

STUDIOS BUY 55 STORIES IN JANUARY, FEBRUARY

Total Declines, Comparing with 105 in Same Period of Previous Year

Only 55 story properties were acquired by film companies in January and February, and compared to the corresponding months last year, when 105 stories were purchased, it was evident that reduced production schedules and raw stock shortages had decreased the intensity of story buying.

A backlog of completed pictures not yet released, and the increased tempo of Government and war training films were also noted as contributing factors to the decline of story acquisitions.

The period's most important purchase was by Paramount which obtained "Our Hearts Were Young and Gay," for a reported $50,000. It is a novel by Cornelia Otis Skinner and Emily Kimbrough, and was a Book-of-the-Month Club selection for December. Other important purchases were MGM's "They Were Expendable," and "I Cannot Sail Your Seven Seas," and Twentieth-Fox's "The Russian People," a Theatre Guild play, for a reported $30,000. The company originally held a $17,500 interest in the stage production.

The following are the stories acquired in February:

A Medal for Benny, original by John Steinbeck, purchased by Paramount.

All Those in Favor, stage play, acquired by MGM, which is reported to be changing the title to "Here Comes the Band."

Canteen Girl, original by Edward Barrows, bought by Monogram.

Captive Wild Woman, original by Ben Pivar, purchased by Universal.

Casa Manana, original by Van Norcross, acquired by Monogram.

Cossacks Ride Again, The, war story by Igor Karnoff, sold to PRC.

Dancing Debs, original by F. Hugh Herbert, bought by Republic.

Steinbeck Original Is Bought by 20th-Fox

Devil, George and Rosie, The, original by John Collier, acquired by Warners, with Ann Sheridan, Errol Flynn and Humphrey Bogart starring.

Fat Man, The, espionage story, purchased by Warners with Sydney Greenstreet slated for the lead.

Fighting Quartermaster, The, original by Bertram Mercer, bought by Monogram.

Frontier Bad Man, original by Gerald Geraghty, purchased by Universal.

Ghosts in the Night, original by Kenneth Higgins, purchased by Monogram.

Girl of the Overland Trail, original by Samuel J. and Curtis B. Warshowsky, acquired by Universal.

Girls, Inc., original by Dave Gould, Charles Marion and Edward Dein, purchased by Universal.

Ground Crews, original by Roland Brown, purchased by Monogram.

Here Come the Co-Eds, original by Edmund L. Hartmann, acquired by Universal.

STORY PURCHASES OF YEAR COMPARED

Month	Originals	Books	Plays	Total
March, 1942	40	15(a)	2	57
April	43	8(b)	5	56
May	30	11(c)	5	46
June	35	16(d)	4	55
July	24	12(e)	4	40
August	35	13(f)	4	52
September	22	10g)	2	34
October	32	9(h)	5	46
November	12	12(i)	1	25
December	17	8(j)	.	25
January, 1943	10	6(k)	1	17
February	32	5(l)	1	38
TOTALS FOR 12 MONTHS	332	125(m)	34	491

(a) Including 4 magazine stories and 2 musical compositions.
(b) Including 2 magazine stories and 1 newspaper comic strip.
(c) Including 4 magazine stories and 2 radio scripts.
(d) Including 1 magazine story, 1 song and 1 poem.
(e) Including 3 films, 1 radio script and 1 song.
(f) Including 2 magazine stories, 1 newspaper comic strip and 1 radio serial.
(g) Including 4 magazine stories.
(h) Including 2 magazine stories and 2 songs.
(i) Including 2 novelettes.
(j) Including 2 magazine stories.
(k) Including 2 magazine stories.
(l) Including 3 magazine stories.
(m) Including 26 magazine stories, 6 musical compositions, 4 radio scripts, 3 films, 2 newspaper comic strips, 2 novelettes and 1 poem.

Hers to Hold, original by Lewis R. Foster, purchased by Universal.

His Butler's Sister, original by Samuel Hoffenstein, acquired by Universal.

His Honor, The Mayor, original by Martin Mooney, purchased by PRC.

Hi'Ya Sailor, original by Fanya Lawrence and Al Martin, bought by Universal.

I Love That Guy, original by Oscar Brodney, acquired by Universal.

Last Night, The, story by Storm Jameson in the *Saturday Evening Post*, acquired by MGM.

Life Boat, original by John Steinbeck, purchased by Twentieth-Fox for a reported $50,000.

Mummy Returns, The, original by Griffin Jay and Henry Sucher, purchased by Universal.

Mystery of the Mad Ghoul, The, original by Hans Kraly, bought by Universal.

Naughty Nineties, The, original by Edmund Joseph and Hal Fimberg, purchased by Universal.

Never Look Back, novel by W. R. Burnett, purchased by Warners.

Passage to Lisbon, original, prepared as a story for Humphrey Bogart, purchased by Warners.

Sarong Girl, original by Arthur Hoerl, purchased by Monogram.

Sherlock Holmes in Peril, original by Eric Taylor, bought by Universal.

To the Last Man, original by William Faulkner and Thomas Job, as vehicle for Errol Flynn under Raoul Walsh's direction, purchased by Warners.

Two-Faced Quilligan, story by Herbert Clyde Lewis, acquired by Twentieth-Fox.

Time Bomb, original by Bart Lypton, purchased by Monogram.

Torpedo Alley, original by Roland Brown, sold to Monogram.

Valley of Decision, The, novel by Marcia Davenport, acquired by MGM.

Waterfront, original by Fred Myton, purchased by PRC.

Will for Victory, original by Paul Huston, bought by Universal.

Wings Over the Pacific, original by James T. Freeman, bought by Monogram.

Properties Acquired In January

The January purchases in alphabetical listing are as follows:

A Guy Could Change, *Saturday Evening Post* story by S. Hugh Herbert, purchased by Republic. John Wayne is expected to portray the role of an aircraft plant foreman in the film version which is being adapted for the screen by the author.

Blood on Her Shoe, a mystery novel by Medora Field, acquired by Republic. The author's first novel, "Who Killed Aunt Maggie," was produced by the company in 1939.

I Cannot Sail Your Seven Seas, novelette by Martha Cheavens, which appeared in *McCall's Magazine*, purchased by Paramount. The authoress wrote "Penny Serenade," the Cary Grant-Irene Dunne picture produced by Columbia.

Let the Eagle Scream, original by Roland Brown and Frank Fenton, acquired by Columbia. The company has assigned Sam Bischoff to produce the film.

Looking for Trouble, book by Virginia Cowles, purchased by Universal as a Walter Wanger production. The theme is a topical one, dealing with the writer's experiences in war-torn Europe.

Love, Believe It or Not, original based on the adventures of Olda Mehr and Dr. Benjamin Hermer, citizens of the Union of South Africa. Bought by Twentieth Century-Fox for production by Sol Wurtzel. Elaine Ryan has been assigned to write the screenplay from news dispatches by the two South Africans.

"Mission to Africa" Goes to Columbia

Mission to Africa, original by Ann Morgan and Lorraine Noble, acquired by Columbia. Sam Wood has been assigned to the film as producer-director. The story deals with the explorations of Charles de Foucold in North Africa in the nineteenth century.

Navy Hotel, original by Ben Markson and John Klein. Bought by Charles Rogers and to be distributed by United Artists. It concerns the doings of enlisted female personnel of the Navy, and the musical numbers are expected to feature Benny Goodman and his orchestra.

Our Hearts Were Young and Gay, novel by Cornelia Otis Skinner and Emily Kimbrough,

(Continued on following page)

Studios Buy 55 Properties in Two Months

(Continued from preceding page)

purchased by Paramount for a reported $50,000. The book was a December Book-of-the-Month Club selection.

PHANTOM LADY, original by William Irish, purchased by Universal. The director and actors have not as yet been assigned.

PRODIGAL'S MOTHER, original by Ben Ames Williams, acquired by Republic.

Theatre Guild Play Is Acquired by 20th-Fox

ROLLICKING ROGUE, original by Johnston McCulley, purchased by Republic.

THE RUSSIAN PEOPLE, Theatre Guild play, purchased by Twentieth Century-Fox for a reported $30,000. The services of Clifford Odets were not included in the purchase price. Mr. Odets furnished the American version of the Konstantin Simonoff drama.

TALENT SCHOOL, original, purchased by Producers Releasing Corporation. Jack Schwarz has been assigned to produce the film for the 1943-44 program.

THEY WERE EXPENDABLE, novel by W. L. White, acquired by MGM. The story deals with the Navy's motor torpedo boats during the Bataan engagement, and approval was given by the Navy for its filming, it was reported.

WHITE SAVAGE, original by Peter Milne, purchased by Universal. Richard Brooks adapted it for the screen, and Maria Montez, Jon Hall and Sabu have the leading roles.

YOU'LL NEVER GET RICH, magazine story by Elick Moll which appeared in the *Saturday Evening Post*. Purchased by MGM.

Warner Circuit Shifts Several Managers

Several Warner Theatres management changes have been announced by C. J. Latta, zone manager in Albany.

Leo Rosen, who managed the Troy, in Troy, takes over the Strand, Albany, while Mel Conheim, Strand, goes to the Lincoln, Troy. Mr. Conheim expects a call into the Army about April 3rd. Sid Sommer, manager of the Lincoln, Troy, goes to the American in that city, while George Laurey of the American, moves to the Avon, Utica.

Harry Goldberg will manage the Troy theatre, Troy, while Victor Dunze, assistant manager of the Strand, Albany, will be Mr. Goldberg's assistant at the Troy. Al Jaffin is the new assistant manager at the Strand, Albany.

Schenck, Goetz in New York

Joseph M. Schenck and William Goetz, vice-president in charge of production of Twentieth Century-Fox, arrived in New York from the coast this week to attend the premiere of "The Moon Is Down," to be held at the Rivoli on Friday evening. They will confer with Spyros Skouras, president, during their stay.

"E" Award to DeVry

The DeVry Corporation will be awarded the Army-Navy "E" on April 3rd at the Medinah Club in Chicago, and attending will be high ranking officers of both branches of the service. The award will be presented to the company by Captain Frank Loftin, U.S.N.

Manages Cleveland House

Lew Mayer, who formerly managed the RKO Temple in Rochester, assumed management duties of the RKO Palace in Cleveland when George Rossman resigned.

"To the Editor:

"Would it be possible for me to secure another copy of the Product Digest, from the Herald for January 2, 1943. Somehow, these pages are missing from my file, and I want to replace them. The missing pages are 1089 to 1094, inclusive. The reviews are the only ones I keep up with, and as I have an otherwise complete file, I am anxious to keep it complete. I take only one other trade magazine, and am about to let that lapse since the Herald has the answer to all my questions." *— W. MOWBRAY, Royal Theatre, Blue Ridge, Ga.*

W. B. Add Units In Philadelphia

The Warner circuit in Philadelphia continues to acquire more houses which it operates. Latest purchase is the group of the so-called Nixon-Zimmerman neighborhood houses in Philadelphia, which includes the Liberty, Fairmount, Orpheum and Keystone theatres along with the old Edgemont theatre in Chester, Pa. The theatres had long been operated by the circuit under lease and were purchased at a figure said to be between $1,000,000 and $2,000,000.

The latest acquisition follows the purchase of four other houses in the territory, including the Stanley theatre in Bridgeton, N. J.; Manor theatre in Norwood, Pa.; Circle theatre, Philadelphia, and the first-run Aldine in downtown Philadelphia. In addition, the circuit leased the Shubert, in downtown Philadelphia.

The circuit's purchase of the Aldine finally was confirmed last week, when it announced the acquisition of the house at a cost of $600,000 from the Philadelphia Saving Fund Society, of which $480,000 remains as a purchase money mortgage. The theatre, seating 900 people, is assessed at $501,300, and the property comprises only the theatre.

Another major real estate transaction announced at the same time was the procurement of a first mortgage of $827,500 on the string of so-called Paramount-Freihofer houses, owned by the T. N. F. R. Realty Company, and operated by the Warner circuit. Comprising four key neighborhood houses in Philadelphia, the theatres, formerly operated by the Paramount theatre circuit, comprise the Tower, Nixon, Frankford and Circle. The mortgage was given by the Connecticut Mutual Life Insurance Company and the loan is for a 15-year term.

Business Unhurt by Blackout

The blackout on March 19th in Metropolitan Cincinnati did not have an appreciably adverse effect on theatre business, especially since attendance, particularly in the suburban houses, was below normal because of heavy rain and the impending Ohio River flood. An alert to embrace the entire southern Ohio area is being considered for April.

Ross National Screen Manager

George Ross, for the past eight years salesman for National Screen Service in Cincinnati, has been appointed manager of the Kansas City branch. Mr. Ross, originally with Universal in New York, later was in charge of the Minneapolis office, and subsequently was Columbia branch manager in Kansas City and Milwaukee.

'Desert Victory' Now Ready for Release Here

The story of Britain's victory in Egypt and Libya—tod in six reels of film—was unfolded Monday in the Twentieth Century-Fox "little theatre" at the home office, to a group of magazine and newspaper film writers and home office executives.

The six reels are the condensation from approximately 40,000 feet made during the campaign by 26 British Army and Air Force photographers, four of whom were killed. The condensation was made in London by experts whose work is a tribute to them, and fitted with an excellent sound track. It is titled "Desert Victory" and was brought to this country last week by the British Ministry of Information, shown the next day to President and Mrs. Roosevelt and American and British officials in Washington; then shipped to New York for printing and distribution by Twentieth Century-Fox, which in the drawing arrangement under which American companies release British Government pictures, two weeks ago won its distribution.

The film appeared to the viewers Monday a compact, coherent, impressive recitation of events; and one which also conveys not only the excitement and terror of battle, but also with clarity and restraint imparts a realization of the grand tactics of the campaign which broke the threat to Suez.

High point is the depiction of the tactics, and then the action, of the battle of El Alamein.

An integral part of this depiction is the sound track, which gave a clear impression of the mighty barrage under which German and Italian infantrymen ran or died.

The picture was screened also last week for military and Congressional officials in Washington.

In charge of the 26 cameramen and their six officers was Lieutenant Colonel David MacDonald, who accompanied the picture here. Colonel MacDonald, a Scotsman, went to Hollywood in 1929, worked with Cecil B. DeMille for three years, and returned to directing in England, in 1936.

Director and supervising editor of "Desert Victory" was Captain Roy Boulting; assistant director, W. J. Jenkins; author of the commentary, J. L. Hodson.—F. E. S.

RKO's Depinet Drive Exceeding Quotas

The Ned Depinet sales drive of RKO has exceeded quotas in 22 branches, nine districts and two divisions, the company reported this week. The western division remains in the lead as the sixth week of the drive gets under way, while the Rocky Mountain district has replaced the eastern central district, it is reported.

For the third consecutive week, the Cleveland branch leads all others, while Denver retains its hold on second place. Robert Wolff, captain of the drive, is already on his second swing around the branches, and is accompanied by Harry Michaelson, short subject sales manager.

Film Critic, Producer Wed

Miss Wauhillau La Hay, motion picture critic of the Chicago *Sun*, was married to John J. Wildberg, theatrical producer, on Monday evening at the Westminster Presbyterian Church in Chicago. The ceremony was performed by the Rev. Dr. Leonard Bowman.

In Columbia Post

Sid Zins is the new exploitation representative for Columbia Pictures in the Northern Ohio territory, with headquarters in Cleveland.

how we're drumming up trade for you



On "HAPPY GO LUCKY"...On the air—this week —6 top-program plugs, including 4 "Happy" songs by Rudy Vallee with Betty Hutton on Sealtest Program. Plus color ads in 22 national magazines, 39 key-city Sunday papers, reaching 35,000,000.

On "REAP THE WILD WIND" At Popular Prices... Color ads in 7 national magazines reaching 16,000,000. Full-hour broadcast by Cecil B. DeMille on the Lux Program. $4,000 national fan magazine contest!

On "CHINA" Starring Loretta Young and Alan Ladd. Full pages coming in 17 national magazines — color columns in 7 others. Great breaks coming on 5 famous air programs.

On "LUCKY JORDAN"...National magazine advertising that's pulled 60,000 fan letters to date!

EVERY MONTH in preferred positions in 7 great national magazines, a 2-color ad on coming Paramount Pictures.

EVERY DAY somewhere on the air—local chain-break announcements of current Paramount shows on ace stations ...Add it all together and you have—

The little lady with the gorgeous...drum is Dona Drake of Paramount's "Salute For Three"

RED CROSS WEEK APRIL 1-7

Paramount First

FROM READERS

LAUDS EDITORIAL ON CARE OF PATRONS

To the Editor of the Herald:

Your editorial in the March 13th Herald on "They Are Guests" impressed me very much.

I had read reports of the Quigley Awards for 1942 and thought Mr. Goldenson spoke on a very important and timely subject when he discussed the theatre man and the times in which he is serving the public. I hope that many more like myself learned something from his words.

However, in the course of your editorial you brought out the experiences of a Herald reporter visiting a Brooklyn theatre on Amateur Night. And this brings me to what was impressive in your editorial.

Having worked for large-circuit theatre operators, I learned that the best-thought-of theatre men were those who succeeded in getting the greatest number of people in their theatres. The fellows who spent more time taking care of those who were inside the theatre were often rebuked for not having "standing room only."

In 1936 I went into business for myself and put into practice the experiences of the latter group mentioned above. I'm still in business.

Getting the crowd once is comparatively easier than "keeping them coming . . . week after week . . . and into the years."

—THOMAS DI LORENZO,
New Paltz Theatre, New Paltz, N. Y.

SAYS WAR PICTURES DO NOT DRAW

To the Editor of the Herald:

If other subsequent run exhibitors are "suffering" the way we are on war pictures, it's time something was done about it by the producers.

When fine pictures like "Across the Pacific", "Wings for the Eagle", "Captains of the Clouds", "International Squadron", "Invisible Agent" and "Eagle Squadron" fail to do business on our Sunday opening, there is something definitely wrong, particularly in the type theatre we operate, an action house. Every one of the above attractions played on Sunday-Monday, and each one did poor business.

Normally a spooky-type picture like "Invisible Agent' would do well for us, but the war angle killed it for us. Jimmy Cagney is a good bet here, but the war stuff knocked him "out of the box" in "Captains of the Clouds".

Maybe the first run houses are doing business with these big war releases, as there might be enough people for their showing, but from our experience there isn't enough to fill up one house, when they get around to our run. Don't forget, also, we make four to five changes, and get one or two of these war pictures a week, while the first run may not show more than one a month, among his four changes in a month. Anyhow, when action fans don't want to see war thrillers, it's time for producers to realize that the public are getting fed up on them.

—A. H. KAUFMAN, President, Terre Haute Theatres Association, Terre Haute, Ind.

Impose Curfew in Chester

In an effort to control juvenile delinquency in Chester, Pa., an important war plant center in Eastern Pennsylvania, local police imposed a drastic curfew on all children under 16 years of age. According to the provisions of the curfew, all theatres are forbidden to admit children under 16 years of age after 7 P. M. unless accompanied by a parent or guardian.

Promoted to Marine Major

Harry Miller, formerly Metro-Goldwyn-Mayer salesman in the New York area, has been promoted from captain to major in the Marine Corps.

Attempts to End Recording Ban Break Down

"There is nothing further we can present until you are prepared to submit in good faith constructive proposals for the solution of this tragic problem."

With these words, James Caesar Petrillo and the executive board of the American Federation of Musicians, of which he is president, last week ended a period of "truce" negotiations with the record and radio industries, and reaffirmed the Federation's determination to continue its ban on the manufacture of recordings by its members.

The industries were informed by the board, in a letter, that there would be no more peace proposals from the AFM. They responded almost immediately with an invitation to another conference, called by them "tangible evidence of our good faith."

The recorders said that they had been and would continue to be "ready to confer and bargain" on wages, hours and working conditions. Signing the telegram were Associated Music Publishers, Columbia Recording Corp., Decca Records, Empire Broadcasting Corp., Lang-Worth Feature Programs, Muzak Corp., RCA Division, Radio Corporation of America; Radio Recording Division, NBC; Standard Radio, Soundies Distributing Corp., and World Broadcasting System.

A previous conference, at which Mr. Petrillo presented a settlement plan involving payment of fees for each record, to aid the union's unemployment fund, broke up, the record companies citing it as a "startling" social philosophy.

The rejection was studied by the AFM board, which last week issued the letter declaring the ban would continue. The letter said, in part:

"There is ample justification in the practices of business itself for the union proposal. Business men customarily set aside funds for depreciation of machinery and equipment, depletion of natural resources, and for obsolescence. All these funds are considered legal charges against the cost of production. Especially applicable is the obsolescence fund which compensates the business for the untimely displacement of machinery or equipment, as the result of the introduction of new methods, new machinery and new equipment.

"The philosophy behind insuring the worker against industrial hazards by funds that would be charged against the cost of production is by no means novel. Under the old judicial precepts of 'assumption of risk,' 'fellow servant' and 'contributory negligence,' the worker used to bear the full cost of industrial accidents. These harsh rules were replaced by more humane doctrines, and now workmen are insured against industrial accidents by workmen's compensation funds which are added to the cost of production and thus spread among all who benefit from the production."

In New York City, Consolidated Film Laboratories' workers will receive a wage increase of five to 10 per cent, approved by the War Labor Board.

Soldier Show To Tour

"All Clear," a Bowman Field, Louisville, Ky., topical revue with a cast of 100 soldiers and 28 musicians, which played a six-day engagement in Louisville, extended from an original three days, probably will go on a limited tour to include Cincinnati, Columbus and Indianapolis, according to approval said to have been granted by the commanding officer of the airport. The Cincinnati engagement is tentatively set for April 12th through 14th, at the Taft theatre. Proceeds above expenses will go to the Army Emergency Relief Fund.

IN NEWSREELS

MOVIETONE NEWS—Vol. 25, No. 57.—Captured Nazi films help bombers blast U-boat hideouts. . . . Army uses amphibian jeeps. . . . Subs return from raid on Japs. . . . Red Cross rally attended by Mrs. Roosevelt. . . . Film stars launch ship. . . . Plane factory salvages scrap. . . . Ammunition for Allies. . . . Giants in spring training. . . . Golden Gloves at Madison Square Garden.

MOVIETONE NEWS—Vol. 25, No. 58.—Allies launch big drive in Tunisia. . . . Butter, fats and meat rationed. . . . Sailors in Rockies train as commandos. . . . Tank destroyers demonstrated. . . . U. S. models show Mexican fashions. . . . Army's field guns at Fort Bragg. . . . Largest U. S. hospital cares for our men at Staten Island.

NEWS OF THE DAY—Vol. 14, No. 255.—U. S. raiders blast Jap bases. . . . Captured Nazi films help bombers locate sub bases. . . . Heavy U. S. guns in test. . . . Meats, fats and cheeses rationed. . . . Cardinals in spring training. . . . Tank killers demonstrated. . . . Largest U. S. hospital at Staten Island.

NEWS OF THE DAY—Vol. 14, No. 256.—General Eisenhower visits fighting front in Tunisia. . . . Giraud rallies French forces. . . . Anthony Eden in Washington. . . . Large Army hospital at Staten Island. . . . Meats, fats rationed. . . . Yankee tank killers. . . . New artillery pieces at Fort Bragg. . . . Boxing bouts in Egypt.

PARAMOUNT NEWS—No. 60.—Amphibian jeeps in action. . . . U. S. pharmacists mates graduated. . . . Chinese air cadets get wings. . . . Subs return from Jap raids. . . . Captured Nazi films show U-boat bases. . . . Senators start spring training. . . . Red Cross rally in N. Y.

PARAMOUNT NEWS—No. 61.—Chinatown's biggest day as Mme. Chiang visits. . . . Tank killers in action. . . . Big guns at Fort Bragg. . . . General Eisenhower in Tunisia. . . . Meat rationing starts. . . . Plaster caricatures of three dictators as Hitler, Mussolini and Hirohito are "hexed."

RKO PATHE NEWS—Vol. 14, No. 60.—Red Cross rally in N. Y. . . . Nazi U-boat bases ferreted out. . . . Amphibian jeeps on first voyage. . . . Golden Glovers battle. . . . Makin Island raiders return from sub trip. . . . New mobile laundry at Army base.

RKO PATHE NEWS—Vol. 14, No. 61.—Allies on move in Tunisia. . . . Tank killers in action. . . . Largest Army hospital at Staten Island. . . . Cards start spring training. . . . U. S. artillery in practice tests. . . . Meat rationing starts.

UNIVERSAL NEWSREEL—Vol. 16, No. 173.—Nazi sub bases bombed. . . . Marines raid Makin Islands. . . . Red Cross rally in N. Y. . . . St. Patrick's Day parade. . . . Medical officers graduated. . . . Amphibious jeep in action. . . . Senators and Giants in training. . . . Army mobile laundry.

UNIVERSAL NEWSREEL—Vol. 16, No. 174.—Victories in Tunisia. . . . U. S. Army tank killer. . . . Anthony Eden in Washington. . . . Army honors air spotters. . . . Rationing of meats and fats starts. . . . New U. S. guns fire at Fort Bragg.

ALL AMERICAN NEWS—Vol. 2, No. 22.—Negroes build liberty ships. . . . Landis interviewed. . . . Negroes in U. S. Marines. . . . Washington Bears win basketball crown. . . . "Jive drill squad" in maneuvers in Wyoming.

RKO Theatres To Conduct Victory Garden Contests

Prizes for best crops grown in Victory Gardens this summer by amateur farmers cooperating in the food conservation program, will be awarded by RKO theatres in local contests, the company announced last week. War Bonds will be given as prizes.

The plan is to conduct "fairs" in theatres with judges selected from the home community to render decisions. The company believes that the program will encourage the planting of crops in all available lots and backyards.

Resume Weekday Matinees

The advent of warmer weather and the lifting of the ban on pleasure driving is bringing announcements from Philadelphia theatres of the return of weekday matinees. Fuel oil shortages and the inability to convert to coal resulted in the wholesale closing of Philadelphia neighborhood houses for the weekday matinees. William C. Hunt's Rockland theatre was the first to announce the resumption of matinees and all others are expected to get into full-scale operation within the next fortnight.

Reopen House in Columbus

The twin-auditorium suburban Bexley theatre, in Columbus, Ohio, recently acquired by the Neth circuit of Columbus suburbans, reopened March 16th, after having been closed for several weeks for renovation. The house will play double bills.

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York, N. Y.

Columbia

BOOGIE MAN WILL GET YOU, THE: Boris Karloff, Peter Lorre—Generally disappointing—not funny enough to be good nor thrilling enough to satisfy as a chiller-diller. A washout of good talent. Played Tuesday, February 9.—Arthur K. Dame, Palace Theatre, Penacook, N. H. General patronage.

CITY WITHOUT MEN: Linda Darnell, Edgar Buchanan—Something a little different. Held up interest throughout its 76 minutes. Can recommend it.—L. G. Tewksbury, Harbor Theatre, Deer Isle, Me. Small town patronage.

ELLERY QUEEN AND THE MURDER RING: Ralph Bellamy, Margaret Lindsay—Our Tilbury folks like this series. They are very profitable box-office attractions. Played Saturday midnight, March 7.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

FLIGHT LIEUTENANT: Pat O'Brien—Not much in this picture that has not been used over and again but it was not dull and that fact was appreciated by the audience. Played Friday, Saturday, March 5, 6.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

TALK OF THE TOWN: Cary Grant, Jean Arthur, Ronald Colman—This is an exceptional show and did away below average Sunday-Tuesday business. The weather was not too favorable but not as bad as the gross. This is one low gross that really can't be explained as the show has stars, excellent story and is fine entertainment with plenty of laughs.—L. V. Bergtold, Westby Theatre, Westby, Wis.

THEY ALL KISSED THE BRIDE: Joan Crawford, Melvyn Douglas—A fine comedy-romance, providing laughs from start to finish. By all means, play it, and you will not be disappointed in your receipts. A more appropriate title could have been made. Played Monday-Wednesday, March 8-10.—Mel Jolley, Century Theatre, Trenton, Ont.

YOU WERE NEVER LOVELIER: Fred Astaire, Rita Hayworth—Did not do any business. Fair picture but only program fare. Played Tuesday-Thursday, February 2-4.—E. K. Menagh, Star Theatre, Ft. Lupton, Col.

Metro-Goldwyn-Mayer

APACHE TRAIL: Lloyd Nolan, William Lundigan—What does Metro know about making a Western? Too much talking between action. Crowd very restless. Hit just fair in Marengo, where they know their horse operas. Average business in Milltown.—E. L. Ornstein, Rialto and State, Marengo and Milltown, Ind. Small town patronage.

BABES ON BROADWAY: Mickey Rooney, Judy Garland—I had a lot of bad breaks on this picture; the first night there was an Ice Carnival, the second night a power failure, and on the third night. . . . Well, anyway, I enjoyed the picture very much, although I just barely saw it for free. Played Thursday-Saturday, February 25-27.—Delmar C. Fox, Fox Theatre, Pincher Creek, Alberta. Small town patronage.

CAIRO: Jeannette MacDonald, Robert Young—From such heights the great have fallen. Somehow we regret to see a star being given such a picture. It only serves to recall other and better days. This picture was like the ingredients poured into a shaker at the soda fountain, only the results smelled more like a chemical mixture. Played Wednesday, Thursday, March 10, 11.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small labor town patronage.

CALLING DR. GILLESPIE: Lionel Barrymore, Philip Dorn—We enjoyed this picture even though Lew Ayres and Miss Day were missing. Having seen pictures in which Miss Day has been featured since leaving the Kildare series, we have failed to see where her prestige has increased. Played Friday, Saturday, March 5, 6.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

EYES IN THE NIGHT: Edward Arnold—Lowest gross so far in 1943. Weather was not favorable nor was it bad enough to warrant the low gross. Comments were good from those that had anything to say. I played midweek as a single but think it should be doubled.—L. V. Bergtold, Westby Theatre, Westby, Wis.

FOR ME AND MY GAL: Judy Garland, George Murphy—Very good picture. Business fair, weather cold and stormy. Played Monday, Tuesday, February 22, 23.—M. Bailey, Strand Theatre, Dryden, Ont. Small town patronage.

FOR ME AND MY GAL: Judy Garland, Gene Kelly, George Murphy—Truly one of the finest pictures this exhibitor has had the privilege to witness. Not a single bad comment. Played three days. Business only fair, however, due to inclement weather. Many folks came each night. This Gene Kelly was a natural in his role. I predict Metro will use him in many more pictures. He's great! Played Tuesday-Thursday, February 23-25.—Eddie Fadal, Ritz Theatre, Valley Mills, Texas. Small town patronage.

GALLANT SONS: Jackie Cooper, Bonita Granville, Gene Reynolds—Played this late, found it very good, and the box office was satisfactory. Played Thursday-Saturday, January 7-9.—H. B. Narfason, Foam Lake Theatre, Foam Lake, Sask. Small town and rural patroange.

I MARRIED AN ANGEL: Nelson Eddy, Jeannette MacDonald—The stars pulled them in but the comments were not too good. The story was very thin. Played Thursday-Saturday, February 4-6.—H. B. Narfason, Foam Lake Theatre, Foam Lake, Sask. Rural and small town patronage.

MRS. MINIVER: Greer Garson, Walter Pidgeon—Good business but Metro got Leo the Lion's share. Very good picture. Played Sunday, Monday, February 21, 22.—E. K. Menagh, Star Theatre, Ft. Lupton, Col.

SEVEN SWEETHEARTS: Van Heflin, Kathryn Grayson—Some of my patrons described this feature as "the sweetest picture I've seen in a long time." Some said "It was just darling." I personally think everyone was well pleased. We had a bad storm the first night but did extra business on the second night which was awfully cold. Played Saturday, Sunday, March 6, 7.—Gertrude Proulx, Au Gres Theatre, Au Gres, Mich. Small town and rural patronage.

SEVEN SWEETHEARTS: Kathryn Grayson, Van Heflin—This is a typical Deanna Durbin show (without Deanna). Very refreshing and drew some nice comments. Played midweek and not a very good draw—but nothing draws midweek so we are not complaining. Was good enough for a Sunday change, but title is not strong for a small situation.—L. V. Bergtold, Westby Theatre, Westby, Wis.

SHADOW OF THE THIN MAN: William Powell, Myrna Loy—I had hoped that these stars could successfully compete against the cold spell, but guess I was expecting too much. Those who came enjoyed it. Monday-Wednesday, February 15-17.—Delmar C. Fox, Fox Theatre, Pincher Creek, Alberta. Small town patronage.

"This is the very first time I have ever contributed to this fine section of your magazine. I can truthfully say that this section has been of great value to me, as well as the countless other features exclusive in your publication. To be in the theatre business without Motion Picture Herald is as useless as an automobile without tires.
—EDDIE W. FADAL, Ritz Theatre, Valley Mills, Texas.

Paramount

BAHAMA PASSAGE: Stirling Hayden, Madeleine Carroll—Paramount should be ashamed of this one—I was. Not even Miss Carroll and Hayden could pull this out of the doldrums. Fair midweek business. Played Wednesday, January 13.—Victor Wojtek, Alamo Theatre, Robert Lee, Texas. Rural and small town patronage.

FLEETS IN, THE: Dorothy Lamour, William Holden—Personally, I thought it silly but the customers sure liked it. Several came back to see it a second time. Played Thursday-Saturday, January 21-23.—H. B. Narfason, Foam Lake Theatre, Foam Lake, Sask. Small town and rural patronage.

FOREST RANGERS, THE: Paulette Goddard, Fred MacMurray—A small town natural; as fantastic as it may have been it did weekend business first of the week. Played Monday, Tuesday, March 8, 9.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

HOLIDAY INN: Fred Astaire, Bing Crosby—Good talent is wasted on this weak story. Good dancing and singing manage to keep it in entertainment class. Good weekend business. Played Friday, Saturday, February 26, 27.—Victor Wojtek, Alamo Theatre, Robert Lee, Texas. Rural and small town patronage.

MAJOR AND THE MINOR, THE: Ginger Rogers, Ray Milland—This picture really drew extremely well and pleased 100 per cent. It is a very good comedy that kept them laughing plenty.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

MRS. WIGGS OF THE CABBAGE PATCH: Fay Bainter, Vera Vague—Any audience, especially small town folk, will enjoy the time it takes to view this. Vera Vague is again a riot. Fay Bainter lends her all to the role of Mrs. Wiggs, as good or better than any previous version. Played Friday, Saturday, February 12, 13.—Arthur K. Dame, Palace Theatre, Penacook, N. H. General patronage.

MY HEART BELONGS TO DADDY: Richard Carlson, Martha O'Driscoll—Doubled with "Little Tokyo, U.S.A." People really liked it. Played Thursday-Saturday, March 11-13.—C. A. Smith, Regent Theatre, Chapleau, Ont. Small town patronage.

NOTHING BUT THE TRUTH: Bob Hope, Paulette Goddard—This picture affords better material for Hope than "My Favorite Blonde." Plenty of laughs. Good midweek business. Played Wednesday, February 17.—Victor Mojtek, Alamo Theatre, Robert Lee, Texas. Rural and small town patronage.

ROAD TO MOROCCO: Dorothy Lamour, Bing Crosby, Bob Hope—Very good entertainment which did above average business. Weather against it but those who could come were pleased.—B. R. Johnson, Roxy Theatre, Nipawin, Sask. Rural patronage.

ROAD TO MOROCCO: Bob Hope, Bing Crosby—Very good comedy which did some extra business. Played Wednesday, Thursday, March 10, 11.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

TRUE TO THE ARMY: Jerry Colonna, Judy Canova—Good gross the first night. Not so hot for the remainder of engagement. This might mean the folks didn't care too much for it. Pretty silly. We've played them worse, though, and to poorer grosses. Should do business on Friday, Saturday.—Tom McCormick, Rock Theatre, Rockford, Ia. Rural patronage.

WAKE ISLAND: Brian Donlevy, Robert Preston—An excellent war picture that brought out the remaining men in town but no women. This town is not big enough for that type of thing as I must attract both sexes to keep going.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

WAKE ISLAND: Robert Preston, Brian Donlevy—Top grosser so far for 1943 (first 10 weeks) and what

(Continued on page 60)

PARAMOUNT FIRST

In Gallup Poll—In Boxoffice
Hit Survey—For 1942

REAP THE

For Easter!

Cecil B. DeMille's

"REAP THE WILD WIND"

IN TECHNICOLOR

STARRING

JOHN WAYNE • RAY MILLAND • PAULETTE GODDARD

with

Raymond Massey • Lynne Overman • Robert Preston • Susan Hayward
and Charles Bickford • Walter Hampden • Martha O'Driscoll • Janet Beecher

Produced and Directed by Cecil B. DeMille

Screen Play by Alan Le May, Charles Bennett and Jesse Lasky, Jr.

Based on a Saturday Evening Post Story by Thelma Strabel

Coin WILD WIND

Sweeping the Country *AGAIN*
n Its Popular Price Engagements!

First 4 days tops "Forest Rangers" at Providence Strand.

First week tops 2nd week of advanced-price run in Richmond.

Only 4% under advanced-price gross at Miami Paramount.

ops "Major & Minor", "Wake Island" in Harrisonburg, Va. (Pop. 9000)

"Great" at Seattle Music Box, says Variety.

Held over at the Denham, Denver.



(*Continued from page 57*)

a grosser! Did about $100 more than we looked for. However, on account of percentage terms it did not show an exceptional net profit. This is one of those rare specimens that holds up on Monday-Tuesday.—L. V. Bergtold, Westby Theatre, Westby, Wis.

WAKE ISLAND: Brian Donlevy, Robert Preston—Timely picture, swell business, very little entertainment, but I won't be a stickler for entertainment when a picture does the biggest business of the year, as this one did. Played Friday, Saturday, February 19, 20.—Victor Wojtek, Alamo Theatre, Robert Lee, Texas. Rural and small town patronage.

WRECKING CREW: Chester Morris, Jean Parker—Fair little action picture. Played with "Moonlight in Havana." No comments. Played Thursday-Saturday, March 4-6.—C. A. Smith, Regent Theatre, Chapleau, Ont. Small town patronage.

RKO

BIG STREET, THE: Lucille Ball, Henry Fonda—As this came during a college vacation, I can only say that an average vacation crowd seemed to enjoy it. It is quite different and I have quite a few patrons that appreciate that fact in any picture.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

BIG STREET, THE: Lucille Ball, Henry Fonda—I played this with "The Battle of Midway" to the second highest gross this year (first 10 weeks of 1943). I presume "The Battle of Midway" had a lot to do with the good gross, although "The Big Street" is very good entertainment, and will really please most everyone. Miss Ball has a great part and really puts it over.—L. V. Bergtold, Westby Theatre, Westby, Wis.

JOAN OF PARIS: Michele Morgan, Paul Henreid—Run this with a good comedy feature and it will do business and please. Heavy drama. Played Friday, Saturday, February 12, 13.—E. K. Menagh, Star Theatre, Ft. Lupton, Col.

JOAN OF PARIS: Michele Morgan, Paul Henreid—This was a pleasant surprise. It drew quite well and many were the compliments expressed for the new stars. Played Monday-Wednesday, February 22-24.—Delmar C. Fox, Fox Theatre, Pincher Creek, Alberta. Small town patronage.

MAGNIFICENT AMBERSONS, THE: Dolores Costello, Joseph Cotten—Played midweek; "Citizen Kane" killed this one. Everybody afraid because Orson Welles made the picture. Picture just fair. Played Wednesday-Thursday, March 10, 11.—J. H. Taylor, Zap Theatre, Zap, N. D. Small town and rural patronage.

ONCE UPON A HONEYMOON: Ginger Rogers, Cary Grant—We had to depend on the stars to carry this over; having seen the picture we stressed the cast and said as little as possible about the story and the picture. Business okay Sunday, poor on Monday. Comments on the picture were unfavorable here. Played Sunday, Monday, February 28, March 1.—Thomas Di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

PARACHUTE BATTALION: Robert Preston, Nancy Kelly—Good picture. Timely and very interesting. Comments very favorable. Played Thursday-Saturday, February 11-13.—H. B. Narfason, Foam Lake Theatre, Foam Lake, Sask. Rural and small town patronage.

SEVEN DAYS LEAVE: Victor Mature, Lucille Ball—Heard more real belly laughs during the run of this picture than I have for many months. I consider this real entertainment and the box office says ditto.—B. R. Johnson, Roxy Theatre, Nipawin, Sask. Rural patronage.

SEVEN DAYS LEAVE: Victor Mature, Lucille Ball—Very entertaining picture which went over big, and did exceptionally well at the box office. It will stand any plugging you wish to spend on it, as almost any type audience will be pleased. A credit to RKO. Played Friday, Saturday, February 26, 27.—Thomas Di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

WINGS AND THE WOMAN: Anna Neagle—Good but should have been better. The first half drags and is made up of too many photographed headlines to further the action along, rather than to picture it out. Last half much more interesting. Played Wednesday, Thursday, February 24, 25.—Arthur K. Dame, Palace Theatre, Penacook, N. H. General patronage.

WINGS AND THE WOMAN: Anna Neagle—Below average receipts even for the vacation time I played it. It is only fair and does not hold interest too well in this country. Some of the dialogue is hard to get. I guess I cannot recommend it.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

Republic

CALL OF THE CANYON: Gene Autry—One of Autry's best. We sure like Autry here for he really brings in the crowds. Farm boys sure come in to see him. Played Friday, Saturday, February 26, 27.—V. C. Kinchen, Avon Theatre, Poteet, Texas. Small town and rural patronage.

CYCLONE KID, THE: Don "Red" Barry—Did as much with this picture as with Gene Autry; everybody came.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

FIGHTING DEVIL DOGS, THE: Lee Powell—I can't think of any remarks that would bear printing on this picture. It was awful to put out such tommyrot as this, now when we have so much down-to-earth good material. I might just as well have shown a dozen of Superman. I had a good attendance the first night. The second none came that had heard about it. Played Saturday, Sunday, March 13, 14.—Gertrude Proulx, Au Gres Theatre, Au Gres, Mich. Small town and rural patronage.

HEART OF THE GOLDEN WEST: Roy Rogers, Gabby Hayes—Not the special they said it was. Business average for a Western.—E. L. Ornstein, Rialto Theatre, Marengo, Ind. Small town patronage.

HI! NEIGHBOR: Lulubelle & Scotty, Jean Parker—Amusing little picture—should please most audiences. Vera Vague is the whole show. Everyone wants to see her more often. Played Friday, Saturday, February, 5, 6.—Arthur K. Dame, Palace Theatre, Penacook, N. H. General patronage.

HI! NEIGHBOR: Lulubelle & Scotty, Jean Parker—Nothing but corn, but did they come in and eat it up. I didn't know there were that many people left. Played at midweek.—N. L. Ornstein, State Theatre, Milltown, Ind. Small town patronage.

OUTLAWS OF PINE RIDGE: Don "Red" Barry, Lynn Merrick—Average western. We dual billed to satisfactory weekend business. Played Friday, Saturday, March 12, 13.—Harland Rankin, Centre Theatre, Chatham, Ont.

SUNSET SERENADE: Roy Rogers—A good Western—nice story—good comedy and singing. Okay in any man's house. Played Friday, Saturday, February 12, 13.—Arthur K. Dame, Palace Theatre, Penacook, N. H. General patronage.

TUXEDO JUNCTION: Weaver Brothers and Elvira—This is the best to come from the Weaver-Elvira combination. Not as corny as most of them and has a very good story with plenty of laughs. These people deserve better productions than Republic has given them in former shows.—L. V. Bergtold, Westby Theatre, Westby, Wis.

Twentieth Century-Fox

A-HAUNTING WE WILL GO: Stan Laurel, Oliver Hardy—This is the best this team ever made. Did very well in both houses midweek.—E. L. Ornstein, Rialto and State Theatres, Marengo and Milltown, Ind. Small town patronage.

FOOTLIGHT SERENADE: John Payne, Betty Grable—Musicals never do business in our town, so we didn't expect extra business, but did average midweek business. Played Wednesday, Thursday, March 10, 11.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

FOOTLIGHT SERENADE: Betty Grable, John Payne—Mildly received. No one broke down the doors to get in. Played Sunday, Monday, both houses. Victor Mature sure can ruin any picture for my patrons.—E. L. Ornstein, Rialto and State, Marengo and Milltown, Ind. Small town patronage.

LITTLE TOKYO, U.S.A.: Preston Foster, Brenda Joyce—Doubled with "My Heart Belongs to Daddy." Fair. Played Thursday-Saturday, March 11-13.—C. A. Smith, Regent Theatre, Chapleau, Ont. Small town patronage.

LONE STAR RANGER: John Kimbrough—Sorry I can't say anything good about this. Was only a fair draw doubled with a very good feature ("The Postman Didn't Ring"). With this title and Zane Grey's name it should have been a natural. The picture can't rate higher than a very mediocre Western and the star's acting is very unfinished.—L. V. Bergtold, Westby Theatre, Westby, Wis.

MANILA CALLING: Lloyd Nolan—We were very late in playing this one; we had to depend on the title as Lloyd Nolan means nothing here, although he tries hard in every picture, but he never makes the grade at our box office. We teamed this with some exceptional shorts, and with some plugging did above-average business. The story is blood and thunder all the way, and one customer said "only three people were alive at the finish." Played Friday, Saturday, March 5, 6.—Thomas Di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

TALES OF MANHATTAN: Charles Boyer, Edward G. Robinson, Ginger Rogers, Henry Fonda, Rita Hayworth, Charles Laughton—Not the kind of picture for a small town. Most of my patrons just couldn't get any sense out of it. Played Sunday, Monday.—E. L. Ornstein, Rialto Theatre, Marengo, Ind. Small town patronage.

SPRINGTIME IN THE ROCKIES: Betty Grable, John Payne—Beautiful color and extra good business. Played Tuesday-Thursday, January 26-28.—E. K. Menagh, Star Theatre, Ft. Lupton, Col.

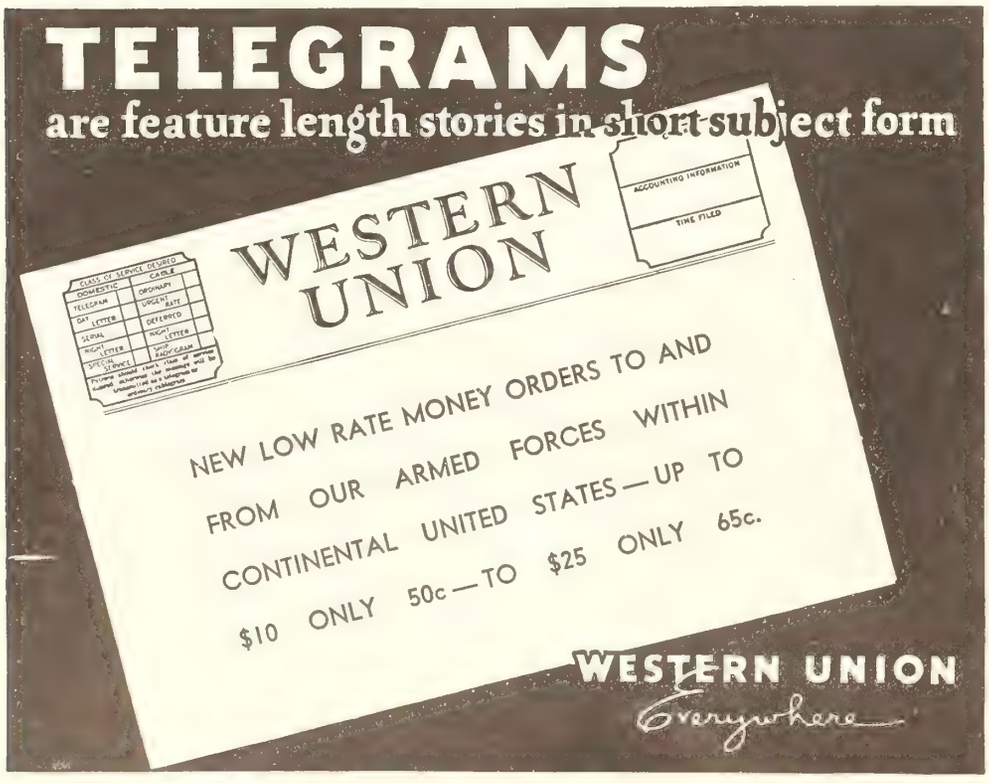
THIS ABOVE ALL: Tyrone Power, Joan Fontaine—Well acted and directed. The atmosphere prevailing through the picture was depressing. Many feminine eyes were moist at the finish. Somehow the idea of a well bred girl casting conventions to the winds at her first meeting with a melancholy stranger didn't quite jell. No business. Played Sunday, Monday, March 7, 8.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

THROUGH DIFFERENT EYES: Mary Howard, Donald Woods—You either double bill these or shelve them. They are not bad, neither do they do any business. Used on weak end of double bill. Played Friday, Saturday, February 26, 27.—A. C. Edwards, H. M., Winema Theatre, Scotia, Calif. Small town patronage.

TIME TO KILL: Lloyd Nolan, Heather Angel—A new story of Michael Shayne, detective, which pleased average business. Played Friday, Saturday, March 12, 13.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

TO THE SHORES OF TRIPOLI: John Payne, Maureen O'Hara, Randolph Scott—We were late playing this picture, but was glad we played it even at a late date. The color was good and so were the com-

(*Continued on opposite page*)



(*Continued from preceding page*)

ments. Played Sunday, Monday, February 21, 22.—Harold H. Meyer, Lamar Theatre, Manito, Ill. General patronage.

TOBACCO ROAD: Charles Grapewin, Gene Tierney, Marjorie Rambeau—Picked up this old one in midweek. It did OK. This old print was better than some of the new ones.—E. L. Ornstein, State Theatre, Milltown, Ind. Small town patronage.

WE ARE THE MARINES: Marine Feature—Evidently a documentary film. Most of the shots appeared to have been taken from previous issues of "March of Time." It is in the same class as "World at War." We never have had so much dissatisfaction and griping on any picture we played. The public just doesn't accept these pictures with good grace. And if any further proof is needed you can check the box office and see what they support. It is comedy and light entertainment that is helping to pay the war bill and not the cheap war pictures.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

Universal

BETWEEN US GIRLS: Diana Barrymore, Robert Cummings—Very good comedy-drama. Miss Barrymore won many fans locally. Kay Francis, as always, is a revelation of loveliness and charm. Played Wednesday, Thursday, February 3, 4.—Arthur K. Dame, Palace Theatre, Penacook, N. H. General patronage.

BETWEEN US GIRLS: Diana Barrymore, Robert Cummings—Very good comedy which pleased average business. Played Sunday, Monday, March 7, 8.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

BETWEEN US GIRLS: Robert Cummings, Diana Barrymore—Above average entertainment, and about average midweek draw. I would call it somewhere between a programmer and an "A' show. Has a lot of laughs, which is what we need nowadays.—L. V. Bergtold, Westby Theatre, Westby, Wis.

BETWEEN US GIRLS: Diana Barrymore, Robert Cummings—Played to average business and it seemed to please. Many good comments on Diana Barrymore's acting. Very similar to "The Major and the Minor,' a type I think should be well spaced. Played Monday-Wednesday, March 8-10.—C. A. Smith, Regent Theatre, Chapleau, Ont. Small town patronage.

BROADWAY: Pat O'Brien, George Raft—I consider this one of Universal's best offerings last season. Bad title but the picture is good.—B. R. Johnson, Roxy Theatre, Nipawin, Sask. Rural patronage.

CALL OF THE CANYON: Gene Autry—Just a fair Western, but more than fair business. Played Monday, Wednesday, March 1-3.—Mel Jolley, Century Theatre, Trenton, Ont.

GET HEP TO LOVE: Gloria Jean, Jane Frazee, Robert Paige—A feature that went over well with those who came. Think title was against it. Played with Warner Bros. "Secret Enemies."—C. A. Smith, Regent Theatre, Chapleau, Ont. Small town patronage.

GIVE OUT, SISTERS: Andrews Sisters, Dan Dailey, Jr.—Fair. No comments on this picture. Dan Dailey has never made much of a hit here with our customers. Played Friday, Saturday, February 26, 27.—Harold H. Mayer, Lamar Theatre, Manito, Ill. General patronage.

NIGHTMARE: Brian Donlevy—We found this a very entertaining and satisfying audience picture. Brian Donlevy has made his name important at the box office, I believe, as each succeeding picture with his name in the cast has done better. Business normal. Played Sunday, Monday, February 21, 22.—Thomas Di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

PARDON MY SARONG: Abbott and Costello, Virginia Bruce—Had a very good crowd and people (especially the kiddies) kept the house roaring with laughter. It's just a long slapstick comedy, but the people really go for it. Played Sunday, Monday, March 7, 8.—E. K. Menagh, Star Theatre, Ft. Lupton, Col.

PITTSBURGH: Marlene Dietrich, John Wayne, Randolph Scott—Good picture but only fair business, probably due to snow. Not a super-duper but it's entertainment. Played Wednesday, Thursday, March 3, 4.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SAN FRANCISCO DOCKS: Burgess Meredith, Irene Hervey—A fair action picture that seemed suitable for weekend business. Played Friday, Saturday, March 12, 13.—Harland Rankin, Centre Theatre, Chatham, Ont.

WHEN JOHNNY COMES MARCHING HOME: Allan Jones, Gloria Jean—It is about time exhibitors expressed themselves about singers such as Allan Jones. Please give us a break, producers, and if you must have singing, put it on a mass level and not for the selective few that never come to a motion picture theatre. Universal should ask the Metro producers about such singers as Nelson Eddy and Allan Jones and I am sure they could easily be convinced about their being called poison at the box office. Donald O'Connor is again tops for everyone's money and with the aid of Gloria Jean and Peggy Ryan they pull this show out of a rut and a deep one at that. The title of this show was better than the story.—Donald D. Mungello, Mary Ann Theatre, Burgettstown, Pa.

WHEN JOHNNY COMES MARCHING HOME: Allan Jones, Gloria Jean—Number one entertainment from beginning to end. The music alone is worth the price of admission. Did a nice business and pleased nearly 100 per cent. Played Sunday-Tuesday, February 21-23.—P. R. Matson, Crystal Theatre, Flandreau, S. D. General patronage.

WHEN JOHNNY COMES MARCHING HOME: Allan Jones, Gloria Jean—Swell little musical show. Good enough for Sunday in some spots. Played Friday, Saturday, March 5, 6.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

WHO DONE IT?: Abbott and Costello—This is a good comedy for these popular stars. We did well Sunday but fell down badly Monday, due in part to the inclement weather. Played Sunday, Monday, February 14, 15.—Arthur K. Dame, Palace Theatre. Penacook, N. H. General patronage.

WHO DONE IT?: Abbott and Costello—These boys are still good at the box office, but this picture needed something else. There have always been some musical numbers in their previous pictures, and they seemed to break the monotony of the oft repeated antics of the comedians. Played Tuesday-Thursday, February ?—Eddie Fadal, Ritz Theatre, Valley Mi[illegible] Small town patronage.

United Artists

ELEPHANT BOY: Sabu Box office receipts terrible. completed. I hid behind 40 Played Friday, Saturday, [illegible] Ritz Theatre, Valley [illegible] patronage.

I MARRIED A WI March—No box office able. Played Monda Smith, Regent The patronage.

JUNGLE BOOK: different picture wi sub-zero weather. 6, 7.—J. H. Taylor town and rural pa

JUNGLE BOOK film rental high, the people in and day, Monday, Kinchen, Avon and rural patron

McGUERINS dix—This is a streamlined se can get them instead of the time. Paired to make a goo ruary 28, Ma Theatre, New

MOON AN Herbert Mar riages" have walkouts. P —C. A. Smit town patron

TO BE O Lombard—Al did not see Sunday busi Played Su Kinchen, A and rural p

TWIN B very funny and should Played W thur K. General p

UNDEI to say th Cassidy" this type bored, a Leave" (big. Pl Thomas N. Y.

War

ACR Astor— nice cro Played Menagh

BIG ning—E tourney Night." take a Saturday Theatre.

CASABLANCA: Humphrey Bogart, Ingrid Bergman—This did a smash business for us; in fact the biggest since gasoline rationing and the ban on pleasure driving went into effect. It's a honey of a picture, too. Our little town (or hamlet) is pretty bare of people since the driving ban hit us, but I'm happy to see that a picture like this can come along and attract those who can walk. Played Sunday, Monday, March 7, 8.—Thomas Di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

DESPERATE JOURNEY: Errol Flynn, Ronald Reagan—I was very much disappointed in the gross. Actually did less than "Flight Lieutenant" (Columbia), which played just the week before. This is really one of the big shows of this season and should have done stand-out business. Comments were all very favorable. Great picture!—L. V. Bergtold, Westby Theatre, Westby, Wis

FLYING FORTRESS: Richard Greene—Not very good—it will get by but hasn't much on the ball. Nice to see Richard Green, however. Light draw. Played Friday, Saturday, February 5, 6.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

GEORGE WASHINGTON SLEPT HERE: Jack

DAWN WE



Godfrey
TEARLE
Judy
T · KELLY
Director
le GRUNWALD
STRUEBY

S. WAR SAVINGS BON


DIE

(*Continued from page* 61)

Benny, Ann Sheridan—Lots of comedy in this one, which was enjoyed by all. Picture good. Business good. Played Monday-Wednesday, March 1-3.—M. Bailey, Strand Theatre, Dryden, Ont. Small town patronage.

NOW, VOYAGER: Bette Davis, Paul Henreid—Really the best dramatic picture we've played in months. Bette Davis is superb in her portrayal. Business was not big but satisfactory. Played Sunday, Monday, February 7, 8.—Arthur K. Dame, Palace Theatre, Penacook, N. H. General patronage.

NOW, VOYAGER: Bette Davis, Paul Henreid—Here is a picture that left our patrons talking for days. We had "Yankee Doodle Dandy" as opposition and think we got most comments. Played Monday-Thursday, March 8-11.—Harland Rankin, Centre Theatre, Chatham, Ont.

ONE FOOT IN HEAVEN: Martha Scott, Fredric March—This is an excellent production that will please all classes. Exceptionally fine fare for small towns. It's old but it's good. Played Friday, Saturday, February 19, 20.—W. R. Pyle, Dreamland Theatre, Rockglen, Sask., Canada. Rural and small town patronage.

SECRET ENEMIES: Craig Stevens, Faye Emerson—Played with "Get Hep to Love." Like a drug. I've played so many my patrons have no reaction, and so many yet to play.—C. A. Smith, Regent Theatre, Chapleau, Ont. Small town patronage.

SERGEANT YORK: Gary Cooper, Joan Leslie—Played this one very late after it had been shown on every circuit and in surrounding small town theatres. However, weather also was against this very swell production. It was 30 below zero and roads all blocked. My patrons, who were able to make it, were loud in its praises. Also some service men here who really saw plenty of action in the last World War in the trenches remarked that these scenes were quite authentic. Cooper takes a very good part and we must congratulate both him and the supporting cast and the producers. Played Saturday, March 6.—A. L. Dove, Bengough Theatre, Bengough, Sask. Rural and small town patronage.

SPY SHIP: Craig Stevens, Irene Manning—Just another spy story told a little differently from the other hundred. Why so many spy and war stories.—Mrs. O. A. Jensen, Silver Hill Theatre, Oshkosh, Nebr.

THEY DIED WITH THEIR BOOTS ON: Errol Flynn, Olivia DeHavilland—A good show that pleased all comers. Only drawback is length (138 minutes). Average weekend business. Played Friday, Saturday, March 5, 6.—Victor Wojtek, Alamo Theatre, Robert Lee, Texas. Rural and small town patronage.

Short Features

Artkino

NATION DANCES, A: Russian picture—it may go well with the Europeans, but means nothing for Americans. It is simply a number of Russian dances from different parts of the country.—M. Bailey, Strand Theatre, Dryden, Ont.

Columbia

CARRY HARRY: All Star Comedies—Right up the alley for small towns such as mine. This comedy sure got the laughs out of my patrons.—L. G. Tewksbury, Harbor Theatre, Deer Isle, Me.

HAL McINTYRE: Famous Bands—This entertaining short features the music of an up and coming orchestra leader who is fast becoming one of the most popular in his field.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J.

Metro-Goldwyn-Mayer

BLITZ WOLF, THE: Color Cartoon—This was swell, as I had seen it before. The print I received was not fit to be run. In the first 50 feet the sprockets were torn out of one side.—E. L. Ornstein, Rialto and State Theatres, Marengo and Milltown, Ind.

BLITZ WOLF, THE: Color Cartoon—One of the cleverest cartoons I have ever shown. Play it.—Eddie Fadal, Ritz Theatre, Valley Mills, Texas.

FINE FEATHERED FRIEND: Technicolor Cartoon—Very good.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

FINE FEATHERED FRIEND: Technicolor Cartoons—Very funny color cartoon featuring Tom and Jerry, a rising pair of comedians in this town.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y.

GEORGETOWN, PRIDE OF PENANG: Fitzpatrick Traveltalks—Very good coloring, excellent comments. Very good. We have never had a miss on a travelogue.—H. B. Narfason, Foam Lake Theatre, Foam Lake, Sask.

GOOD JOB: Miniatures—My patrons wanted to know what this was all about; I didn't know myself. —E. L. Ornstein, Rialto and State Theatres, Marengo and Milltown, Ind.

LADY OR THE TIGER: Miniature—Very interesting. Comments very good.—H. B. Narfason, Foam Lake Theatre, Foam Lake, Sask.

M-G-M PERSONALITIES: A review of pictures released by this company. Very interesting and very good advertising. Thanks to Metro.—A. L. Dove, Bengough, Sask., Canada.

MR. BLABBERMOUTH: Two-Reel Special—Very good propaganda short. Nesbitt makes them all good. —E. L. Ornstein, Rialto and State Theatres, Marengo and Milltown, Ind.

PETE SMITH'S SELF-DEFENSE: Pete Smith Specialty—This is good old Pete at his best. We used this on a shorts-over-feature program and did all right.—Thomas Di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

WILD HONEY: Technicolor Cartoons—A good cartoon number about a bear and the bees which amply filled its spot on a Sunday and Monday program.—Thomas Di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

Paramount

AT THE DOG SHOW: Speaking of Animals—Enjoyed by both adults and children.—C. A. Smith, Regent Theatre, Chapleau, Ont.

JASPER AND THE HAUNTED HOUSE: Madcap Models Cartoon—These cartoons have novelty; it's their makeup, I guess. I advertised this big with two other shorts to support a fair-to-middlin' feature, and did better than average business.—Thomas Di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

JASPER AND THE WATERMELONS: Madcap Models (Color)—Very good. A lot of the children came back to see it a second time.—H. B. Narfason, Foam Lake Theatre, Foam Lake, Sask.

MR. STRAUSS TAKES A WALK: Madcap Models—This Madcap Model is well done but is weak on audience appeal. It is the first one that has not gone over well here.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y.

PRICE OF VICTORY, THE: Victory Short—This is Paramount's weakest Victory reel, not because of quality but because too much of it is taken up with a speech. (And speeches on film are not popular, are they?)—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y.

POPULAR SCIENCE NO. 2: This series always liked by all.—C. A. Smith, Regent Theatre, Chapleau, Ont.

SUPERMAN IN ELEVENTH HOUR: Superman Color Cartoon—This isn't the best in this series, but it gets the reaction from the audience just the same. Superman is a "money man" here, as we always get some extra trade when we have him on the bill.—Thomas Di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

SUPERMAN IN TERROR ON THE MIDWAY: Superman Color Cartoons—These are nuts—we are tiring of them and they're definitely not worth the rental we're paying for them.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

RKO

NIFTY NINETIES: Walt Disney Cartoon—Another good Disney cartoon in color, introducing songs of the Gay Nineties.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Twentieth Century-Fox

FIGHTING FRENCH, THE: March of Time—This short is further concrete evidence that you may conquer a nation but you cannot conquer a people who are imbued with the principles of liberty, equality, fraternity and justice for all.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J.

IT'S EVERYBODY'S WAR: Victory Film—Funny, but our folks objected strongly to this short. The women did not like its grim realities and said so. Like the ostrich they want to bury their head in the sand and be safe—well, they think they are that way!—Arthur K. Dame, Palace Theatre, Penacook, N. H.

PLAYTIME IN HAWAII: Sports Review—This is good entertainment in the travel sphere of shorts.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

SCHOOL DAZE: Terrytoons—Children loved this. —C. A. Smith, Regent Theatre, Chapleau, Ont.

SPIRIT OF '43: Walt Disney Cartoon—A Disney cartoon released by Uncle Sam to encourage early payment of income tax. It pleased.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

United Artists

PARATROOPS: World in Action—Very good reel about our paratroops in training.—H. R. Pyle, Dreamland Theatre, Rockglen, Sask., Canada.

Universal

CAVALCADE OF AVIATION: Two-Reel Special —Very entertaining two-reeler about early day airplanes, as well as the new bombers.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

HAMS THAT COULDN'T BE CURED, THE: Color Cartune—Good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

KEEPING FIT: Pledge for Victory—This Victory reel is slightly corny in some of its material and I could have gotten along very well without it.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y.

MENACE OF THE RISING SUN: Documentary—Entertaining two-reeler telling about the treachery of the Japs.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SCREWBALL, THE: Color Cartune—Kept 'em laughing all the way.—Eddie Fadal, Ritz Theatre, Valley Mills, Texas.

YANKEE DOODLE SWING SHIFT: Swing Symphonies—Good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Victory Films

COLLEGES AT WAR: Official U. S. Victory Film distributed by Metro-Goldwyn-Mayer—A free reel from the Government which is worth running.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

COMMUNITY TRANSPORTATION: Official U. S. Victory Film distributed by Metro-Goldwyn-Mayer—A free reel from the Government which holds very little interest.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

MANPOWER: Official U. S. Victory Film—Average free reel so I can't kick.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y.

YOU, JOHN JONES: Official U. S. Victory Film distributed by Metro-Goldwyn-Mayer—This is an entertaining Government reel with two good stars, James Cagney and Ann Sothern, and well worth running. Runs about 15 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

WORLD AT WAR: Documentary produced by War Activities Committee—O. K. if you haven't seen the same thing in several other features and every newsreel. Passes for educational but can't be classed as entertainment.—Mrs. O. A. Jensen, Oshkosh, Nebr.

Vitaphone

BEYOND THE LINE OF DUTY: Broadway Brevities—A splendid reenactment of a true war incident. It has enough material to pass as a second feature. It is well done and very thrilling.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y.

FIGHTING ENGINEERS: Technicolor Special—Many good comments.—C. A. Smith, Regent Theatre, Chapleau, Ont.

HORTON HATCHES THE EGG: Merrie Melodies Cartoon—I'd say this was very unusual, although the kids laughed at it. Imagine an elephant sitting on an egg and hatching an elephant bird. Not as good as most Merrie Melodies.—Gertrude Proulx, Au Gres Theatre, Au Gres, Mich.

OUR AFRICAN FRONTIER: Broadway Brevities —Average two-reel subject, in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SNIFFER SOLDIERS: The Sports Parade—Enjoyed by all.—C. A. Smith, Regent, Chapleau, Ont.

VAUDEVILLE DAYS: Broadway Brevities—Here's a two-reeler of exceptional entertainment which actually delivers on the screen. We headlined this over the feature and pleased all. Get a look at it, if possible, before you play it, then you'll know.—Thomas Di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

WABBIT WHO CAME TO SUPPER, THE: Merrie Melodies Cartoon—Well liked by our children as you could tell by the applause and I thought it was very cute myself.—Gertrude Proulx, Au Gres Theatre, Au Gres, Mich.

WACKY WABBIT, THE: Merrie Melodies Cartoon—Whenever I want to be sure of a good short I pick Warners—and they didn't pay me for making this statement, either.—E. K. Menagh, Star Theatre, Ft. Lupton, Col.

PROTECTING THE THEATRE
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SHORT PRODUCT PLAYING BROADWAY

Week of March 22nd

ASTOR
Sufferin' Cats ..... MGM
At the Front..... Victory Film
Feature: The Human Comedy. MGM

CRITERION
At the Front..... Victory Film
Feature: It Ain't Hay..... Universal

GLOBE
At the Front..... Victory Film
Feature: Chetniks, the Fighting Guerrillas ..... 20th Cent.-Fox

HOLLYWOOD
Women in Sports..... Vitaphone
Tortoise Wins by a Hare... Vitaphone
At the Front..... Victory Film
Feature: Air Force..... Warner Bros.

MUSIC HALL
The Vanishing Private..... RKO-Disney
Feature: Keeper of the Flame. MGM

PARAMOUNT
At the Front..... Victory Film
Feature: Hitler's Children... RKO

RIALTO
Superman in Showdown.... Paramount
At the Front..... Victory Film
Feature: Frankenstein Meets the Wolf Man..... Universal

RIVOLI
The Sleepwalker ..... RKO-Disney
At the Front..... Victory Film
Feature: Forever and a Day. RKO

ROXY
At the Front..... Victory Film
Feature: The Young Mr. Pitt. 20th Cent.-Fox

STRAND
To Duck or Not to Duck.... Vitaphone
King of the Archers..... Vitaphone
Fighting Engineers ..... Vitaphone
At the Front..... Victory Film
Feature: The Hard Way.... Warner Bros.

Worcester Film Council Protests Censorship

The Worcester Better Films Council of Massachusetts has received the signatures of 49 organizations which are represented on the Council protesting future censorship of films by the Government except in films pertaining to war or military operations.

The signed petition was returned last week, and among the endorsers were such groups as the American Legion Auxiliary, Parent-Teachers, Vassar College Club and Women's Christian Temperance Union. The petition read: "In view of the report that the United States Government through OWI, has requested that scripts of all films be submitted for Government censorship, the Worcester Better Films Council, believing that the implications of such censorship are dangerous, places itself on record as protesting any such regulation, excepting in the case of films pertaining to the war or military operations."

Hold 24-Hour Showings

A special "around-the-clock" showing of Warners' "Air Force" was held at the Warner Strand, Hartford, Conn., on Wednesday morning, March 24th. The first showing started at 1:15 A. M., and performances continued uninterrupted for 24 hours "to symbolize the round-the-clock bombing of the Axis and round-the-clock action on the production line."

Sunday Films for Troops Debated In Canada

by CHRISTY McDEVITT
in Vancouver

While there has been a decided undercurrent of public sympathy toward the opening of motion picture houses here on Sunday for troops, it remained for the provincial legislature, sitting in session in Victoria, to ignite the spark which may result in immediate action.

Four members of the provincial parliament have expressed themselves in favor of Sunday shows and when it is understood that these four all represent different shades of political opinion, it is quite possible that the men of the armed services may see Vancouver taking the step already in vogue in all American and in a few Canadian cities.

Chief opposition has been voiced by varied church groups since the question was brought up about a year ago. There is an ancient law which prohibits any type of entertainment on the Sabbath. This law never has been recognized in Quebec, where Sunday films and night clubs are a regular feature but throughout the rest of the Dominion Sunday always has been a day of dark houses and general curtailment of amusements.

Army officials in this center have not yet taken sides in the matter but a prominent military chaplain some time ago deplored the efforts of those who wished to provide the service men with Sunday entertainment.

Service men have voiced their disgust with the entire arrangement and at times they grow rather violent as they question the right of any group to dictate the lives of a large majority, especially when the larger group includes men who have volunteered to fight to preserve the Canadian way of living.

At the present time the problem is merely awaiting the leadership of one strong man or strong organization and it is felt in some circles that this will be forthcoming now that the Government members have taken up the cudgels for the men of the armed forces.

$25,000 Fire in Theatre

A fire which broke out in the projection room of the Telenews theatre in downtown San Francisco this week caused damage of $25,000, according to Ellis Levey, district manager for the circuit. Four firemen were overcome while fighting the blaze. The audience filed safely to the street after Frank Woods, manager, warned the audience.

McCormick on Coast

S. Barret McCormick, director of advertising and publicity of RKO Radio, left New York for the coast studios last week, and during his expected 14-day visit, will confer with Charles Koerner, studio production head, and Perry Lieber, coast publicity manager, concerning campaigns on forthcoming product.

Stearn on Sales Trip

Bert M. Stearn, western division manager for United Artists, is visiting exchange cities in his territory with the aim of negotiating circuit bookings for the company's Noel Coward release, "In Which We Serve." The trip is expected to last two weeks.

Give Party for Manager

A farewell party was given last week for Joseph Calechman, co-manager of the Howard theatre in New Haven, who shortly is going into the service. Approximately 40 guests were present.



PICTURE GROSSES

A statistical compilation and comparison of Box-Office Performance in first-run theatres

Figures directly below picture title compare dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated gross to average business.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

ANDY HARDY'S DOUBLE LIFE (M-G-M)

Final Reports:

Total Gross Tabulated	$326,200
Comparative Average Gross	270,023
Over-all Performance	120.8%

BALTIMORE—Century 136.0%
BOSTON—LOEW'S Orpheum 158.9%
(DB) Power of the Press (Col)
BOSTON—Loew's State 100.0%
(DB) Power of the Press (Col)
BUFFALO—Great Lakes, 1st week 187.9%
(DB) Truck Busters (Warners)
BUFFALO—Hippodrome, MO, 1st week . . 108.2%
(DB) Truck Busters (Warners)
CINCINNATI—Palace, 1st week 108.3%
CINCINNATI—Keith's, MO, 1st week . . . 140.0%
CINCINNATI—RKO Lyric, MO, 2nd week . 85.0%
CLEVELAND—Loew's State 92.8%
CLEVELAND—Loew's Stillman, MO, 1st week 92.3%
INDIANAPOLIS—Loew's 126.2%
(DB) Stand By All Networks (Col)
KANSAS CITY—Midland 140.0%
(DB) Stand By All Networks (Col)
LOS ANGELES—Chinese 103.7%
(DB) Quiet Please Murder (20th-Fox)
LOS ANGELES—Loew's State 112.7%
(DB) Quiet Please Murder (20th-Fox)
LOS ANGELES—Ritz . . . . . 101 %
(DB) Quiet Please Murder (20th-Fox)
MILWAUKEE—Wisconsin 116.2%
(DB) Dr. Gillespie's New Assistant (MGM)
NEW HAVEN—Loew's Poli, 1st week . . . 78.8%
(DB) Manila Calling (20th-Fox)
NEW HAVEN—College, MO, 1st week . . . 120.6%
(DB) Manila Calling (20th-Fox)
PHILADELPHIA—Fox, 1st week 164.2%
PHILADELPHIA—Fox, 2nd week 128.5%
PITTSBURGH—Stanley, 1st week 95.0%
(SA) Jimmy Lunceford & Band
PITTSBURGH—Ritz, MO, 1st week . . . 100.0%
TULSA—Ritz 109.3%
WASHINGTON—Loew's Capitol, 1st week . 139.4%
(SA) Best Foot Forward
WASHINGTON—Loew's Columbia, MO, 1st week 111.1%

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IMMORTAL SERGEANT (20th-Fox)

Final Reports:

Total Gross Tabulated	$435,750
Comparative Average Gross	336,900
Over-all Performance	129.3%

BALTIMORE—New, 1st week 156.2%
BALTIMORE—New, 2nd week 137.5%
CINCINNATI—RKO Palace 100.0%
CINCINNATI—RKO Keiths, MO, 1st week . 120 %
INDIANAPOLIS—Indiana 171.4%
(DB) Margin for Error (20th-Fox)
INDIANAPOLIS—Lyric, MO, 1st week . . . 100 %
(DB) Margin for Error (20th-Fox)
KANSAS CITY—Esquire, 1st week 250.0%
KANSAS CITY—Esquire, 2nd week 114.2%
KANSAS CITY—Uptown, 1st week 200.0%
KANSAS CITY—Uptown, 2nd week 80.0%
LOS ANGELES—Carthay Circle 116.6%
LOS ANGELES—Chinese 92.8%
LOS ANGELES—Loew's State 111.1%
LOS ANGELES—Ritz 93.6%
MILWAUKEE—Wisconsin, 1st week 96.3%
(DB) Margin for Error (20th-Fox)
MILWAUKEE—Wisconsin, 2nd week . . . 84.3%
(DB) Margin for Error (20th-Fox)
MILWAUKEE—Strand, MO, 1st week . . . 105 %
(DB) Forest Rangers (Para.)
MILWAUKEE—Strand, MO, 2nd week . . . 90 %
(DB) Forest Rangers (Para.)
NEW HAVEN—Loew's Poli, 1st week . . 100.0%
(DB) City Without Men (Col)
NEW HAVEN—Loew's College, MO, 1st week 137.9%
(DB) Time to Kill (20th-Fox)
NEW YORK—Roxy, 1st week 164.0%
(SA) Connee Boswell and others
NEW YORK—Roxy, 2nd week 132.0%
(SA) Connee Boswell and others
NEW YORK—Roxy, 3rd week 129.0%
(SA)Connee Boswell and others
PHILADELPHIA—Fox 157.1%
PITTSBURGH—Fulton, 1st week 133.3%
PITTSBURGH—Fulton, 2nd week 93.3%
SAN FRANCISCO—Fox 113.8%
(DB) Margin for Error (20th-Fox)

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STAR SPANGLED RHYTHM (Para.)

Final Reports:

Total Gross Tabulated	$528,600
Comparative Average Gross	402,274
Over-all Performance	131.4%

BOSTON—Metropolitan, 1st week 133.3%
(DB) Truck Busters (Warners)
BOSTON—Metropolitan, 2nd week 125.0%
(DB) Truck Busters (Warners)
BOSTON—Paramount, MO, 1st week . . . 112.5%
(DB) Truck Busters (Warners)
BOSTON—Paramount, MO, 2nd week . . . 87.5%
(DB) Truck Busters (Warners)
BOSTON—Paramount, MO, 3rd week . . . 103.7%
(DB) Truck Busters (Warners)
BOSTON—Fenway, MO, 1st week 125.0%
(DB) Truck Busters (Warners)
BOSTON—Fenway, MO, 2nd week 83.3%
(DB) Truck Busters (Warners)
BOSTON—Fenway, MO, 3rd week 75.0%
(DB) Truck Busters (Warners)
BUFFALO—Buffalo, 1st week 143.3%
(DB) Time to Kill (20th-Fox)
BUFFALO—Buffalo, 2nd week 111.3%
(DB) Time to Kill (20th-Fox)
BUFFALO—Hippodrome, MO, 1st week . . 94.1%
(DB) Time to Kill (20th-Fox)
CINCINNATI—RKO Albee, 1st week . . . 132.1%
CINCINNATI—RKO Shubert, MO, 1st week 200.0%
CINCINNATI—RKO Shubert, MO, 2nd week 133.3%
CLEVELAND—Loew's State, 1st week . . 164.2%
CLEVELAND—Loew's State, 2nd week . . 107.1%
CLEVELAND—Loew's Stillman, MO, 1st week 171.4%
INDIANAPOLIS—Indiana, 1st week 160.0%
INDIANAPOLIS—Indiana, 2nd week . . . 142.8%
INDIANAPOLIS—Lyric, MO, 1st week . . . 77.7%
LOS ANGELES—Paramount Hollywood, 1st week 158.1%
LOS ANGELES—Paramount Hollywood, 2nd week 128.4%
LOS ANGELES—Paramount Hollywood, 3rd week 135.0%
LOS ANGELES—Paramount Hollywood, 4th week 128.7%
LOS ANGELES—Paramount Hollywood, 5th week 88.8%
LOS ANGELES—Paramount Downtown, 1st week 186.8%
(DB) Wrecking Crew (Para)
LOS ANGELES—Paramount Downtown, 2nd week 143.0%
(DB) Wrecking Crew (Para)
LOS ANGELES—Paramount Downtown, 3rd week 131.1%
(DB) Wrecking Crew (Para)
LOS ANGELES—Paramount Downtown, 4th week 104.8%
(DB) Wrecking Crew (Para)
LOS ANGELES—Paramount Downtown, 5th week 89.4%
(DB) Wrecking Crew (Para)
NEW HAVEN—Paramount, 1st week . . . 163.6%
NEW HAVEN—Paramount, 2nd week . . . 109.0%
SAN FRANCISCO—Fox, 1st week 133.3%
SAN FRANCISCO—Fox, 2nd week 110.0%
SAN FRANCISCO—St. Francis, MO, 1st week 104.6%
SAN FRANCISCO—St. Francis, MO, 2nd week 100.0%

THE MEANEST MAN IN THE WORLD (20th-Fox)

Final Reports:

Total Gross Tabulated	$448,600
Comparative Average Gross	363,600
Over-all Performance	123.3%

BALTIMORE—New, 1st week 162.5%
BALTIMORE—New, 2nd week 118.7%
BOSTON—RKO Boston 118.8%
(SA) Bob Allen orch., Beatrice Kay
CHICAGO—Chicago 109.5%
(SA) Ted Fio Rito and Orchestra
CHICAGO—Garrick, MO, 1st week 92.8%
(DB) My Heart Belongs to Daddy (Para.)
CINCINNATI—RKO Palace, 1st week . . . 70.8%
CINCINNATI—RKO Keith, MO, 1st week . . 130.0%
CLEVELAND—Palace 123.5%
(SA) Bob Chester and Orchestra
INDIANAPOLIS—Circle . . . . . 106 %
(DB) Chetniks (20th-Fox)
KANSAS CITY—Esquire 162.5%
KANSAS CITY—Uptown 150.0%
LOS ANGELES—Chinese 108.1%
(DB) Chetniks (20th-Fox)
LOS ANGELES—Loew's State 115.3%
(DB) Chetniks (20th-Fox)
LOS ANGELES—Ritz 103.1%
(DB) Chetniks (20th-Fox)
MILWAUKEE—Wisconsin, 1st week 113.2%
(DB) Chetniks (20th-Fox)
MILWAUKEE—Strand, MO, 1st week . . . 115.0%
(DB) Chetniks (20th-Fox)
MINNEAPOLIS—Orpheum 88.2%
NEW YORK—Roxy, 1st week 164.0%
(SA) Carol Bruce & Vaudeville
NEW YORK—Roxy, 2nd week . . . . . 112 %
(SA) Carol Bruce & vaudeville
OMAHA—Orpheum 116.2%
(DB) Henry Aldrich, Editor (Para)
PHILADELPHIA—Earle 160.5%
(SA) Chico Marx orch & Others
PITTSBURGH—Harris 92.3%
WASHINGTON—Loew's Capitol 131.5%
(S) Borrah Minnevitch and band
WASHINGTON—Loew's Columbia, MO, 1st week . . . . . 123 %

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PITTSBURGH (Univ)

Final Reports:

Total Gross Tabulated	$235,700
Comparative Average Gross	205,000
Over-all Performance	114.9%

BALTIMORE—Keith's, 1st week 165.0%
BALTIMORE—Keith's, 2nd week 110.0%
BOSTON—RKO Boston 108.0%
(SA) Best Foot Forward stage show
BUFFALO—Lafayette 112.5%
(DB) Strictly in the Groove (Univ)
CINCINNATI—RKO Palace 85.7%
CLEVELAND—RKO Palace 115.0%
(SA) Best Foot Forward stage show
INDIANAPOLIS—Indiana 112.5%
(DB) When Johnny Comes Marching Home (Univ)
KANSAS CITY—Esquire 142.8%
KANSAS CITY—Uptown 90.0%
MILWAUKEE—Riverside 111.6%
(SA) Charlie Spivak and others
NEW HAVEN—Paramount 109.0%
(DB) Get Hep to Love (Univ)
NEW YORK—Criterion, 1st week 147.0%
NEW YORK—Criterion, 2nd week 76.5%
OMAHA—Orpheum 115.1%
PHILADELPHIA—Stanton 196.9%
SAN FRANCISCO—Orpheum . . . . . 120 %
(DB) Nightmare (Univ.)
SEATTLE—Orpheum 114.8%
(DB) We Are the Marines (20th-Fox)
TORONTO—Uptown 100.0%
(DB) Behind the Eight Ball (Univ)

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

BOB WILE, Editor GERTRUDE MERRIAM, Associate Editor

Aiding Industry Good Will

Recently to come to our attention are several examples of the showman's exercise of his art on behalf of the entire industry, sometimes using his theatre as the keystone of this endeavor and sometimes not.

Boyd F. Scott of the Grand and Dixie theatres, Holdenville, Okla., writes to every Boy Scout who wins a Merit Badge, congratulating him on his prowess in the particular field for which the honor was awarded. That's a piece of institutional selling or industry selling, but the good it does can be seen by the response from one recipient, Thomas Nix, Jr., who writes to Scott, "I received the passes to your theatre and want to thank you. It is people like you who give one the incentive to do bigger things." And then boy-like he added, "I hope to get my Eagle soon."

Charles B. Taylor, publicity director of the Buffalo Theatres, Inc., planted a story in the *Buffalo Evening News* on the booklet, "Movies at War," which explains the important part played by the motion picture in the war effort. This story which appeared on the amusement page is helpful propaganda.

Lewis Breyer, manager of the Strand, Holyoke, Mass., reports on another type of selling to the community at large through a single individual or small group—a type which is becoming more popular as the armed forces expand and the boys from back home are seen in distant places in the newsreels. Lew's idea came after seeing a clip showing Polish refugees in Persia in one of the newsreels. The commentator mentioned Kazalski as the name of one. Since Holyoke has a large Polish population, he looked the name up in the city directory, found a family by that name and admits to shedding a tear or two himself when these people saw their cousins whom they had long ago given up for dead. Now the Kazalski family of Holyoke and all those who read their story in the local papers will be strong boosters for the motion picture.

How It Feels To Win

Last week's issue carried a report on the presentation of the 1942 Quigley War Showmanship Award to Jack Matlack in Portland, Ore. The report described the ceremony, but lacked the one detail which a report could hardly be expected to furnish. How did Jack himself feel about all this?

The question, however, is answered by Jack himself in a letter written before the presentation took place. "I am still so thrilled over winning the War Showmanship Award," he writes, "that I can hardly stand it. And to think that the Postmaster General of the United States is going to make the presentation."

Louis Charninsky, Silver Grand Award winner, says that he, too, was thrilled. "I never dreamt of winning," he writes, "as you see so many of the theatres spend so much more on selling a picture and I have to promote most of the time." That is just the reason that Louis won the Award—because he did it all without money.

For Ed Fitzpatrick, winner of the Bronze Grand Award, his victory comes as the culmination of four years of effort. But Ed, now that he has won, is inspiring his staff to continue its showmanship. Although confronted with a tough newspaper situation, he and they seem able to obtain a good share of publicity for his endeavors, nevertheless.

Feminine Contestants

It seems likely that a Round Table tradition will be broken this year. In all the years of the Round Table and the Quigley Awards, there has never been a winner from the distaff side. Plenty of women have enrolled in the Round Table and many submit their exploitations in the competitions. But the men have always taken the honors, having, in the opinion of the judges, done the best work. While we cannot prognosticate, the number of feminine contestants is growing, and their activity presages an increasing interest and attention on the part of the Judges. There is no need for gallantry on the part of the masculine members of the Round Table. The girls' activity is sufficiently enterprising to speak for itself.

The First Quarter of 1942 ends next week. There is a large number of contestants and the Judges will have a difficult task to select the best from among so large a number of entries. Some of the old standbys are in the running again, still trying to win the coveted Awards. Newcomers have also joined in the competition with formidable entries. It will be an interesting Judging.

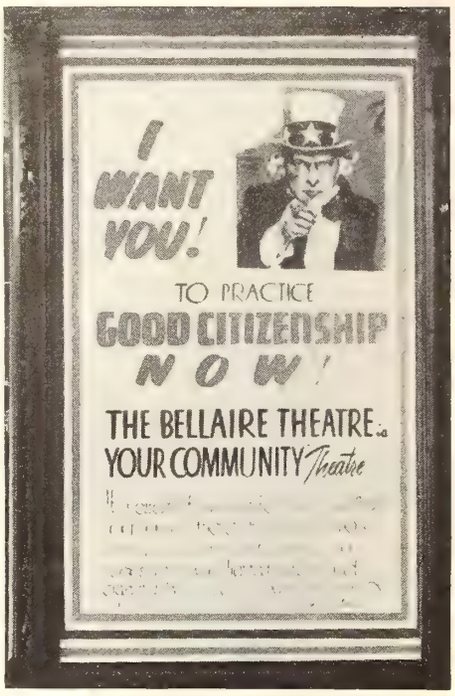
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"The theatre of today is surely a useful place for everything that is vital to victory," says Julius Lamm, manager of the Uptown theatre, Cleveland, "selling Bonds and Stamps, United Nations Week, the March of Dimes, Red Cross collections, Government Victory films and now comes a tieup with the Cleveland Police Department stressing the toll that accidents take of man power." —BOB WILE

INTERESTING LOBBY DISPLAYS



Julius Lamm at the Uptown, Cleveland, had a tieup with the Police Department on a safety campaign tied up with the manpower problem.



The recent wave of destructiveness on the part of children was combated in this manner by Hy Bettinger, manager of the Bellaire, Bellaire, Long Island.



A calendar indicating the seven days on which he played "Seven Days Leave" was painted on a circular lobby mirror by Len Herbert, manager of the Centre theatre, London, Ont., Canada.

Sandbags piled around a cutout of the 24-sheet created attention for Jack Heinz at Keith's, Flushing, N. Y.

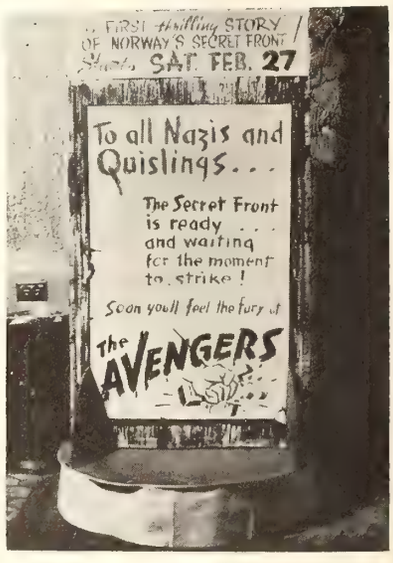




By Clarence M. Bunting

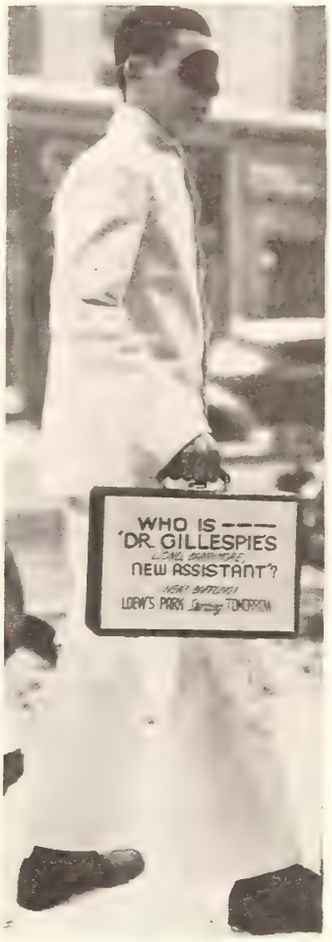
Bill Reisinger says that, long after the engagement of "The Crystal Ball", people called him to say that this soothsayer's predictions had come true and asked when he would be back. The display was in Loew's in Dayton, Ohio.

This was a double faced display on a revolving stand selling "The Avengers" in the Capitol theatre, Madison, Wis. Marlowe Conner, manager, also mailed a special letter to 1,000 Norwegians affiliated with Norse Clubs and placed 100 special window cards in a Norwegian neighborhood.

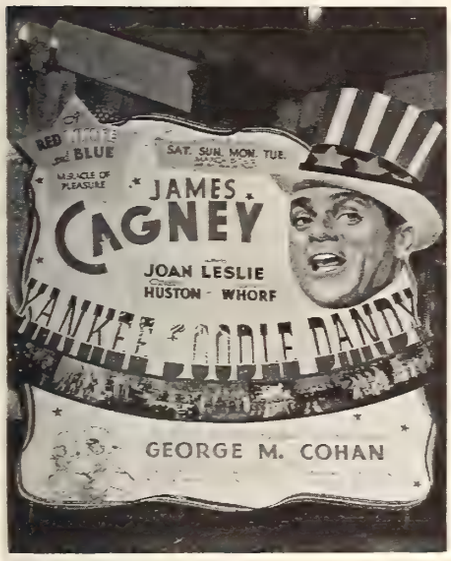




Forty-four thousand seven hundred and ninety-four (yes, 44,794) silk and nylon stockings were collected at a special mass meeting and birthday party held in Worcester, Mass., at the Elm Street theatre. Miss Frances Green and Mrs. Albert Rice of the Girl Scouts, together with Gertrude Tracy, manager of the theatre, examine salvage material. More than 1,600 girls attended.



Arnold Gates of the Park theatre, Cleveland, who put this young man on the street, reports that he attracted considerable attention. No wonder, with a white coat and snow on the ground.



This giant cutout was placed in the lobby of the Laconia theatre, Bronx, N. Y., by Jerome Schur, manager.



Red King, publicity director for Keith's Memorial, Boston, tied up "Immortal Sergeant", which was adapted from a book, with the Victory Book Campaign which was in progress at the time. This display was in the Memorial lobby.



The huge lobby of Loew's State in Cleveland was a fitting spot for a unique tent exhibit on the current Red Cross Campaign. Ed Fisher, director of advertising and publicity for Loew's in Cleveland, arranged for this. It attracted considerable attention from the crowds.

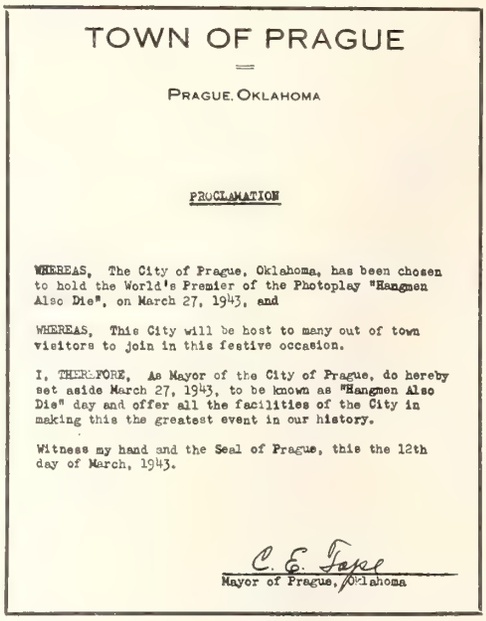
Selling Points

ON THE NEW PRODUCT

[The material below reflects press books now in preparation and represents the point of view of the distributors' exploiteers about the selling points and special merit of these pictures.]

THE MOON IS DOWN (Twentieth Century-Fox): This timely story of the war had a wide circulation as a book and was also condensed by the *Reader's Digest*; so appeal should be made to the readers of the book and the condensation, the former through tieups with bookstores and libraries, especially aimed at the Book of the Month Club, the latter through tack cards on newsstands, a blowup of the cover and title page in the lobby, etc. The book topped the best seller lists for some time and was a Book of the Month Club selection. A six-installment serialization is available for newspaper use. Among the contests is one already run by the *New York Post* in connection with the play when it was in the metropolis. The picture will be of great interest to Norwegians, since the scene is in their country. Local Norwegian officials and organizations should be notified of the showing, and arrangements made for them to circularize their mailing lists. In the picture, British bombers drop cylinders containing dynamite and instructions to the Norwegians on sabotage. Facsimiles of these can be made up for lobby displays and in cardboard for throwaways. A Reward poster of the type that might be used in Norway could be put up at various points to attract attention. Because of the important part played in the picture by the Mayor of the town, the Mayor of your town might be honored by a special week, in advance of or during the run of the picture. The newspaper can cooperate by special pictorial features about the Mayor; he can be interviewed on the radio and introduced on the stage on the opening night of the picture. What the Mayor is doing for the war effort can be detailed and your town's role in the last war can also be recalled, especially if the wartime Mayor is still living.

THE DESPERADOES (Columbia): Since the picture is a Western in Technicolor, both the action and the color angles can be specially stressed. A teaser campaign preceding the opening could introduce the characters somewhat like it was done in last week's Motion Picture Herald by Columbia. The outside cover of the press book could be used in advance of the playdate as a lobby display and the inside, printed in full color, might also be used as a display. "Wanted" posters are a natural for this sort of thing and they could be tacked in prominent places about town to gain attention. Because of Edgar Buchanan's beard, a beard contest might be run to find the man in your community with the beard most like the style he wears in the picture. An old fashioned safe might be placed in the lobby with a sign reading: "We dare 'The Desperadoes' coming here next week to open this safe". Horseshoes are valuable scrap metal and you might offer free admission to kids who bring over a certain number, with a special prize to the one who brings the most. It ties up with the picture, too. The print might be brought from the express office by a man on horseback, dressed in western costume. He might also be used as a ballyhoo. There is a four-day contest suggested in the press book, employing scenes from the picture and dialogue, concealing the names of past desperadoes. Because there is a good fight in the picture involving Glenn Ford, prizes might be offered for persons who identify other pictures in which he has been in fights. The Technicolor angle might well be played up by using coloring contests for the kids. Such novelties as cowboys' hats for your staff and masks with imprinting for the kids. There are numerous national tieups, particularly on the feminine stars, which may well be taken advantage of.



TOWN OF PRAGUE

PRAGUE, OKLAHOMA

PROCLAMATION

WHEREAS, The City of Prague, Oklahoma, has been chosen to hold the World's Premier of the Photoplay "Hangmen Also Die", on March 27, 1943, and

WHEREAS, This City will be host to many out of town visitors to join in this festive occasion.

I, THEREFORE, As Mayor of the City of Prague, do hereby set aside March 27, 1943, to be known as "Hangmen Also Die" day and offer all the facilities of the City in making this the greatest event in our history.

Witness my hand and the Seal of Prague, this the 12th day of March, 1943.

C. E. Page
Mayor of Prague, Oklahoma

Prague, Okla., scene of the world premiere of "Hangmen Also Die", takes on a festive air for the occasion, set for March 27th. Above is the Mayor's proclamation setting aside the opening day as "Hangmen Also Die" day.

Darby's Fuel Oil Gift and Party Net Him Publicity

The best way to tell the story of Jim Darby and the 1,000 gallons of oil is to quote the newspaper account. Says *The Sentinel* of Norwalk, Conn., "The Norwalk theatre has started something—something that may be duplicated. Through the generosity of the M & P Theatres with which the Norwalk theatre is affiliated, 1,000 gallons of fuel oil have been given to the Fairfield County Children's Home—free.

"The gift was made possible through cooperation of Mayor Frank T. Stack and the theatre chain. When the Norwalk theatre was converted from fuel oil to coal, Manager James Darby conducted a survey of his oil situation. Contacting the Mayor, Mr. Darby said that he had a supply of fuel to offer and through arrangements with the Mayor it was supplied to the home."

Another item to make the newspapers recently concerned a theatre party which Jim gave for the members of St. Mary's Girl Scout Troop Seven, who for more than a year have manned the War Bond and Stamp booth at the Norwalk. In that time they have sold $15,000 worth of War Stamps and Bonds. The party in honor of the Scouts started at noon with a light luncheon, followed by music and entertainment and a round table discussion of the Hollywood movie stars. After the party, the girls remained for the regular Norwalk performance.

Perry Offers His Theatre as Victory Garden Headquarters

A plan to utilize the undeveloped ground in the vicinity of the Park theatre, in the Bronx, was launched by Fred Perry, manager, who offered his theatre for the center of all activities in this connection. Pictures are taken of all Victory Gardens with their owners and exhibited weekly at the theatre.

Prizes will be awarded for the best gardens, which will be chosen by a committee of prominent local people, which includes religious leaders and two expert gardeners, who will also serve as judges. Competitors were asked to file their entries with the local C.D.V.O. A large plot of ground has been apportioned among contestants who lack land, the land having been promoted from the local Civic and Patriotic Committee.

Balkin's Merchant Tieup

George Balkin, manager of Warners' Stanley theatre, Philadelphia, tied up 30 window displays in and about town in the interests of "You Were Never Lovelier." Taking advantage of the screen songs and the gown creations, Balkin made appropriate tie-ups with music stores, department stores and dress shops. Stills from the picture and cut-outs of the stars made for arresting center-pieces for the window trims, each carrying an appropriate card with the playdates.

Holds Inductee Party

One hundred and forty-seven local men who had been inducted into the Army last week were given a send-off party on the stage of the Parthenon theatre, in Brooklyn, as part of the celebration arranged by Jack Scherzer. Elaborate exercises were conducted and Jack further arranged that each inductee be presented with cigarettes and candy when they lined up at the theatre to leave for camp. The local dailies picked up the stunt and ran stories.

Halifax Theatres Cooperate In Grease Collection Drive

All the 11 theatres of Halifax and North Sydney, Dartmouth, N. S., joined in a fat and grease collection campaign which was highly successful. The first to use a theatre as a grease collection base was Owner-manager John Farr, of the Rivoli at North Sydney. He offered a free Saturday morning show to boys and girls bringing grease in two pound tins.

At Halifax-Dartmouth, Famous Players Canadian Corporation's Capitol, Orpheus, Oxford, Garrick; Odeon's Casino; Franklin & Herschorn's Family, Community, Mayfair and Dundas; M. E. Walker's Gaiety; St. John Amusement Company's Empire, all participated simultaneously in a joint gathering of the fat and grease. Arrangements were made with the director of salvage and the school boards of both centres for the centralization of the fats and grease at the public schools on a specified school morning. The fats and grease had to be in tins, and not paper or glass. The theme of the drive was that Canada needs 40,000,000 pounds of fat for glycerine to make explosives.

Teachers Distribute Tickets

Each fat and grease bringer received from the school teacher a ticket to a special show the following Saturday morning in whatever theatre he or she preferred. All of the eleven theatres offered their programs simultaneously, and nobody was admitted except by the fat and grease ticket. Distributors donated the pictures.

"Frankenstein Meets Wolf Man" Inspires Chamber of Horrors

Some of the exploitation which brought a crowd in to see "Frankenstein Meets The Wolf Man" at the Fox in St. Louis is detailed in an advertisement elsewhere in this issue. Les Kaufman, director of advertising and publicity for the Fanchon & Marco Theatres of St. Louis, had several outstanding ideas.

A War Bond was offered to any woman who would sit all alone in the theatre at midnight to see the picture. The winner was an 80-year-old grandmother. A display with electrical gadgets that sizzled and sputtered in the lobby was a notable feature of the lobby display. A coffin was displayed in the lobby with what was supposed to be Frankenstein's body.

Animated Front Attracts

Through the lobby was a series of tombstones with signs pointing toward the auditorium and indicating it as the chamber of horrors. A specially constructed animated front put on the battle of the century between Frankenstein and the Wolf Man.

Enlists Junior Red Cross For Servicemen's Book Drive

Books for servicemen were sought in a campaign staged by Joseph Boyle at the Broadway theatre, Norwich, Conn. The Junior Red Cross Council staged the campaign, the feature of which was a special matinee at which children were admitted free upon presentation of a book. A total of 500 books was obtained in this way, including many pocket editions, the *Readers' Digest* and other publications.

43 OUTSTANDING SHOWMEN

The 40 men and three women whose names are listed below are the outstanding showmen of the past fortnight. There remains but one two-week period until the end of the First Quarter of the 1943 Quigley Awards.

DON ALDRITT
Fox, Salina, Kans.

HAROLD BISHOP
Capitol, Winnipeg, Man., Canada

JOSEPH BOYLE
Broadway, Norwich, Conn.

LEWIS BREYER
Strand, Holyoke, Mass.

LIGE BRIEN
Kenyon, Pittsburgh, Pa.

LOUIS CHARNINSKY
Capitol, Dallas, Tex.

ALBERT COHAN
Senator, Washington, D. C.

MARLOWE CONNER
Capitol, Madison, Wis.

CLAYTON CORNELL
Pontiac, Saranac Lake, N. Y.

DAVID DALLAS
Griffith, Manhattan, Kans.

FRANCIS DEERING
State, Houston, Tex.

BILL ELDER
Loew's, Indianapolis, Ind.

JACK FLEX
Keith, Syracuse, N. Y.

EDDIE FORESTER
Des Moines, Des Moines, Ia.

ARNOLD GATES
Loew's Park, Cleveland, O.

STEWART GILLESPIE
Elgin, Ottawa, Ont., Canada

JEROME GREENEBAUM
Illini, Moline, Ill.

LEN HERBERT
Centre, London, Ont., Canada

MEL JOLLEY
Century, Trenton, Ont., Can.

RENE JOYAL
Suffolk, Holyoke, Mass.

A. J. KALBERER
Switow's Indiana
Washington, Ind.

JAMES KING
Keith, Boston, Mass.

GEORGE LABY
Palace, Pittsfield, Mass.

CHUCK LARNARD
Appalachian, Appalachia, Va.

JOSEPH LONGO
Loew's, Boston, Mass.

ED MAY
Russell, Maysville, Ky.

DAVID LEVIN
RITA MORTON
RKO Albee, Providence, R. I.

LESLIE PENDLETON
State, Lake Wales, Fla.

MAX PHILLIPS
Regent, Sudbury, Ont., Canada

SYDNEY J. POPPAY
Majestic, Gettysburg, Pa.

JAMES REDMOND
Rivoli, Falls City, Neb.

H. W. REISINGER
Loew's, Dayton, O.

JOSEPH SAMARTANO
Loew's Palace, Meriden, Conn.

JEROME SCHUR
Laconia, Bronx, N. Y.

BOYD SCOTT
Grand, Holdenville, Okla.

CHUCK SHANNON
Cambria, Johnstown, Pa.

JACK SIDNEY
Valencia, Baltimore, Md.

MOLLIE STICKLES
Strand, Waterbury, Conn.

T. O. TABOR, JR.
Palace, Athens, Ga.

C. B. TAYLOR
Buffalo, Buffalo, N. Y.

GERTRUDE TRACY
Elm Street, Worcester, Mass.

CECIL VOGEL
Palace, Memphis, Tenn.

PROCESS INK makes your own mats!

ALL THESE EFFECTS MADE RIGHT ON YOUR REGULAR MAT

■ For the first time in the history of newspaper mat advertising something really new is available for exhibitors who want to individualize and localize their theatre ads. **PROCESS INK** applied on regular standard mats will supplement any style or effect of reverses or art usually obtained only by an engraving. By using **PROCESS INK** on general purpose mats you can cast direct from the mat without making a cut of the extra effects. It is all very simple and inexpensive to use.

We will soon announce a national distributing organization that will service the motion picture theatre field. Watch future issues of Motion Picture Herald.

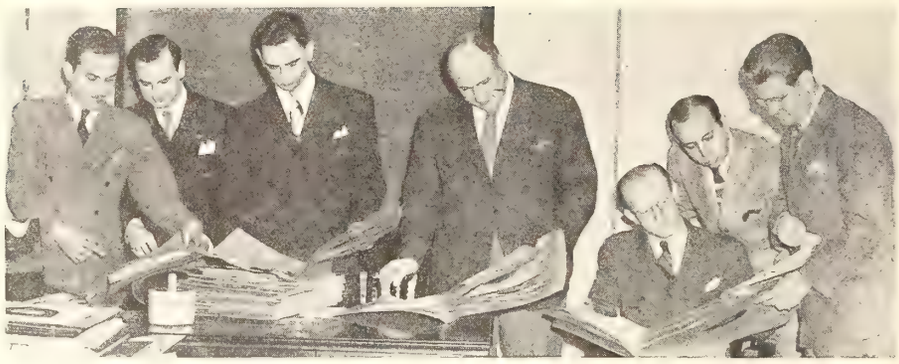
Oh Boy! Plus Also 2nd HIT Special MID-NITE SHOW Join THE RED CROSS HELD OVER First Showing on Broadway

The REDIMAT Co.
St. Petersburg, Florida

Inspecting the Awards Entries

Press book departments of the major film companies in New York visited the Managers' Round Table offices this week to see how the 1942 Quigley Award contestants put into use the ideas they had suggested.

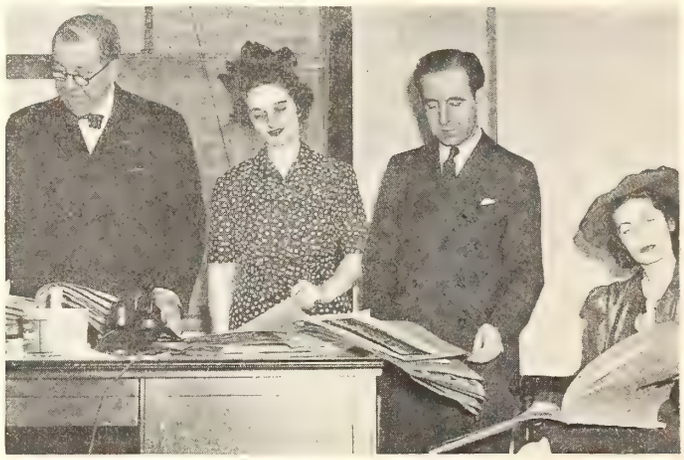
All pictures by Staff Photographer



Columbia—Henry Spiegel, Ralph Martin, Frank Rosenberg, head of the exploitation department; George Fraser, George Ettinger, Walter Lobel, Harry McWilliams.



Twentieth Century-Fox—Christy Wilbert, Ira Tulipan, Charles Schlaifer, Lew Frick, Edward Dowden, Louis Shanfield.



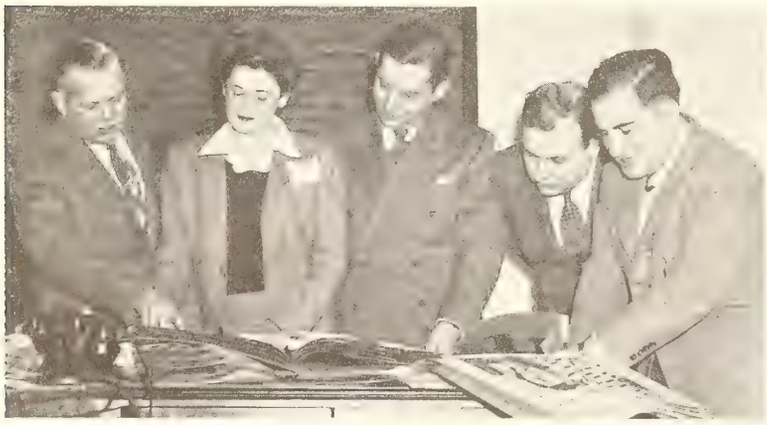
United Artists—Merritt Crawford, June Greenwall, Mortimer Frankel, head of the press book department; Lenore R. Sanders.



Warner Bros.—Hy Carnow, Sidney Rechetnik, in charge of press books; Leonard Beier, Frances Wasser.



RKO Radio—Dave Strumpf, Ben Rogers, Fred Schaefer, Maurice Freedman, Vivian Moses, Ed Roberts, Charles Wagner.



Paramount—George Harvey, now handling short subject publicity; Paula Fraser, Jonas Arnold, Milton Hoffman, Saul Krieg.



Republic—Dennis Caplin, Marguerite Wayburn, Beatrice Ross, Steve Edwards, in charge of press books.

SHOWMEN COOPERATE IN COPPER COLLECTION

Form Citywide Committees in Campaigns to Gather Copper and Bronze

Having already gathered rubber scrap and steel scrap, the theatres have now turned to gathering copper scrap to augment the nation's depleted supplies of this metal. Brass, too, is included in the scrap piles now being gathered by the nation's motion picture houses.

Some of the more outstanding scrap campaigns received recently are detailed here for the benefit of other showmen who are contemplating similar drives.

Davenport, Iowa—Huge ads, up to a full page, were published by the Quad-City Theatre Managers Association, reports A. Don Allen of the Capitol. Plenty of publicity was also obtained, all to the effect that any man, woman or child who brought a pound of copper or brass to the theatre on the particular day set aside for the purpose would be admitted free to any of the Quad-City theatres. Among the items which it was suggested that might be used for the purpose were copper wire, copper pots and pans, auto radiators, gaskets, hub caps, wash boilers, old vacuum cleaners, washing machines, heating coils, electric fans, door knobs and handles, etc.

Dunkirk, N. Y.—The Capitol here held a special scrap drive on a Friday afternoon recently. The show was at 4:30. Teaser ads appeared in the paper a week in advance and the paper also ran a reader in advance. The affair was trailerized and special posters distributed by National Screen were used in the lobby a week in advance. Deane H. Emley, the Capitol's manager, also contacted the Superintendent of Schools, who made an announcement giving the time and particulars of the special show.

1,523 Pounds of Scrap Collected

New Haven, Conn.—The five downtown theatres, namely the Poli, Roger Sherman, Paramount, College and Bijou, together collected 1,523 lbs. of scrap copper, bronze and brass, all of which was usable. Stories appeared in each of the papers every day about the special show which was held at the College at 10 o'clock one morning. Among the information published by the paper was the War Production Board's list of household items which contain brass, including door checks, decorative hardware, door knockers, door pulls, doorknobs, old stair-treads, candlesticks, switch plates, ventilators, electric fans, plaques, ash trays, fireplace screens or fittings, teakettles and book ends.

Pueblo, Colo.—Kenneth Mead, manager of the Main theatre, ran a special copper show at which a good many pounds of this useful metal were collected. It was sold to a dealer, who turned it over to a reclaimer and the proceeds were given to the Pueblo Red Cross.

Memphis, Tenn.—Maurice Druker, manager of Loew's State, was named public relations chairman of the War Activities Committee for this area. In connection with the scrap campaign, he particularly praises the cooperation of Ed Sapinsley of the Malco Theatre, Chalmer Cullins of the Idlewild, Nate Evans of the Savoy and L. A. Weaver of the Airways. The grand total gathered here was 25,000 pounds of copper. The proceeds were divided between local charities and the Memphis School Fund. The Superintendent of Memphis City Schools, Ernest Boyle, gave 100 per cent cooperation with bulletins sent out to all classroms and each school exhibiting one-sheets. All theatres held matinees at the same time on the same day with the committee arranging special features and shorts. All schools accepted the scrap and issued special theatre tickets which were good at any theatre on the day of the special shows. The newspapers not only gave their usual cooperation in the way of publicity stories but donated advertising space in which reverse slugs were used.



New Haven's downtown theatre managers worked together during the scrap drive. Here they are after it was over, examining some of the 1,523 pounds of copper turned in. Left to right, Sidney Kleper, Bijou; Lou Schaefer, Paramount; John Hesse, Roger Sherman; Bob Portle, College; Bob Russell, Poli.

Mayor Lauds Laby's drive

Pittsfield, Mass.—The Mayor and the city council of the city publicly praised this city's theatre managers for their part in the copper scrap drive, reports George Laby of the Palace theatre, chairman of the managers' committee on arrangements. In addition to offering free admission to anyone who brought in scrap, five pairs of free tickets for the next show were issued to the five persons who brought in the greatest amount of scrap copper. Among the stories in the newspaper was one in which the endeavors of the projectionists to save the copper drippings from their arc lamps was recorded.

Midland, Texas.—Elmer Adams, Jr., assistant manager of the Yucca theatre, reports four hours set aside one day for scrap to be brought to the theatres.

Gettysburg, Pa.—To launch his spring Scrap Drive, Sydney J. Poppay, at the Majestic theatre there, held a special matinee at which at least five pounds of iron or rubber were required as the price of admission. Two trucks were placed in front of the theatre to receive the aggregation and Dr. J. Walter Coleman, head of the local salvage committee issued the invitations to the school children of the community. The proceeds from the sale of scrap gathered were turned over to the Red Cross Relief Fund.

Holdenville, Okla. Prominent space was given to Boyd Scott's copper salvage drive on his calendar for the Grand theatre, some 3,500 of which were distributed by the theatreman. One thousand 10 by 14 heralds were also handed out at schools and the daily newspaper ads carried plugs for the drive a week in advance, with a large display ad the night before the show. All school principals, county and city, announced the show and Scott personally appeared before students of two of the largest city schools and illustrated what kind of scrap was desired.

Scott Uses Camp Fire Girls for Collections

Camp Fire Girls were used by Boyd F. Scott, manager of the Grand and Dixie theatres, Holdenville, Okla., to make collections in the March of Dimes Drive. A total of $195.72 was gathered in the two theatres. Since he had no posters on the drive, Boyd took the picture of President Roosevelt which appeared in the campaign book and mounted it on a 14 by 22 card, outlining it with crepe paper.

The Camp Fire Girls handled glass jars instead of the usual cardboard containers, and Scotty reports that the jingle of the coins in the jars got better results.

NEWSPAPER ADS THAT SOLD



At the left and below are two of the ads used by E. R. Brennan of the Bay and West theatres, Green Bay, Wis. These ads were unusual enough to attract the attention of the public so that the picture was held over for three days over the four originally booked. Employees of various firms in Green Bay were given previews and their raves were quoted in subsequent ads, the largest of which was mailed to each one in their own company's envelope.





Stewart Gillespie, manager of the Elgin, Ottawa, Ont., Canada, uses *Le Droit*, a French language newspaper, since he draws some patronage from the French-speaking people in that city and neighboring Hull, Que. Here is an ad with the copy in French.



This ad of more than a thousand lines was used by Hal Bishop of the Capitol theatre, Winnipeg, Man., Canada. Hal has used a rather unusual method of presenting the stars both by word and picture.



Clare Appel, director of advertising and publicity for Odeon Theatres of Canada, prepared this special ad for the Palace, Hamilton, Ont. In Canada there is intense interest in the Russian campaign, so "The Siege of Leningrad" was played up over the other feature. The framelike box for the second feature gives it prominence, too.

MAY HOLIDAYS FOR TIEUPS

May 1st
- May Day
- Child's Health Day
- Dewey's Victory in Manila

6th
- Robert Peary born 1854 (Discoverer of North Pole)

9th
- Mother's Day

11th
- Minnesota Admitted to Union 1858

12th
- Florence Nightingale Born 1820 (Founder of Modern Nursing)

13th
- Jamestown, Va., Seattled 1607

14th
- First Constitutional Convention 1887

23rd
- Capt. Kidd, famous pirate, executed in London 1701

24th
- 1st telegraph message sent 1844
- Brooklyn Bridge opened 1883

30th
- Memorial Day

Espy Celebrates Local WAAC Week

Tying in with the local celebration of WAAC week, Opal Espy at the Arlyne theatre, in Longview, Tex., built a booth which he used in front of his house. The Round Tabler further used a figure dressed as a soldier with a two-way hookup and a WAAC inside the theatre talking through the figure to the public outside. Two girls who wanted to join the WAACS were planted in the audience and later called on to volunteer and be sworn in on the stage. This was good for a story in the local papers.

In New Posts . . . .

BUCKY HARRIS is now exploitation field man for RKO Pictures in the Cincinnati and Indianapolis territory.

MRS. LUCIUS SMITH has been appointed manager of the Winchester theatre, in Winchester, Mass.; Ethel Donati, manager of the National, in Boston; Lola McGhee, manager of the Strand, in Beverly and Lea Morin, manager of the Dorchester, in Dorchester.

LILLIAN STEINER has succeeded Harry L. Gilbert as manager of the Parkhill theatre, in Yonkers. Gilbert is now at the Lido in the Bronx.

JOHN GALVIN is now managing the Orpheum theatre, in Wilkes-Barre, Pa., succeeding Walter Rooney, who has been inducted into the Army.

JULIETTE COSTINO has been named assistant manager of the Venetian, in Racine, Wis.

JUNIOR SHOWMEN

ALAN DEAN, to Mr. and Mrs. A. B. Craver. The father is the owner and manager of the Plaza and Visulite theatres, in Charlotte, N. C.

DONNA LOUISE to Mr. and Mrs. Mike Pullin. Mike is manager of the Napier theatre, in Napierville, Ill.

Point Rationing Used as Theme of Herald by Conner

Just when point rationing started and was on the tip of everyone's tongue, Marlowe Conner, manager of the Capitol, Madison, Wis., put out little heralds with the words, "Point Rationing" in big type. The cover of the herald read, "There is no point in rationing your movie programs. It's just the tonic and relaxation you need. See all these splendid programs at the Capitol."

The back cover said, "We may as well tell you that you are missing one of the great wonders of this world war if you are not attending the movies once a week because you can see this war from an arm chair seat. Our newsreels and special releases bring you the world's history enacted just as it happened—we show two newsreel issues each week. You should see them as you do in your daily paper—at the Capitol."

Inside this little herald was a list of Conner's attractions for the next few weeks.



About two thirds of the space in this 470 line ad was devoted to selling the industry. Boyd Scott, manager of the Grand and Dixie theatres, Holdenville, Okla., points out that it is patriotic to see a motion picture.

CONGRATULATIONS

March 28th
- Leslie C. MacEachern
- Jack Van Borssum
- Benjamin Smart
- William J. Hamborsky
- Albert C. Detwiler

29th
- Archie B. Holt
- Dwight Seymour
- James Anderson
- Hazel Van Allen
- Howard Hildebrandt
- William A. Berns
- Frank Millspaugh
- E. G. Jackson

30th
- Martin G. Smith
- Ben Bloomfield
- J. A. Klink
- James Sanderson

31st
- Wallace H. Akin
- Lawrence Dandeneau
- Alpena Monroe
- Leon Pickle
- James Henry Tobin
- Charles H. Gibson

March 31st
- R. L. Nichols
- Henry Eytinger

April 1st
- R. Borst
- Frank Schellinger
- J. W. McKinstry
- Andrew Gibson
- Arthur Leatherman
- Herman Berlin, Jr.
- Herbert Righthand
- Gabriel Rosenthal
- M. Wright Garnet

2nd
- William E. Cooper
- Max Silverwatch
- Howard Schuessler
- F. H. Macomber
- Donald J. Visger
- G. B. Odlum

3rd
- John S. MacNeill
- T. C. Clement
- Victor E. Hudson
- Frank Shaffer
- James P. Martin
- Bernal Lewis
- Al J. Wagner
- Robert W. Sullivan

Mrs. Parker's Staff Breaks Contest in Oregonian

One of the first contests used in the Portland *Oregonian* in a long time was planted by Mrs. J. J. Parker of the Broadway theatre in the Rose City and her staff. In connection with "Journey for Margaret," the prize of $25 in War Bonds and a star-autographed copy of the "Journey for Margaret" book, was given for the best questions submitted to Margaret O'Brien, star of the picture. The contest was only open to children. The five best sets of questions after the winner were rewarded with an autographed copy of the book. The next ten received passes for the picture.

Mrs. Parker's staff got four stories in the *Oregonian* as a result of this contest. The paper, read in every corner of Oregon and Washington, is not only the city's but the state's leading organ.

As a build up on the picture, Mrs. Parker's staff used a good sized teaser ad campaign for a week in advance of the opening. It was spotted eight times throughout the paper.

At Mrs. Parker's invitation, a large group of Portland educators saw "Journey for Margaret" in advance of its opening. In this way, school cooperation was assured and it was regarded as one of the leading factors in the box office success of the picture in Portland.

Entertains Paralysis Victims Before March of Dimes Drive

At the time of the March of Dimes Drive, Ed Enke, manager of the Rivoli theatre, Hempstead, N. Y., obtained considerable publicity and good will and also stimulated interest in the Drive by entertaining at the theatre crippled boys and girls from St. Giles Home at nearby Garden City. All of those living at the home are victims of infantile paralysis, the disease which the March of Dimes strives to eradicate.

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York

HELP WANTED

WANTED: GENERAL MANAGER. MUST BE experienced, absolutely reliable and of good character. Knowledge of booking, buying and theatre routine. Draft exempt. A1 references. BOX 1608, MOTION PICTURE HERALD.

WANTED—MANAGER, DRAFT EXEMPT. MUST be experienced and absolutely reliable. Eastern Massachusetts theatre. Knowledge of booking and buying essential. Give full details first letter. Important, state salary expected. BOX 1614, MOTION PICTURE HERALD.

THEATRES

WANT THEATRE. WILL INVEST $10.000, ALL or part. BOX 1610, MOTION PICTURE HERALD.

WANTED TO BUY

THEATRE CHAIRS WANTED. WILL BUY FOR cash any quantity. Give details, upholstered, make, size, level or slope, or veneer. CHICAGO USED CHAIR MART, 844 S. Wabash Ave., Chicago.

WANTED TO BUY BURCH POPCORN MAchine. POP KLINKEL, Albion, Mich.

WANTED TO BUY USED PIPE ORGANS. L. M. GREGORY, Stow, O.

LOOKING FOR ANY MAKE 16MM. OR 35MM. sound projector, rectifiers, generators, sound equipment. BOX 1615, MOTION PICTURE HERALD.

POSITIONS WANTED

WANTED: BETTER POSITION, CITY OR DISTrict manager. Must be attractive proposition. BOX 1613, MOTION PICTURE HERALD.

TRAINING SCHOOLS

THEATRE EMPLOYEES: TRAIN FOR BETTER positions. Learn modern theatre management and advertising. Big opportunities for trained men. Established since 1927. Write now for free catalog. THEATRE MANAGERS SCHOOL, Elmira, N. Y.

BOOKKEEPING SYSTEM

THEATRE MANAGEMENT RECORD AND TAX Register. This new accounting system is the finest book of its kind ever made available to an exhibitor. In addition to being complete in every respect, it is simple—so much so that it is not necessary to have had bookkeeping experience in order to keep an accurate, complete and up-to-minute record of the business of your theatre. Price is only $2.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

USED EQUIPMENT

THEY'RE NOT LONG FOR THIS PLACE—SO buy now—RCA PA50 amplifier, reconditioned, $129.50; Jensen 14" heavy magnet speakers, $29.50; RCA 60" horn with speaker, $22.50; factory rebuilt Gold Seal 3 unit ticket machines, $425.00; Brenkert Super H. I. arcs, $155.00. Spring bargain bulletin now ready. S. O. S. CINEMA SUPPLY CORP., New York.

TWO 35MM. DE VRY PORTABLES, WITH sound. Also extras. LEWIS BOOTHE, 320 W. 18th, Wichita, Kas.

NEW EQUIPMENT

YOU'RE WELCOME TO THESE—WHILE THEY last—underwriters labelled 3" linen rubber firehose per foot, 60c; 4", 80c; couplings, $4.75 pr.; nozzles, 3", $1.50; 4", $3.00; fire bomb sand pails, 49c; 500 watt baby spotlamps, $9.75; latest Superior projector mechanisms, $595.00; Forest Suprex rectifiers, single 50 ampere, $378.00; double 50 ampere, $583.00; double 65 ampere, $724.00. Spring bargain bulletin ready. S. O. S. CINEMA SUPPLY CORP., New York.

BUSINESS BOOSTERS

BINGO CARDS, DIE CUT, 1 TO 100 OR 1 TO 75, $2.00 per thousand. $17.50 for 10,000. S. Klous, care of MOTION PICTURE HERALD.

ORIGINAL DIE CUT BINGO CARDS, 1 TO 100 or 1 to 75 with the most combinations. Remember price does not make the best combinations. Our price $1.75 per thousand in lots of 5,000. Original theatre bingo company. BOX 1606, MOTION PICTURE HERALD.

BOOKS

NOW READY, COMPLETELY REVISED 7TH Edition of Richardson's Bluebook of Projection with treatise on Television and complete Sound Trouble-Shooting Charts, as well as a host of additional up-to-the-minute text on sound and projection equipment. Order Now! $7.25 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York City.

SOUND TROUBLE SHOOTING CHARTS. A handy tool in the booth. Gives the answers to all questions regarding trouble shooting on every type of sound equipment. $1.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

MOTION PICTURE SOUND ENGINEERING—547 pages; illustrated; covers every practical method and process in present-day sound engineering. Leading engineers explain every detail of apparatus and its arrangement, with diagrams, tables, charts and graphs. This manual comes straight from the workshops of the studios in Hollywood. It is indispensable to everyone working with sound equipment. Price $6.50 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

NEW 567 PAGE BOOK ON AIR CONDITIONING, by Charles A. Fuller, authority on the subject. Available for theatre owners contemplating engineering changes. Book is cloth bound with index and charts and covers every branch of the industry as well as codes and ordinances regulating installation. Order now at $4.00 a copy postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

OBITUARIES

Alfred P. Morell, Film Writer, Dies

Alfred Parker Morell, 36, screen and magazine writer, died on March 17th, at Jefferson Hospital, Philadelphia, where he had undergone an operation. He was a resident of Greenwich, Conn. Mr. Morell was the author of "Diamond Jim Brady" and "Lillian Russell." Besides having stories published in the *Saturday Evening Post, Cosmopolitan* and the *Ladies Home Journal,* he wrote books, some of which later were adapted for the screen.

In 1934 and 1935, he was employed by Universal Pictures in Hollywood. Surviving are his widow, Mrs. Madelaine Bladon Morell; his parents, Mr. and Mrs. Alfred Morell; an aunt, two sisters and a brother.

Israel Davis, British Theatre Owner

Israel Davis, 84, died in London March 19th. He is believed to have been the first to construct a theatre exclusively for films in London. In 1914, he opened the Marble Arch Pavilion in that city, and four years later built the Shepherd's Bush Pavilion. He once sold four of his theatres to Gaumont-British for a reported $2,200,000.

Elmer Rogers

Elmer F. Rogers, 72, former manager of the Palace theatre in New York, died on March 21st at his home in Cranford, N. J., following a short illness. He was connected with the Keith-Albee circuit for 35 years, managing the Palace for 19 years, resigning in 1932. Surviving are his widow, Ann; a son, Edward, and a daughter, Mrs. Gerald Long.

E. G. Milne

E. G. "Eddie" Milne, of the RKO field exploitation staff, died of a heart ailment March 19th in Seattle. Mr. Milne had suffered several heart attacks in recent months but had remained at his post. He came from Vancouver, B. C., to take over the northwest district, with headquarters at Seattle and Portland. Mr. Milne was associated with the Pantages circuit.

Kolman Goldstein

Kolman Goldstein, 64, owner of a circuit of independent theatres in the Southern New Jersey area, died in Atlantic City on March 13th of a heart attack. Surviving are his wife, Fannie; a son and two daughters. Services and burial were in Camden on the following day.

John Sullivan

John Sullivan 76, ticket-taker at Warners' Mastbaum theatre in Philadelphia, died in that city on March 17th. He had been associated with the Warner circuit for 20 years.

John J. Bloner

John J. Bloner, 60, Kenosha, Wis., projectionist for many years, died in that city on March 17th. He was a member of IATSE Local 347. He leaves a wife, four sons, a daughter, five sisters and a brother.

Fire Destroys Theatre

A fire in the Red Springs theatre of Red Springs, N. C., recently destroyed the the theatre and building owned by V. D. Humphrey. The house was managed by Carl McIlwane, and the loss was partly covered by insurance.

Top Song Is from Film

The number one tune on radio's "Hit Parade" program was "I've Heard That Song Before," according to ratings on last week's show. The tune is from the Republic film of the same title.

PRODUCT DIGEST

In This Week:

SHOWMEN'S REVIEWS

SHORT SUBJECTS

SHORT SUBJECTS CHART

THE RELEASE CHART

Edge of Darkness

(Warner Bros.)

Underground vs. Nazis

Advice to showmen: Get geared for a big one. It's heading your way in "Edge of Darkness." For substantiation beyond this: your own box office and the box offices of others as reported in due course in "Picture Grosses," new HERALD department on theatre performances around the nation.

Here is as astute a job as the fast-stepping Warner brothers have turned out in recent days, and their recent days require no recital. The studio acquired the novel of the same name by William Woods and turned it over to Henry Blanke, the man who made "Zola" and "Pasteur." It aimed at the marquees by casting Errol Flynn and Ann Sheridan in the romantic leads and almost engulfed them in fast supporting company composed of Helmut Dantine, Walter Huston, Ruth Gordon, Judith Anderson, Nancy Coleman, Morris Carnovsky, John Beal, Charles Dingle and Roman Bohnen. Robert Rossen on the script, Lewis Milestone on the direction and Sid Hickox behind the cameras rounded out the production assignments, performed on their end with distinction.

Out of this assemblage and a story of inflamed passions comes "Edge of Darkness." It is another in the rapidly-growing series of pictures dealing with Nazi invasion hordes and the underground movements springing up against them in all countries writhing under the conqueror's heel. This one selects a small fishing village in Norway where the civilian population is quickly moving toward its breaking point. There have been acts of sabotage against the rule of the German garrison. Fish in the cannery have been poisoned, wires have been cut. But this is the beginning. Biding their day under the leadership of Flynn, the villagers finally learn the British are landing arms up and down the coast in an organized strategy to spark the seething underground movement into open flame. After heartbreaking wait, this village, too, gets its rifles, sub-machine guns and hand grenades.

Meanwhile, the German commander, sensing the unrest without successfully coping with it, embarks upon a deliberate campaign to goad the villagers into open action. When one of his soldiers rapes Miss Sheridan in the church, smouldering fury almost induces Flynn to endanger the cause in his blind reach for personal vengeance. Miss Sheridan persuades him not to, but her father, Huston, in his own outrage clubs a soldier to death.

In turn, this gives the commander his cue. He arrests the known or suspected leaders and commits them to dig their own graves prior to an early morning execution. Thus develops the last straw. The battle breaks out and there is wholesale slaughter. Aside from the women and children who, it is indicated, get away to England in the fishing boats, most of the men of the town and all of the German detachment are killed, less one. That last German to die is the commander, who blows out his brains in the face of his defeat, by civilians, as an officer of the Third Reich and the disciple of the New Order. The survivors among the villagers, including Miss Sheridan, Flynn and Huston, take to the hills to continue as gods of vengeance until the invader is ripped out of the soil of their native country.

These are the basic highlights of this gripping film. Dramatic on their own, their power is skyrocketed into intense crescendoes by direction and acting. For example, there is a tremendously effective sequence in which Carnovsky, the patriarchal schoolmaster, refuses to relinquish his commandeered home. They can take his physical possessions but they cannot take away his living brain, he tells Dantine, the commander. He is slapped and cuffed, thrown downstairs, tossed into the air by the soldier-ruffians, dragged at the end of a rope through the streets and submitted to the final indignity of witnessing the burning of his books.

For another there is the opening sequence, which shows the village steeped in death. Not a single living soul, whether German or Norwegian, stirs as a Nazi patrol seeks to learn why the Norwegian standard flaps from the flagpole. There is no inkling of the story until the inspection officer begins to dictate his report; then time moves backward and the drama reverts to its beginnings.

The emotional cross-play between the patriotic Norwegians and their local Quislings and between the natives and their military overlords is developed and handled with incisive and biting force. The battle scenes are staccato and brutal and will be too much for the children as well as for some women probably. But "Edge of Darkness" is not a tea party. It is an icy shower turned loose on audiences in the interest of driving home—and hard—what this war is about. It achieves this with great power even if some of the middle passages are diffused and characters like the British intelligence officer and that of the camp follower (Miss Coleman) confuse more than they help.

For the rest, it ought to be said Dantine walks away from Flynn on the acting side and, in fact, from everyone else as well. His Nazi officer is a brilliant performance and one that will linger in audience minds. In varying shades, however, all of the principals are good. It is merely that some, like Huston, Miss Gordon, Miss Anderson, Miss Coleman and Carnovsky, are better than others.

Showmen, of course, will bear in mind this is Flynn's first release since his personal, legal difficulties. It ought to go far in increasing his popularity.

Previewed at the Warner studio. Reviewer's Rating: Excellent.—RED KANN.

Release date, not set. Running time, 118 min. PCA No. 8705. Adult audience classification.

Gunnar Brogge .....Errol Flynn
Karen Stensgard .....Ann Sheridan
Dr. Martin Stensgard .....Walter Huston
Katja .....Nancy Coleman
Captain Koenig .....Helmut Dantine
Judith Anderson, Ruth Gordon, John Beal, Morris Carnovsky, Charles Dingle, Roman Bohnen.

Hangmen Also Die

(United Artists)

Escape of an Assassin

The murder of Reinhard Heydrich, "protector" of the Czechs and known among them as "The Hangman," supplies authentic background for an exciting melodrama presented by Arnold Pressburger under the banner of United Artists. It has been elaborately produced, and directed for the utmost suspense and drama by Fritz Lang, with a well-chosen cast of fine players. Its appeal as a superior "thriller" is augmented by a subordinate theme proclaiming the courage and unity of the Czech people after four years under the Nazi rule.

The murder is accomplished swiftly and quietly at the outset, and the identity of the assassin is immediately apparent, but the drama lies in the necessity of shielding him from the conquerors. This need of convincing the Germans and the people that the Gestapo is not infallible inspires peasant and teacher, as well as members of the Underground, to cover the murderer's tracks. It is proved to the girl whose father is taken hostage for the crime when her own people turn on her in the street as she announces her intention of making a statement to the Gestapo. It prevents the murderer himself from confessing and sparing the lives of 500 innocent men. And finally it helps weave a false tangle of guilt around a collaborator who thought he could play both sides.

All principals are seemingly trapped by the cunning police and yet manage their escape, but the more obvious tricks for sustaining suspense are sparingly used. The determination to do full justice to both story and background, however, poses difficulties which are not entirely overcome. Despite excellent camerawork by James Wong Howe, and some good editing by Gene Fowler, Jr., the film is overlong, heavy, and occasionally obscure.

Brian Donlevy as the murderer, Walter Brennan as the professor held as hostage, Anna Lee as his daughter, Gene Lockhart as the Quisling and Alexander Granach representing the Ge-

stapo all turn in able performances. John Wexley, who wrote the screenplay, and Bert Brecht, who contrived the story with Fritz Lang, are also to be commended for an exciting idea.

Seen in the home office projection room. Reviewer's Rating: Good.—E. A. CUNNINGHAM.

Release date, March 26, 1943. Running time, 131 min. General audience classification.

Dr. Svoboda.....Brian Donlevy
Prof. Novotny.....Walter Brennan
Mascha.....Anna Lee
Czaka.....Gene Lockhart
Dennis O'Keefe, Alexander Granach, Margaret Wycherly, Nana Bryant, Billy Roy, Hans V. Twardowski, Tonio Selwart, Jonathan Hale, Lionel Stander.

He's My Guy

(Universal)

Joan Davis Entertains

Put this one down in the record as the picture that gave Joan Davis plenty of opportunity to display her talent for buffoonery. She lifts this minor musical by its budgetary bootstraps and she stirred its Hollywood preview audience to more laughter than many a production costing a dozen times as much money.

The proceedings in which Miss Davis hurls laugh after laugh to the customers, who hurl them back with interest, have to do with a vaudeville duo which separates for reasons of temperament and regains its unity for reasons of war, which is to say that a man and wife who can't get along together in show business find that they can do very well together when putting on shows in a war plant. It is Miss Davis' performance as a former hoofer who's taken up riveting that makes the picture click, however.

Gertrude Niesen sings a couple of songs, as do the Mills Brothers, likewise the Diamond Brothers, who also dance, and Louis Da Pron, Lorraine Krueger and the Dorene Sisters figure in the vaudeville (war plant) side of the entertainment. Nine songs, from almost that many sets of writers, are utilized in the enterprise.

Production is by Will Cowan, direction by Edward F. Cline, screenplay by M. Coates Webster and Grant Garrett from a story by Kenneth Higgins, all of whom collaborated in the matter of giving prominence to the performance by Miss Davis, who carries the picture.

Previewed at the Fairfax theatre, Hollywood, to a neighborhood audience drawn by "In Which We Serve." A lot of laughter and some applause indicated enthusiasm for Miss Davis' brand of humor. Reviewer's Rating: Good.

Release date, March 26, 1943. Running time, 65 min. PCA No. 9072. General audience classification.

Madge Donovan.....Joan Davis
Van Moore.....Dick Foran
Terry Allen.....Irene Hervey
Fuzzy Knight, Don Douglas, Samuel S. Hinds, Bill Halligan, Gertrude Niesen, Diamond Brothers, Mills Brothers, Louis da Pron, Lorraine Krueger.

Salute for Three

(Paramount)

Canteen Musical Comedy

Smartly presented, fast moving, well dressed, this musical comedy is wartimely against a canteen background. It provides light entertainment with a definite love interest that should please.

A hero sergeant, Macdonald Carey, is brought from the fighting front to join the 'keep up civilian and soldier morale' campaign. He is the victim of a publicity maneuver to land the beautiful and well-voiced Betty Rhodes a radio sponsor's contract. The girl unwillingly agrees to make a play for him and, while succeeding in a conquest that brings him into her camp, falls in love with him. His rival is the plotting publicist Marty May, operating with a photographic dumbbell played by Cliff Edwards.

The lovers part when the hoax is discovered, but at the end of the play's journey they reunite. The rival, after getting into a uniform himself, is elected to a good friend role.

Four outstanding songs adorn the piece: "Don't Worry," "What D'ya Do When It Rains," "I'll Wait for You," "Left-Right," all sung by Miss Rhodes, and "My Wife's a W.A.A.C.," sung by Cliff Edwards. Lorraine and Rognan team in an amusing dance number.

Walter MacEwen produced and Ralph Murphy directed the picture with competence. A large supporting cast of dancers and soldiers participate.

Seen in a New York projection room. Reviewer's Rating: Good.—A.J.

Release date, not set. Running time, 75 min. PCA No. 9007. General audience classification.

Buzz McAllister.....Macdonald Carey
Judy Ames.....Betty Rhodes
Dona.....Dona Drake
Jimmy Gates.....Marty May
Foggy.....Cliff Edwards

Aerial Gunner

(Paramount)

Martial Melodrama

Increasing their budget and elevating their sights, Producers William Pine and William Thomas aim here at top-spot programming with accuracy acquired during long years on firing line exhibition and exploitation. Their picture deals with and glorifies the duty and responsibility of a tail-gunner who protects bombers on attack and return, and was filmed with the full, effective cooperation of the aerial gunnery training department of the Army.

The screenplay by Maxwell Shane opens with Richard Arlen, bomber pilot, returning from a successful mission and reporting the death of his gunner, played by Chester Morris, his enemy since boyhood in Brooklyn, but his buddy at last when mutual devotion to the cause of victory had ended private differences. Conflicts between the two, plus a sub-plot concerning an unsuccessful enlistee and competitive romance, are played out against the background of special training for gunnery which is new material for the screen. The picture is William Pine's first undertaking as director and an achievement in two departments for a man who came from exhibition via exploitation to production.

Previewed at the studio. Reviewer's Rating: Good.—WILLIAM R. WEAVER.

Release date, not set. Running time, 78 minutes. PCA No. 9095. General audience classification.

Foxy Pattis.....Chester Morris
Ben Davis.....Richard Arlen
Peggy.....Letty Ward
Jimmy Lydon, Dick Purcell, Keith Richards, Billy Benedict, Ralph Sanford

(Review reprinted from last week's HERALD.)

Corregidor

(Producers Releasing Corp.)

Historical Melodrama

Lifting its budgetry ceiling in an endeavor to justify the subject, PRC paints here in entertainment terms the crisis at Corregidor, treating it both as an historic incident and as a provocative factor which brings a solution to the romantic impasse confronting the three principal characters. The film is, within its bracket, screen merchandise meriting respect.

The principals in the screenplay by Doris Malloy and Edgar Ulmer are three doctors, two men and a woman, brought together under fire on Corregidor after the woman has married one while loving the other. They toil together in a hospital, attending the wounded, until a bomb kills the husband as the order to surrender is received. The woman is evacuated by plane, and the doctor of her choice remains behind to face capture.

Otto Kruger, Elissa Landi and Donald Woods handle the leads acceptably, while Frank Jenks supplies comedy to temper the proceedings.

Strafing, bombing and hand-to-hand conflict between troops provide pictorial excitement, which is penalized to some extent by overemployment of stock shots seen in other pictures.

Production by Dixon R. Harwin and Edward Finney, and direction by William Night, extract a maximum yield from the funds allocated.

Previewed in a Hollywood projection room. Reviewer's Rating: Good.—W. R. W.

Release date, March 29, 1943. Running time, 74 min. PCA No. 9075. General audience classification.

Jan Stockman.....Otto Kruger
Dr. Royce Lee.....Elissa Landi
Michael.....Donald Woods
Frank Jenks, Rick Vallin, Wanda McKay, Ian Keith, Ruby Dandridge, Eddie Hall, Charles Jordan.

High Explosive

(Paramount)

Occupational Melodrama

This time it's the drivers of nitroglycerine trucks whom producers William Pine and William Thomas treat of in their merchandise (as it was housewreckers a few pictures back) and again it is the danger inherent in the job that poses the menace to the principals, instead of saboteur, spy or routine villain. The subject lends itself to purposes of excitement and the picture stacks up as a contrasting factor for programs stressing a major attraction of mild pattern.

Chester Morris is the nitro driver hero and Jean Parker the girl to whom he pays court while promising to protect her brother from the risks of their calling. He fails to do this and flies a plane full of nitro into a raging fire which threatens destruction of a warplant, killing himself in so doing. It's a script by Maxwell Shane and Howard J. Screen, from a story by Joseph Hoffman, and it accentuates movement.

Direction is by Frank McDonald.

Previewed at studio. Reviewer's Rating: Fair.—W. R. W.

Release date, not set. Running time, 62 min. PCA No. 8844. General audience classification.

Buzz Mitchell.....Chester Morris
Connie Baker.....Jean Parker
Barry Sullivan, Rand Brooks, Barbara Lynn, Ralph Sanford, Dick Purcell, Vince Barnett.

China

(Paramount)

Love and War

Tense, exciting entertainment, well presented by a flawless cast, this picture is a thriller of love, warfare and sacrifice. Three Americans, many English speaking Chinese and Japanese participate in action on a war front and the offering is both a spectacle and an action drama.

Loretta Young, as "Carolyn Grant," an American teacher, Alan Ladd as "Mr. Jones," a hard and handsome man who winds up as a hero and who loses his life, plus William Bendix, as "Johnny Sparrow," the third American, are the starring trinity and they turn in well played performances.

The story is laid in China, just before Pearl Harbor. "Mr. Jones" sells oil to Japs and Chinese alike and picks no favorites. He meets "Carolyn," who is endeavoring to get a large group of her girl pupils to safety in an area that is being heavily bombed. She likes "Mr. Jones" and breaks through his hard shell after a well handled battle of wits and will.

The bombing raids, bridge destruction and the blowing up of half a mountain to foil the Japs are vivid, realistic and convincing. "Mr. Jones" dies in the avalanche that wipes out a Japanese general and part of a Jap division.

Alan Ladd will increase his growing popularity with this picture and Miss Young and Mr. Bendix will enhance their status. Dick Blumenthal produced and John Farrow directed the screenplay written by Frank Butler from the play by Archibald Forbes.

Reviewed in home office projection room. Reviewer's Rating: Excellent.—A. J.

Release date, Block 4. Running time, 78 min. PCA No. 8954. General audience classification.

Carolyn Grant.....Loretta Young
Mr. Jones.....Alan Ladd
Johnny Sparrow.....William Bendix
Philip Ahn, Richard Loo, Sen Yung, Iris Wong, Jessie Tai Sing, Irene Tso, Chinese Wah Lee, Soo Young.

(Review reprinted from last week's HERALD.)

SHORT SUBJECTS
reviews and synopses

DON WINSLOW OF THE COAST GUARD (Univ.)
Serial (7681-92)

Replete with action, this 13-chapter serial follows the pattern of its predecessor, "Don Winslow of the Navy," and will be greeted with interest by the followers of that one as well as devotees of the comic strip Don Winslow. The action has the timeliness of any war picture and regardless of the lack of motivation of some of the characters' actions, it will hold the audience's interest for 20 minutes a week.

Don Terry has the principal and title role and he enacts it in true serial style. Walter Sande is his chief assistant and June Duprez and Elyse Knox are the principal feminine members of the cast. Philip Ahn portrays the Japanese villain and Nestor Paiva is "The Scorpion," arch villain of the picture. The picture is based on the comic strip owned and copyrighted by Lieut. Commdr. Frank V. Martinek, U.S.N. (ret.). Paul Huston, George H. Plympton and Griffin Jay wrote the screenplay, Ray Taylor and Lewis D. Collins directed, and Henry MacRae acted as associate producer.

The first four chapters are typical. They leave the audience gasping and wondering how the hero can ever extricate himself from the fearful predicament in which he has been cast by the nefarious villains. In the picture the principal villain is known as the Scorpion and apparently has a German accent. However, since he is operating on the West Coast, his collaborators are Japanese, who obligingly mark their submarines with a "U" so that stock shots of U-boats may be used.

Each chapter of "Don Winslow and the Coast Guard" runs about 20 minutes.—R. A. W.

Release date, March 30, 1943 13 *episodes*

MEXICAN POLICE ON PARADE (MGM)
Fitzpatrick Travel (*T*-416)

The Mexican police, often a political and military as well as unit for civilian protection, display a variety of skills in this colorful subject. Routine drills are highlighted by stunting on motorcycles and some riding of rodeo calibre. Music is provided by a marimba band.

Release date, February 27, 1943 *9 minutes*

YOUNG AND BEAUTIFUL (WB)
Technicolor Special (8003)

Jinx Falkenburg has the unlikely role of a young lady who has difficulty getting a job because of her unattractive appearance. She finally visits a beauty salon, where Gracie Fields and Frieda Inescort put her through the paces, and she emerges as the Jinx you always knew she was. Elizabeth Arden was technical supervisor in this short for the ladies.

Release date, March 13, 1943 20 *minutes*

PORTRAIT OF A GENIUS (MGM)
Miniature (M-434)

The amazing talents of Leonardo Da Vinci are reported by Carey Wilson in this latest miniature. While taking account of his record in art and letters, this release emphasizes his inventive genius with particular mention of his contributions to the art of war. Many of the devices toward which he was working have become standard equipment for modern armies.

Release date, January 23, 1943 11 *minutes*

Reviews and synopses of short subjects printed in Product Digest are indexed in the Short Subjects Chart, Product Digest Section, pages 1228-1229.

BAH WILDERNESS (MGM)
Technicolor Cartoon (*W*-443)

Barney Bear takes to the woods but finds himself too civilized for the ways of his ancestors. During daylight hours, things go well enough but camping out-of-doors is too much for him. The inconveniences and discomforts are matched only by the malicious and unexpected forces of nature.

Release date, February 12, 1943 *7 minutes*

HE DOOD IT AGAIN (20th-Fox)
Terrytoon Special (3568)

This continues the adventures of Supermouse, who ate super-cheese and found himself possessed of amazing strength. His cronies are up against a tough pack of cats in a neighborhood diner when the call is put in for Supermouse, who routs them single-handed.

Release date, February 5, 1943 *6½ minutes*

KINDLY SCRAM (Col.)
Phantasy Cartoon (4706)

Along with difficulties involving paste and brushes, the bill poster in this cartoon by Dave Fleischer has to contend with a bull of unfriendly disposition. Nothing will placate him, until a cow appears—on the billboard—and captures his interest.

Release date, March 5, 1943 *6 minutes*

MIGHTY NIAGARA (MGM)
Fitzpatrick Travel (*T*-415)

The beauties of Niagara have been a favorite subject for cameramen since the early days of the motion picture. After a period when the great waterfall was a comic rather than scenic topic, this new release seems fresh and awe-inspiring.

Release date, January 30, 1943 10 *minutes*

SUFFERIN' CATS (MGM)
Technicolor Cartoon (*W*-442)

The feud between Tom Cat and Jerry Mouse calls upon all of the latter's cunning to save his skin. Tom has company in this set-to, another cat who takes up the chase. Things look black for Jerry but the old strategy of dividing allies is brought to bear with good effect.

Release date, January 16, 1943 8 *minutes*

TO DUCK OR NOT TO DUCK (WB)
Looney Tunes (8605)

Two favorite Looney Tune characters come to blows in this reel as Elmer tangles with the duck in a boxing ring. By means more fowl than fair, the ducks manage to send Elmer to the floor for a count, but he recovers from a good pasting in time to rout them all.

Release date, March 6, 1943 *6½ minutes*

FLYING JALOPY (RKO)
Disney Cartoon (34,103)

Donald Duck purchases a badly battered airplane from Ben Buzzard, unknowingly signing an insurance policy in the latter's favor. Much to Ben's disappointment, however, the machine holds together, misses telegraph poles and disintegrates only on the ground. Donald is slow in realizing his friend's intentions, but finally outwits him in a game of Follow the Leader.

Release date, March 12, 1943 *7 minutes*

LITTLE CLAYTON—FARMFRONT WONDER (Univ.)
Person-Oddity (7378)

This unusual title refers to a 4-year-old in Rome, Texas, who is a skilled tractor-driver. Other interesting sidelights in this release include prickly pears grown on cactus plants in Lakeside, Calif., a device for repairing light bulbs from Seattle; the manufacture of dry ice in Salton Sea, Calif., and clover-eating fish in Alamo River Delta, Calif.

Release date, March 8, 1943 *9 minutes*

BACK TO BIKES (20th-Fox)
Sports Review (3304)

With the increased needs of our armed forces and the obligation of citizens to conserve rubber and shipping space, travel by bicycle is gaining in popularity. This subject surveys the sport from Long Island to the studio lot, stopping off in New England and Florida where new adherents are taking to the pedals.

Release date, March 12, 1943 *9 minutes*

ARMY SHOW (WB)
Broadway Brevities (8109)

A 15-minute show adapted from the "Soldiers with Wings" radio hour features the Army Air Force Band in the "Song of the Army Air Corps," the "Bombardiers Song" and "Stairway to the Stars." A vocal duet is seen and heard in "Dear Mom." Knox Manning supplies the commentary.

Release date, February 27, 1943 15 *minutes*

TROUT (RKO)
Sportscope (34,307)

The wary lake trout is observed in two scenic habitats in this sport release. The first is the lake region of Chile where fifteen-pounders are not uncommon for the skillful. Convict Lake in the Sierras in California affords more fishing thrills. An expert with rod and reel demonstrates some tricks and lures to match the strategy of his game.

Release date, February 26, 1943 8 *minutes*

HOLD YOUR TEMPER (RKO)
Edgar Kennedy (33,404)

Edgar Kennedy's family is moving, but not Edgar. His mother-in-law has persuaded his wife to leave him behind. She relents on the condition that he will forego tantrums in the new home. His mother-in-law, brother-in-law and a mantle clock conspire to break his good resolution until his wife pityingly agrees to release him.

Release date, February 5, 1943 17 *minutes*

SHORT SUBJECTS CHART

index to reviews, synopses

For information on short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers.

COLUMBIA

Prod. No.	Title	Rel. Date	P.D. Page
	ALL STAR COMEDIES (Average 17 Min.)		
	1942-43		
4421	Phony Cronies (Brendel)	8-27-42	890
4422	Carry Harry (Langdon)	9-3-42	926
4401	Even As IOU (Stooges)	9-18-42	950
4423	Kiss and Wake Up (Downs)	10-2-42	974
4409	College Belles (Gloveslinger)	10-16-42	998
4424	Sappy Pappy (Clyde)	10-30-42	1010
4402	Sock-a-bye Baby (Stooges)	11-13-42	1046
4425	Ham and Yeggs (Brendel)	11-27-42	1046
4426	Plane Mooner (Langdon)	12-11-42	1094
4410	The Great Glover (Gloveslinger)	12-25-42	1171
4403	They Stooge to Conga	1-1-43	1094
	(Stooges)		
4427	His Wedding Scare (Brendel)	1-15-43	1138
4428	A Blitz on the Fritz (Langdon)	1-22-43	1171
4404	Dizzy Detectives (Stooges)	2-5-43	..
4429	Wolf in Thief's Clothing (Clyde)	2-12-43	1171
4411	Socks Appeal (Gloveslingers)	2-19-43	..
4430	Two Saplings (Givot and Nazzarro)	3-5-43	..
4431	A Maid Made Mad (Clyde)	3-19-43	..
4405	Spook Louder (Stooges)	4-2-43	..
4432	Blonde and Groom	4-16-43	..
	COLOR RHAPSODIES (7 Minutes)		
	1942-43		
4501	Song of Victory	9-4-42	926
4502	Tito's Guitar	10-30-42	1010
4503	Tell Bridge Troubles	11-27-42	1046
4504	King Midas Junior	12-2542	1148
4505	Say It with Flowers	1-29-43	1138
4506	There's Something About a Soldier	2-26-43	..
4507	Professor Small and Mr. Tall	3-26-43	..
4508	Plenty Below Zero	4-23-43	..
	PHANTASIES CARTOONS (Average 9 Min.)		
	1942-43		
4701	The Gullible Canary	9-18-42	950
4702	The Dumb Conscious Mind	10-23-42	1010
4703	Malice in Slumberland	11-20-42	1046
4704	Cholly Polly	12-31-42	1171
4705	The Vitamin G Man	2-5-43	..
4706	Kindly Scram	3-5-43	1227
4707	Willoughy's Magic Hat	4-2-43	..
	COMMUNITY SING (Series 7) (9 Minutes)		
	1942-43		
4651	No. 1—Rhumba and Conga Hits	8-15-42	859
4652	No. 2—"Yankee Doodler"	9-17-42	950
4653	No. 3—College Songs	10-15-42	1010
4654	No. 4—Service Songs	11-12-42	1007
4655	No 5—Songs of the States	12-11-42	1094
4656	No. 6—MacDonald's Son	1-1-43	1148
4657	No. 7—Crosby Songs	2-18-43	1171
1658	No. 8—McNamara's Band	3-26-43	..
4659	No. 9—Rosie the Riveter	4-29-43	..
	QUIZ REELS (Average 10 Min.)		
	1942-43		
4601	Kitchen Quiz No. 1	8-21-42	899
	PANORAMICS (10 Minutes)		
	1942-43		
4901	Cajuns of the Teche (Quaint Folks No. 1)	8-13-42	856
4902	Oddities (La Varre)	10-8-42	998
4903	Our Second Front	12-18-42	1078
	TOURS (10 Minutes)		
	1942-43		
4551	Journey to Denali (La Varre)	8-5-42	877
4552	Old and Modern New Orleans	10-2-42	974
	SCREEN SNAPSHOTS (Series 22) (10 Minutes)		
	1942-43		
4851	No. 1	8-7-42	859
4852	No. 2	9-11-42	926
4853	No. 3	10-23-42	998
4854	No. 4	11-26-42	1046
4855	No. 5	12-25-42	1094
4856	No. 6	1-29-43	1138
4857	No. 7	2-26-43	..
4858	No. 8	3-31-43	..
	WORLD OF SPORTS (10 Minutes)		
	1942-43		
4801	Trotting Kings	9-25-42	974
4802	Wizard of the Fairway	11-6-42	1010
4803	Winter Paradise	12-8-42	1094
4804	Ladies' Day in Sports	1-22-43	1171
4805	Diving Daredevils	2-26-43	..
4807	Ski Soldiers	3-26-43	..
	KATE SMITH (10 Minutes)		
	1942-43		
4751	America Sings with Kate Smith	8-21-42	899
	FAMOUS BANDS (10 Minutes)		
	1942-43		
4951	Ted Powell (1280 Club)	8-27-42	899
4952	Hal McIntyre	10-23-42	998
4953	Shep Fields	12-23-42	1094
	AMERICA SPEAKS		
4961	Wings for the Fledgling	12-31-42	1094
4963	Mr. Smug	1-28-43	1171

M-G-M

Prod. No.	Title	Rel. Date	P.D. Page
	TWO REEL SPECIALS (Average 20 Minutes)		
	1942-43		
A-401	Keep 'Em Sailing	11-28-42	1022
A-402	Plan for Destruction	4-9-43	..
	FITZPATRICK TRAVELTALKS (Color) (9 Minutes)		
	1942-43		
T-411	Picturesque Massachusetts	10-3-42	998
T-412	Modern Mexico City	11-8-42	1010
T-413	Glimpses of Ontario	12-5-42	1118
T-414	Land of Orizaba	1-2-43	1148
T-415	Mighty Niagara	1-30-43	1227
T-416	Mexican Police on Parade	2-27-43	1227
	PETE SMITH SPECIALTIES (10 Minutes)		
	1942-43		
S-461	First Aid	1-2-43	1118
S-462	Marines in the Making	12-26-42	1118
S-463	Hollywood Daredevils	3-20-43	..
	PASSING PARADE (10 Minutes)		
	1942-43		
K-481	Madero of Mexico	11-28-42	1022
	MINIATURES (10 Minutes)		
	1942-43		
M-431	The Last Lesson	12-19-42	1118
M-432	People of Russia	12-26-42	1118
M-433	Brief Interval	11-28-42	1022
M-434	Portrait of a Genius	1-23-43	1227
	OUR GANG COMEDIES (Average 11 Min.)		
	1942-43		
C-491	Unexpected Riches	11-28-42	1067
C-492	Benjamin Franklin, Jr.		
	TECHNICOLOR CARTOONS (8 Minutes)		
	1942-43		
W-441	Barney Bear's Victory Garden	12-26-42	1118
W-442	Sufferin' Cats	1-16-43	1227
W-443	Bah Wilderness	2-13-43	1227

PARAMOUNT

Prod. No.	Title	Rel. Date	P.D. Page
	UNUSUAL OCCUPATIONS (Color) (Average 10 Minutes)		
	1942-43		
L2-1	No. 1	10-9-42	974
L2-2	No. 2	12-4-42	1070
L2-3	No. 3	2-12-43	1206
	SUPERMAN COLOR CARTOONS (Average 8 Minutes)		
	1942-43		
W2-1	Superman in Destruction, Inc.	12-25-42	1118
W2-2	Superman in the Mummy Strikes	2-19-43	1206
W2-3	Superman in Jungle Drums	3-26-43	..
	HEADLINERS (Average 10 Minutes)		
	1942-43		
A2-1	The McFarland Twins & Orchestra	10-2-42	998
A2-2	Johnny "Scat" Davis & Orchestra	11-6-42	1010
A2-3	Hands of Women	12-11-42	1070
A2-4	Mitchell Ayres & Orch.	1-15-43	1138
A2-5	Ina Ray Hutton & Orch.	3-12-43	..
	MADCAP MODELS (Color) (Average 8 Minutes)		
	1942-43		
U2-1	Jasper and the Haunted House	10-23-42	1010
U2-2	Jasper and the Choo-Choo	1-1-43	1138
U2-3	Brave Mr. Strauss	2-26-43	..
	POPEYE THE SAILOR (Average 6 Minutes)		
	1942-43		
E2-1	A Hull of a Mess	10-16-42	974
E2-2	Scrap the Japs	11-20-42	1007
E2-3	Me Musical Nephews	12-25-42	1070
E2-4	Spinach for Britain	1-22-43	1148
E2-5	Seein' Red, White 'n Blue	2-19-43	1206
E2-6	Too Weak to Work	3-19-43	..
E2-7	A Jolly Good Furlough	4-23-43	..
	POPULAR SCIENCE (Color) (10 Minutes)		
	1942-43		
J2-1	No. 1	10-2-42	974
J2-2	No. 2	11-27-42	1010
J2-3	No. 3	2-5-43	1138
	SPEAKING OF ANIMALS (Average 9 Minutes)		
	1942-43		
Y2-1	Speaking of Animals and Their Families	12-18-42	1070
Y2-2	At the Bird Farm	3-19-43	..
	SPORTLIGHTS (Average 10 Minutes)		
	1942-43		
R2-1	Sports I.Q.	10-9-42	974
R2-2	The Fighting Spirit	11-13-42	1007
R2-3	Modern Vikings	1-8-43	1138
R2-4	Trading Blows	2-12-43	1206
R2-5	Hike or Bike	3-5-43	..
	VICTORY SHORTS (Average 14 Minutes)		
	1942-43		
T2-1	A Letter from Bataan	9-15-42	946
T2-2	We Refuse to Die	10-22-42	946
T2-3	The Price of Victory	12-3-42	1018
T2-4	The Aldrich Family Gets in the Scrap	3-25-43	..

RKO

Prod. No.	Title	Rel. Date	P.D. Page
	WALT DISNEY CARTOONS (Color) (7 Minutes)		
24,113	Sky Trooper	11-6-42	1022
24,114	Pluto at the Zoo	11-20-42	1070
24,115	How to Fish	12-4-42	1094
24,116	Bellboy Donald	12-18-42	1118
24,117	Der Fuehrer's Face	12-18-42	1067
24,118	Education for Death	1-5-42	1067
	1942-43		
34,101	Donald's Tire Trouble	1-29-43	1206
34,102	Pluto and the Armadillo	2-19-43	1206
34,103	Flying Jalopy	3-12-43	1227
	SPORTSCOPE (Average 8 Min.)		
	1942-43		
34,301	Show Horse	9-11-42	974
34,302	Touchdown Tars	10-9-42	988
34,303	Winter Setting	11-6-42	1022
34,304	Q-Men	12-4-42	1094
34,305	Basketeers	1-1-43	1118
34,306	Ski Trails	1-29-43	1171
34,307	Trout	2-26-43	1227
	EDGAR KENNEDY (Average 17 Min.)		
	1942-43		
33,401	Two for the Money	8-14-42	926
33,402	Rough on Rents	10-30-42	1010
33,403	Duck Soup	12-18-42	1118
33,404	Hold Your Temper	2-5-43	1227
	LEON ERROL (Average 18 Min.)		
	1942-43		
33,701	Mail Trouble	9-4-42	926
33,702	Deer, Deer	10-23-42	1010
33,703	Pretty Dolly	12-11-42	1094
33,704	Double Up	1-29-43	1206

Prod. No.	Title	Rel. Date	P.D. Page
	JAMBOREES (Average 9 Min.)		
	1942-43		
34,401	Jerry Wald & Orch.	9-11-42	950
34,402	Johnny Long & Orch.	10-2-42	998
34,403	Ray McKinley & Orch.	10-30-42	1022
34,404	Dick Stabile & Orch.	11-27-42	1070
34,405	Enric Madriguera & Orch.	12-25-42	1094
	VICTORY SPECIALS		
	1942-43		
34,201	Conquer by the Clock	10-27-42	1114
34,202	City of Courage	2-11-43	1206
	FAMOUS JURY TRIALS (Average 18 Min.)		
	1942-43		
33,201	The State vs. Glen Willet	9-18-42	974
33,202	The State vs. Thomas Crosby	11-13-42	1070
	THIS IS AMERICA (Average 19 Min.)		
	1942-43		
33,101	Private Smith of the U. S. A.	10-2-42	971
33,102	Women at Arms	10-30-42	1031
33,103	Army Chaplain	12-18-42	1102
33,104	Boomton, D. C.	2-12-43	1159
33,105	Air Crew	3-12-43	1215

20TH CENTURY-FOX

	ADVENTURES NEWSCAMERAMAN (Average 9 Min.)		
	1942-43		
3201	Along the Texas Range	10-9-42	974
3202	Climbing the Peaks	4-16 43	
	MAGIC CARPET (9 Minutes)		
	1942-43 (Color)		
3151	Desert Wonderland	8-1-42	856
3152	Wedding In Bikaner	8-28-42	899
3153	Valley of Blossoms	9-25-42	950
3154	Royal Araby	10-23-42	998
3155	Gay Rio	2-19-43	1022
3156	Strange Empire	1-15-43	1138
3157	Land Where Time Stood Still	4-2-43	
	SPORTS REVIEWS (Average 9 Min.)		
	1942-43		
3301	Well-Rowed Harvard	8-14-42	899
3351	Neptune's Daughters	11-20-42	1022
3302	When Winter Calls	12-25-42	1138
3303	Steelhead Fighters	2-12-43	1148
3304	Back to Bikes	3-12-43	1227
	TERRYTOONS (TECHNICOLOR) (7 Minutes)		
	1942-43		
3551	All Out for "V"	8-7-42	926
3552	Life with Fido	8-21-42	926
3553	School Daze	9-18-42	950
3554	Night Life in the Army	10-2-42	974
3555	The Mouse of Tomorrow	10-16-42	..
3556	Nancy In Doing Their Bit	10-30-42	..
3557	Frankenstein's Cat	11-27-42	..
3558	Barnyard WAAC	12-18-43	1138
3559	Scrap for Victory	1-22-43	1171
3560	Barnyard Blackout	3-5-43	..
3561	Shipyard Symphony	3-19-43	..
3562	Patriotic Pooches	4-9-43	..
	SPECIAL		
3567	Somewhere in the Pacific	1-8-43	1171
3568	He Dood It Again	2-5-43	1227
	TERRYTOONS (Black & White) (7 Minutes)		
	1942-43		
3501	The Big Build-Up	9-4-42	926
3502	Ickle Meets Pickle	11-13-42	1046
	THE WORLD TODAY (9 Minutes)		
	1942-43		
3401	W. A. V. E. S.	4-30-43	..
	MARCH OF TIME (Average 20 Minutes)		
	1942-43		
V9-1	The F.B.I. Front	9-11-42	911
V9-2	The Fighting French	10-9-42	946
V9-3	Mr. and Mrs. America	11-6-42	1007
V9-4	Africa Prelude to Victory	12-4-42	1055
V9-5	The Navy and the Nation	1-1-43	1102
V9-6	One Day of War—Russia 1943	1-29-43	1127
V9-7	The New Canada	2-26-43	1171
V9-8	America's Food Crisis	3-26-43	1215
	DRIBBLE PUSS PARADE (9 Minutes)		
3901	Monkey Doodle Dandies	12-11-42	1046
	VICTORY FILM		
3801	It's Everybody's War	11-6-42	1081

UNITED ARTISTS

	WORLD IN ACTION (Two Reels)		
	1941-42		
....	Inside Fighting China	10-2-42	896
....	Mask of Nippon	11-6-42	971
....	Fighting Freighters	1-9-43	1055
....	Invasion of North Africa	2-12-43	1148
	SPECIAL		
....	Don't Hook Now	4-30-43	1171

UNIVERSAL

	COLOR CARTUNE (Average 7 Min.)		
	1942-43		
7241	Andy Panda's Victory Garden	9-7-42	926
7242	The Loan Stranger	10-19-42	998
7243	Air Raid Warden	12-21-42	1118
7244	The Screwball	2-15-43	1148
7245	Swing Your Partner	4-26-43	..
	SWING SYMPHONIES (Average 7 Min.)		
	1942-43		
7231	Yankee Doodle Swing Shift	9-21-42	899
7332	Boogie Woogie Sioux	11-30-42	1046
7233	"Cow-Cow Boogie"	1-4-42	1171
7234	Egg Cracker Suite	3-22-43	
	PERSON—ODDITIES (Average 9 Min.)		
	1942-43		
7371	Human Sailboat	9-14-42	926
7372	Jail Hostess	9-28-42	950
7373	King of the 49-ers	10-12-42	1046
7374	Double Talk Girl	11-16-42	1007
7375	Designed by Fannie Hurst	12-14-42	1118
7376	Let Huey Do It	1-25-43	1171
7377	She's A-1 In the Navy	2-8-43	1148
7378	Little Clayton Farmfront Wonder	3-8-43	1227
7379	Shepherd of the Roundhouse	4-19-43	..
	VARIETY VIEWS (9 Minutes)		
	1942-43		
7351	Trouble Spot of the East	9-7-42	899
7352	canadian Patrol	9-21-42	926
7353	Spirit of Democracy	10-5-42	974
7354	New Era in India	11-2-42	1010
7355	Western Whoopee	12-28-42	899
7356	Winter Sports Jamboree	1-8-43	1171
7357	Mother of Presidents	2-1-43	1148
7358	Hungry India	3-1-43	1206
7359	Mr. Chimp Goes to Town	4-12-43	..
	MUSICALS (Average 15 Min.)		
	1942-43		
7121	Trumpet Serenade	9-9-42	899
7122	Serenade In Swing	10-14-42	899
7123	Jivin' Jam Session	11-11-42	899
7124	Swing's the Thing	12-2-42	1007
7125	Chasin' the Blues	1-13-43	1046
7126	Hit Tune Jamboree	2-10-43	1148
7127	Swingtime Blues	3-3-43	1190
7128	Swing That Band	4-7-43	..
	VICTORY FEATURETTES		
	1942-43		
0995	Keeping Fit	10-26-42	998
0996	Arsenal of Might	2-22-43	1148
0997	What Are We Fighting For		..
	2-REEL SPECIAL		
7111	Roar, Navy Roar	11-25-42	1046
7110	"Eagle Vs. Dragon"		..

VITAPHONE

	TECHNICOLOR SPECIALS (Average 20 Min.)		
	1942-43		
8001	A Ship Is Born	10-10-42	1010
8002	Fighting Engineers	1-2-43	1118
8003	Young and Beautiful	3-13-43	1227
8004	Eagles of the Navy	4-24-43	..
	BROADWAY BREVITIES (20 Minutes)		
	1942-43		
8101	The Spirit of Annapolis	9-5-42	926
8102	The Nation Dances	9-26-42	974
8103	The Spirit of West Point	11-20-42	1007
8104	Beyond the Line of Duty	11-7-42	1010
8105	Vaudeville Days	12-19-42	1070
8106	The Man Killers		..
8107	Little Isles of Freedom	1-30-43	1078
8108	Our African Frontiers	2-13-43	1206
8109	Army Show	2-27-43	1227
8110	Rear Gunner	4-10-43	
	HOLLYWOOD NOVELTIES (10 Minutes)		
	1942-43		
8301	Sweeney Steps Out	9-12-42	950
8302	You Want to Give Up Smoking	11-14-42	1022
8303	Stars on Horseback	4-3-43	..
8304	So You Think You Need Glasses	12-26-42	1118
8305	This Is Your Enemy	1-23-43	1206
8306	King of the Archers	2-6-43	1206
	THE SPORTS PARADE (10 Minutes)		
	1942-43		
8401	Sniffer Soldiers	9-12-42	950
8402	South American Sports	10-17-42	1007
8403	The Right Timing	10-31-42	1022
8404	Cuba, Land of Adventure and Sport	1-9-43	1070
8405	America's Battle of Beauty	11-21-42	1070
8406	Horses! Horses! Horses!	12-12-42	1070
8407	Sporting Dogs	3-20-43	..
8408	Women in Sports	2-20-43	1206
8409	With Rod and Reel on Anticosti Island	5-1-43	..
	MELODY MASTER BANDS (10 Minutes)		
	1942-43		
3501	Army Air Force Band	9-19-42	950
8502	Six Hits and a Miss	10-24-42	1007
8503	U. S. Marine Band	11-14-42	1007
8504	Borrah Minevitch and his Harmonica School	12-26-42	1118
8505	U. S. Navy Band	1-16-43	1138
8508	Ozzie Nelson & Orch.	3-27-43	..
	LOONEY TUNES CARTOONS (7 Minutes)		
	1942-43		
8601	The Hep Cat	10-3-42	950
8602	The Daffy Duckaroo	10-24-42	1022
8603	My Favorite Duck	12-5-42	1007
8604	Confusions of a Nutzy Spy	1-23-43	1007
8605	To Duck or Not to Duck	3-6-43	1227
8606	Hop and Go	3-27-43	..
8607	The Wise Quacking Duck	4-17-43	..
	MERRIE MELODIES CARTOONS (Color) (7 Minutes)		
	1942-43		
8701	The Dover Boys	9-19-42	950
8702	The Sheepish Wolf	10-17-42	950
8703	The Hare Brained Hypnotist	10-31-42	1007
8704	A Tale of Two Kitties	11-21-42	1007
8705	Ding Dog Daddy	12-5-42	1007
8706	Case of the Missing Hare	12-12-42	1007
8707	Coal Black and de Sebben Dwarfs	1-16-43	1007
8708	Pigs in a Polka	2-6-43	1070
8709	Tortoise Wins by a Hare	2-20-43	1206
8710	Fifth Column Mouse	3-6-43	..
8711	Flop Goes the Weasel	3-20-43	..
8712	Super Rabbit	4-3-43	..
8713	The Unbearable Bear	4-17-43	..
8714	Greetings Bait		..
	OFFICIAL U. S. VICTORY FILMS (Distributed by Various Major Exchanges)		
	Pots to Planes		509
	Bomber		509
	Food for Freedom		509
	Red Cross Trailer		509
	Women in Defense		509
	Safeguarding Military Information		509
	Tanks		509
	Any Bonds Today		509
	Ring of Steel		587
	Fighting Fire Bombs		587
	Lake Carrier		715
	United China Relief		...
	Winning Your Wings		674
	Keep 'Em Rolling		674
	Mr. Gardenia Jones		674
	Your Air Raid Warden		770
	Vigilance		771
	Out of the Frying Pan		926
	Salvage		946
	Manpower		971
	Japanese Relocation		971
	Dover		1018
	Fuel Conservation		1046
	Colleges at War		1078
	Community Transportation		1102
	Paratroops		1114
	You, John Jones		1138
	Night Shift		1148
	Troop Train		1171
	Point Rationing of Foods		1182
	Since Pearl Harbor		1206
	Farmer at War		1206
	U. S. TREASURY DEPT.		
	The Spirit of '43		1138
	WAR ACTIVITIES COMMITTEE (Released Through 20th-Fox)		
	Battle of Midway		912
	(Released Through Warner Bros.)		
	At the Front		1190
	BRITISH MINISTRY OF INFORMATION		
	21 Miles		971
	Control Room		1018
	C. E. M. A.		1018
	Fighting French Navy		1070
	Lift Your Head Comrade		1094
	Letter from Ulster		1094
	Speed Up on Stirlings		1114
	MISCELLANEOUS		
	Quebec (Canadian Film Board)		1070
	Kokoda Battle Front (Australian Dept. of Information)		1070
	Sword of the Spirit (Verity Film)		1055

SERIALS

COLUMBIA

	1942-43		
4120	The Secret Code (15 Episodes)	9-4-42	899
4140	The Valley of Vanishing Men (15 episodes)	12-17-42	1138

REPUBLIC

	1942-43		
281	King of the Mounties (12 episodes)	10-10-42	998
282	G-Men vs. the Black Dragon (15 Episodes)	1-2-43	1022
283	Daredevils of the West (12 episodes)	4-17-43	..
....	Secret Service in Darkest Africa (15 episodes)		..

UNIVERSAL

	1942-43		
7881-92	Junior G-Men of the Air (12 episodes)	6-30-42	784
7781-95	Overland Mail (15 episodes)	9-22-42	950
7681-93	Adventures of Smilin' Jack (13 episodes)	1-5-43	994
8681-92	Don Winslow of the Coast Guard (13 episodes)	3-30-43	1227

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subjects Chart with Synopsis Index can be found on pages 1228-1229.

Feature Product Including Coming Attractions, listed by Company, in order of release, on pages 1216-1217.

Title	Company	Prod. Number	Stars	Release Date	Running Time	M. P. Herald Issue (REVIEWED)	Product Digest Page (REVIEWED)	Advance Synopsis Page	Service Data Page
ABOVE Suspicion	MGM	....	Joan Crawford-Fred MacMurray	Not Set	....	.....	....	1081	....
Across the Pacific	WB	202	Humphrey Bogart-Mary Astor	Sept. 5,'42	98m	Aug. 22,'42	927	726	....
Action in the North Atlantic	WB	....	Humphrey Bogart-Raymond Massey	Not Set	....	.....	....	983	....
Adventures of Mark Twain	WB	....	Fredric March-Alexis Smith	Not Set	....	.....	....	936	....
Aerial Gunner	Para.	....	Chester Morris-Richard Arlen	Not Set	78m	Mar. 20,'43	1226	1091	....
After Midnight with Boston Blackie	Col.	....	Chester Morris-Ann Savage	Mar. 18,'43	64m	Mar. 13,'43	1203	1192	....
Air Force	WB	217	John Garfield-Gig Young	Mar. 20,'43	124m	Feb. 6,'43	1145	936	1218
Air Raid Wardens, The	MGM	....	Laurel and Hardy	Not Set	67m	Mar. 20,'43	1214	1091	....
A-Haunting We Will Go	20th-Fox	302	Laurel and Hardy	Aug. 7,'42	67m	July 11,'42	927	....	....
Alibi	Rep.	214	Margaret Lockwood-Hugh Sinclair	Mar. 24,'43	....	.....	....	....	....
Alaska Highway	Para.	....	Richard Arlen-Jean Parker	Not Set	....	.....	....	1192	....
Always a Bridesmaid	Univ.	....	Andrews Sisters-Patric Knowles	Not Set	....	.....	....	1192	....
Amazing Mrs. Holliday, The (formerly Forever Yours)	Univ.	7005	Deanna Durbin-Edmond O'Brien	Feb. 19,'43	98m	Feb. 6,'43	1145	936	....
American Empire	UA	....	Richard Dix-Leo Carrillo	Dec. 11,'43	81m	Dec. 12,'42	1053	871	....
Andy Hardy's Double Life (formerly Andy Hardy Steps Out)	MGM	318	Mickey Rooney-Lewis Stone	Dec.-Feb.,'43	92m	Dec. 5,'42	1042	796	1174
Apache Trail	MGM	304	Lloyd Nolan-Donna Reed	Sept.-Nov.,'42	66m	June 27,'42	938	726	....
Ape Man, The	Mono.	....	Bela Lugosi-Wallace Ford	Mar. 19,'43	64m	Feb. 27,'43	1181	1104	....
Arabian Nights	Univ.	7063	Sabu-Maria Montez-Jon Hall	Dec. 25,'42	87m	Dec. 26,'42	1090	872	1174
Arizona Stagecoach	Mono.	....	The Range Busters	Sept. 4,'42	58m	.....	..		
Army Surgeon	RKO	312	James Ellison-Jane Wyatt	Dec. 4,'42	63m	Oct. 24,'42	969	701	....
Arsenic and Old Lace	WB	....	Cary Grant-Priscilla Lane	Not Set	....	.....	....	....	....
Assignment in Brittany	MGM	....	Pierre Aumont-Susan Peters	Not Set	98m	Mar. 13,'43	1201	1019	....
At Dawn We Die (British) (formerly Tomorrow We Live)	Rep.	...	John Clements-Godfrey Tearle	Mar. 20,'43	85m	Dec. 26,'43	1159	....	....
Attack by Night	Col.	....	Merle Oberon-Brian Aherne	Not Set	....	.....	....	....	....
Avengers, The (British) (formerly Day Will Dawn)	Para.	4213	Ralph Richardson-Deborah Kerr	Block 3	88m	Nov. 7,'42	993	....	....
Avenging Rider, The	RKO	....	Tim Holt	Not Set	55m	Feb. 13,'43	1158	....	....
BABY Face Morgan	PRC	317	Mary Carlisle-Richard Cromwell	Sept. 15,'42	62m	July 25,'42	903	....	....
Background to Danger	WB	....	George Raft-Brenda Marshall	Not Set	....	.....	....	1058	....
Bad Company	Univ.	....	Dead End Kids	Not Set	....	.....	....	1055	....
Bad Men of Thunder Gap	PRC	352	Dave O'Brien-Jim Newill	Mar. 5,'43	....	.....	....	....	....
Bambi (color)	RKO	391	Disney Feature Cartoon	Aug. 21,'42	70m	May 30,'42	685	....	1130
Bandit Ranger	RKO	381	Tim Holt	Sept. 25,'42	64m	.....	....	....	....
Bataan (formerly Bataan Patrol)	MGM	....	Robert Taylor-Thomas Mitchell	Not Set	....	.....	....	1127	....
Battle Cry of China (Reissue) (formerly Kukan)	UA	....	Chinese Feature	Aug. 7,'42	61m	July 5,'41	840	....	....
Behind Prison Walls	PRC	313	Alan Baxter-Gertrude Michael	Mar. 22,'43	64m	Feb. 6,'43	1146	1078	....
Behind the Eight Ball	Univ.	7029	Ritz Bros.-Carol Bruce	Dec. 4,'42	60m	Dec. 12,'42	1054	794	....
Berlin Correspondent	20th-Fox	311	Dana Andrews-Virginia Gilmore	Sept. 11,'42	70m	Aug. 15,'42	927	797	....
Best Foot Forward	MGM	....	Lucille Ball-William Gaxton	Not Set	....	.....	....	1191	....
Between Us Girls (formerly Love and Kisses, Caroline)	Univ.	7010	Diana Barrymore-Robert Cummings	Sept. 4,'42	89m	Aug. 29,'42	890	772	....
Big Street, The	RKO	301	Henry Fonda-Lucille Ball	Sept. 4,'42	87m	Aug. 8,'42	902	701	....
Billy the Kid in Fugitive of the Plains	PRC	359	Buster Crabbe-Al St. John	Mar. 12,'43	....	.....	....	....	....
Billy the Kid in The Kid Rides Again	PRC	358	Buster Crabbe-Al St. John	Jan. 27,'43	60m	Mar. 20,'43	1215	1104	....
Billy the Kid in Mysterious Rider	PRC	357	Buster Crabbe-Al St. John	Nov. 20,'42	55m	Jan. 30,'43	1137	1033	
Black Raven, The	PRC	....	George Zucco-Wanda MacKay	Not Set	61m	Mar. 20,'43	1215	....	....
Black Swan, The (color)	20th-Fox	320	Tyrone Power-Maureen O'Hara	Dec. 4,'42	85m	Oct. 17,'42	958	855	1218
Blocked Trail, The	Rep.	274	Three Mesquiteers	Mar. 12,'43	....	.....	....	....	....
Blondie Buys a Horse	Col.	....	Penny Singleton-Arthur Lake	Not Set	....	.....	....	....	....
Bombardier	RKO	....	Pat O'Brien-Randolph Scott-Anne Shirley	May 14,'43	....	.....	....	912	....
Bomber's Moon	20th-Fox	....	George Montgomery-Annabella	Not Set	....	.....	....	....	....
Boogie Man Will Get You, The	Col.	4026	Boris Karloff-Peter Lorre	Oct. 22,'42	66m	Oct. 24,'42	969	....	....
Boots and Saddles (Re-release)	Rep.	2301	Gene Autry-Smiley Burnette	Jan. 15,'43	58m	Nov. 13,'37	1114	....	....
Border Patrol	UA	....	William Boyd	Apr. 2,'43	67m	Jan. 30,'43	1137	....	....
Boss of Big Town	PRC	310	John Litel-Florence Rice	Dec. 7,'42	64m	Oct. 17,'42	959	....	....

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Boston Blackie Goes Hollywood	Col.	4030	Chester Morris-Richard Lane	Nov. 5,'42	68m	Feb. 27,'43	1181	794	....
Bowery at Midnight	Mono.	....	Bela Lugosi-John Archer	Oct. 30,'42	63m	Oct. 3,'42	934	....	....
Boy From Stalingrad	Col.	....	Bobby Samarzich-Conrad Binyon	Not Set	....	.....	....	1191	....
Brains Trust, The (British)	Strand-Anglo	....	Quiz Experts	Not Set	34m	Feb. 6,'43	1147	....	....
Buckskin Frontier	UA	....	Richard Dix-Jane Wyatt	May 14,'43	76m	Mar. 13,'43	1202	983	....
Busses Roar	WB	203	Richard Travis-Julie Bishop	Sept. 19,'42	61m	Aug. 22,'42	903	....	....
CABIN in the Sky	MGM	....	"Rochester"-Ethel Waters	Not Set	98m	Feb. 13,'43	1157	1019	....
Cairo	MGM	307	Jeanette MacDonald-Robert Young	Sept.-Nov.,'42	101m	Aug. 15,'42	915	....	1034
Calaboose	UA-Roach	....	Jimmy Rogers-Noah Beery, Jr.	Jan. 29,'43	45m	.....	....	....	....
Call of the Canyon	Rep.	131	Gene Autry-Smiley Burnette	Aug. 5,'42	71m	Aug. 22,'42	938	800	....
Calling Wild Bill Elliott	Rep.	2311	Bill Elliott-Gabby Hayes	Apr. 16,'43	....	.....	....	....	....
Captive Wild Woman	Univ.		Evelyn Ankers-John Carradine	Not Set	....	.....	....	1127	....
Careful, Soft Shoulder	20th-Fox	312	Virginia Bruce-James Ellison	Sept. 18,'42	69m	Aug. 15,'42	915	....	....
Carson City Cyclone	Rep.	275	Don Barry-Lynn Merrick	Mar. 23,'43	....	.....	....	....	....
Casablanca	WB	214	Humphrey Bogart-Ingrid Bergman	Jan. 23,'43	102m	Nov. 28,'42	1029	936	1218
Cat People	RKO	313	Simone Simon-Tom Conway	Dec. 25,'42	73m	Nov. 14,'42	1005	962	1174
Chatterbox	Rep.	....	Joe E. Brown-Judy Canova	Apr. 27,'43	....	.....	....	1127	....
Chetniks, the Fighting Guerrillas (formerly Fighting Chetniks)	20th-Fox	328	Philip Dorn-Virginia Gilmore	Feb. 5,'43	73m	Jan. 9,'43	1115	995	1218
Cheyenne Roundup	Univ.	....	Johnny Mack Brown-Tex Ritter	Not Set	....	.....	....	....	....
China	Para.	....	Loretta Young-Alan Ladd	Block 4	78m	Mar. 20,'43	1226	1091	....
China Girl	20th-Fox	323	George Montgomery-Gene Tierney	Jan. 1,'43	95m	Dec. 5,'42	1041	872	1218
Cinderella Swings It	RKO	318	Guy Kibbee-Gloria Warren	Jan. 22,'43	69m	Jan. 23,'43	1125	....	....
City of Silent Men	PRC	308	Frank Albertson-June Lang	Oct. 12,'42	64m	Sept. 12,'42	898	....	....
City Without Men	Col.	4013	Linda Darnell-Doris Dudley	Jan. 14,'43	75m	Feb. 27,'43	1181	1009	....
Clancy Street Boys	Mono.	....	East Side Kids	Apr. 23,'43	....	.....	....	....	....
Coastal Command (British)	Para.-Crown	....	War Documentary	Not Set	73m	Nov. 14,'42	1005	....	....
Commandos Strike at Dawn	Col.	4004	Paul Muni-Lillian Gish	Jan. 7,'43	98m	Dec. 19,'42	1078	962	1218
Coney Island	20th-Fox	...	Betty Grable-George Montgomery	Not Set				995	..
Corregidor	PRC	31	Otto Kruger-Elissa Landi	Mar. 29,'43	74m	Mar. 27,'43	1226	1104	....
Corvettes in Action	Univ.	....	Randolph Scott-Andy Devine	Not Set	....	.....	....	....	....
Cosmo Jones in the Crime Smasher (formerly Adventures of Cosmo Jones)	Mono.	....	Edgar Kennedy-Frank Graham	Jan. 29,'43	62m	Feb. 20,'43	1170	1055	....
Counter Espionage	Col.	4027	Warren William-Eric Blore	Sept. 3,'42	72m	Oct. 10,'42	945	871	....
Cowboy in Manhattan	Univ.	....	Robert Paige-Frances Langford	Not Set	....	.....	....	....	....
Crash Dive (color)	20th-Fox	....	Tyrone Power-Anne Baxter	Not Set	....	.....	....	962	....
Crime by Night	WB	....	Jane Wyman-Jerome Cowan	Not Set	....	.....	....	1091	....
Criminal Investigator	Mono.	....	Robert Lowery-Jan Wiley	Oct. 23,'42	61m	Dec. 12,'42	1054	1033	....
Cross Your Fingers	Univ.	....	Alan Jones-Kitty Carlisle	Not Set	....	.....	....	....	....
Crystal Ball, The	UA	....	Paulette Goddard-Ray Milland	Jan. 22,'43	81m	Jan. 23,'43	1125	960	1218
DARING Young Man, The	Col.	4021	Joe E. Brown-Marguerite Chapman	Oct. 8,'42	73m	Dec. 19,'42	1067	871	....
Dawn on the Great Divide	Mono.	....	Buck Jones-Rex Bell	Dec. 18,'42	66m	Dec. 19,'42	1066	1031	....
Days of Old Cheyenne	Rep.	276	Don Barry-Lynn Merrick	Apr. 27,'43	....	.....	....	....	....
Deadline Guns	Col.	....	Russell Hayden-Bob Wills	Not Set	....	.....	....	1081	....
Dead Man's Gulch	Rep.	274	Don Barry-Lynn Merrick	Feb. 13,'43	56m	Feb. 20,'43	1170	1127	....
Dead Men Walk	PRC	320	George Zucco-Mary Carlisle	Feb. 10,'43	63m	Feb. 20,'43	1170	1031	....
Deep in the Heart of Texas	Univ.	7071	Johnny Mack Brown	Sept. 25,'42	62m	Sept. 12,'42	898		....
Desert Song, The (color)	WB	....	Dennis Morgan-Irene Manning	Not Set	....	.....		872	....
Desperadoes, The (color)	Col.	....	Randolph Scott-Glenn Ford	Not Set	85m	Mar. 20,'43	1213	871	....
Desperate Journey	WB	204	Errol Flynn-Ronald Reagan	Sept. 26,'42	107m	Aug. 22,'42	915	....	1082
Destination Unknown	Univ.	7030	Irene Hervey-William Gargan	Oct. 9,'42	61m	Oct. 3,'42	946	912	....
Destroyer	Col.	....	Edward G. Robinson-Marguerite Chapman	Not Set	....	.....	....	1162	....
Devil with Hitler, The	UA-Roach	....	Alan Mowbray-M. Woodworth	Nov. 20,'43	45m	Oct. 24,'42	969	....	....
Dixie	Para.	....	Bing Crosby-Dorothy Lamour	Not Set	....	.....	....	1091	....
Dixie Dugan	20th-Fox	332	James Ellison-Lois Andrews	Mar. 12,'43	67m	Mar. 13,'43	1203	1082	....
Dr. Gillespie's Criminal Case	MGM	....	Lionel Barrymore-Van Johnson	Not Set	....	.....	....	1192	....
Dr. Gillespie's New Assistant	MGM	317	Lionel Barrymore-Van Johnson	Dec.-Feb.,'43	86m	Nov. 15,'42	1005	....	....
Dr. Renault's Secret	20th-Fox	321	Lynn Roberts-John Shepperd	Dec. 11,'42	58m	Dec. 17,'42	959	936	....
DuBarry Was a Lady	MGM	....	Lucille Ball-Red Skelton	Not Set	....	.....	....	1019	....
EDGE of Darkness	WB	....	Errol Flynn-Ann Sheridan	Apr. 24,'43	118m	Mar. 27,'43	1225	982	....
En Enda Natt (Swedish)	Scandia	....	Ingrid Bergman-Olof Sandborg	Not Set	89m	Dec. 26,'42	1077	....	....
Eyes in the Night	MGM	309	Edward Arnold-Ann Harding	Sept.-Nov.,'42	79m	Sept. 12,'42	898	797	1130
Eyes of the Underworld	Univ.	7037	Richard Dix-Lon Chaney	Jan. 8,'43	61m	Oct. 17,'42	960	...	....
FACULTY Row	MGM	....	Mary Astor-Herbert Marshall	Not Set	....	.....	....	....	....
Falcon's Brother, The	RKO	309	George Sanders-Jane Randolph	Nov. 6,'42	63m	Oct. 3,'42	935	871	....
Falcon Strikes Back, The	RKO	325	Tom Conway-Harriet Hilliard	May 7,'43	65m	Mar. 20,'43	1214	....	....
Fallen Sparrow, The	RKO	...	Maureen O'Hara-John Garfield	Not Set	....	.....	....	1182	....
Fall In	UA-Roach	...	William Tracy-Jean Porter	Mar. 5,'43	48m	.....	....	796	....
Fighting Buckaroo, The	Col.	4203	Charles Starrett-Russell Hayden	Feb. 1,'43	58m	.....	....	....	....
Fighting Devil Dogs	Rep.	211	Lee Powell-Herman Brix	Jan. 29,'43	69m	Feb. 6,'43	1147	..	....
Fighting Frontier	RKO	383	Tim Holt	Jan. 15,'43	57m	Feb. 13,'43	1158	....	....
Fighting Sea Monsters	Times	....	Marine Animal Feature	Mar. 9,'43	61m	Mar. 20,'43	1215	....	....
Find, Fix and Strike (British)	Ealing-ABFD	....	War Documentary	Not Set	37m	Sept. 12,'42	898	....	....

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First of the Few, The (British)	Howard-Gen'l	....	Leslie Howard-David Niven	Not Set	118m	Sept. 5,'42	889	....	....
Five Graves to Cairo	Para.	.	Franchot Tone-Anne Baxter	Not Set	....	.....	....	1192	....
Flight for Freedom	RKO	321	Rosalind Russell-Fred MacMurray	Apr. 2,'43	101m	Feb. 6,'43	1145	983	1218
Flying Fortress (British)	WB	211	Richard Green-Carla Lehmann	Dec. 5,'42	68m	June 27,'42	914	....	1174
Follies Girl	PRC	30	Wendy Barrie-Gordon Oliver	May 3,'43	....	.....	....	1104	....
Footlight Serenade	20th-Fox	301	John Payne-Betty Grable	Aug. 1,'42	80m	July 11,'42	915	715	873
Foreign Agent	Mono.	....	John Shelton-Gail Storm	Oct. 9,'42	64m	Sept. 19,'42	911	....	....
Forest Rangers, The (color)	Para.	4206	Fred MacMurray-Paulette Goddard	Block 2	87m	Oct. 3,'42	933	872	1218
Forever and a Day	RKO	320	British and American Stars	Mar. 26,'43	104m	Jan. 23,'43	1125	....	....
For All We Know (formerly Flesh and Fantasy)	Univ.	....	Charles Boyer-Barbara Stanwyck	Not Set	....	.....	....	1058	....
For Me and My Gal	MGM	312	Judy Garland-George Murphy	Sept.-Nov.,'42	104m	Sept. 12,'42	897	751	1218
Fortress on the Volga (Russian)	Artkino	...	Mikhail Gelovani-Nikolai Bogoliubov	Not Set	77m	Jan. 9,'43	1101	....	....
For Whom the Bell Tolls (color)	Para.	....	Gary Cooper-Ingrid Bergman	Not Set	....	.....	....	855	....
Frankenstein Meets the Wolf Man	Univ.	7012	Lon Chaney-Bela Lugosi	Mar. 12,'43	73m	Feb. 27,'43	1181	1055	....
GAUCHO Serenade (Re-release)	Rep.	2303	Gene Autry	Apr. 15,'43	....	.....	....	....	....
Gentleman Jim	WB	212	Errol Flynn-Alexis Smith	Nov. 14,'42	104m	Oct. 31,'42	981	936	1130
George Washington Slept Here	WB	210	Jack Benny-Ann Sheridan	Nov. 28,'42	93m	Sept. 19,'42	909	871	1218
Get Hep to Love	Univ.	7022	Gloria Jean-Robert Paige	Oct. 2,'42	77m	Oct. 3,'42	934	....	.
Ghost and the Guest, The	PRC	314	Florence Rice-Jimmie Dunn	Apr. 19,'43	....	.....	....	....	....
Ghost Rider	Mono.	....	Johnny Mack Brown	Apr. 2,'43	....	.....	....	....	....
Gildersleeve's Bad Day	RKO	....	Harold Peary-Jane Darwell	Not Set	....	.....	....	....	....
Girl Crazy	MGM	....	Mickey Rooney-Judy Garland	Not Set	....	.....	....	1191	....
Girl Trouble	20th-Fox	309	Don Ameche-Joan Bennett	Oct. 9,'42	82m	Sept. 19,'42	923	855	..
Glass Key, The	Para.	4203	Brian Donlevy-Veronica Lake-Alan Ladd	Block 1	85m	Aug. 29,'42	914	....	1130
Good Fellows, The	Para.	....	Cecil Kellaway-Helen Walker	Not Set	....	.....	....	1191	....
Gorilla Man, The	WB	216	John Loder-Paul Cavanagh	Jan. 16,'43	64m	Dec. 12,'42	1054	....	....
Great Gildersleeve, The	RKO	314	Harold Peary-Freddy Mercer	Jan. 1,'43	62m	Nov. 15,'42	1006	995	....
Great Impersonation, The	Univ.	7032	Ralph Bellamy-Evelyn Ankers	Dec. 18,'42	71m	Dec. 19,'42	1066	912	....
Great Without Glory	Para.	...	Joel McCrea-Betty Field	Not Set	....	.....	....	912	....
HAIL to the Rangers	Col.	...	Charles Starrett	Not Set	....	.....	....	1055	....
Half Way to Shanghai	Univ.	7035	Irene Hervey-Kent Taylor	Sept. 18,'42	62m	Sept. 19,'42	923	....	1082
Hangmen Also Die	UA	....	Brian Donlevy-Walter Brennan	Mar. 26,'43	131m	Mar. 27,'43	1225	1191	....
Happy Go Lucky (color)	Para.	....	Mary Martin-Dick Powell-Rudy Vallee	Block 4	81m	Jan. 2,'43	1089	797	1218
Hard Way, The	WB	209	Ida Lupino-Dennis Morgan	Feb. 20,'43	109m	Sept. 19,'42	923	796	....
Harrigan's Kid	MGM	....	Bobby Readick-William Gargan	Not Set	80m	Mar. 13,'43	1202	1191	....
Haunted Ranch (formerly Ridin' Double)	Mono.	....	Range Busters	Feb. 19,'43	57m	Mar. 6,'43	1190	1019	....
Heart of a Nation, The (French)	Graetz	...	Raimu-Michele Morgan	Not Set	...	.....	....	....	....
Heart of the Golden West	Rep.	251	Roy Rogers-Gabby Hayes	Dec. 11,'42	65m	Nov. 21,'42	1017	....	....
Heaven Can Wait	20th-Fox	....	Don Ameche-Gene Tierney	Not Set	...	... .	....	....	....
He Hired the Boss	20th-Fox	334	Stuart Erwin-Evelyn Venable	Apr. 2,'43	73m	Mar. 13,'43	1203	1127	....
He's My Guy	Univ.	7041	Dick Foran-Irene Hervey	Mar. 26,'43	65m	Mar. 27,'43	1226	1127	....
Hello, 'Frisco, Hello (color)	20th-Fox	333	Alice Faye-John Payne	Mar. 26,'43	98m	Mar. 13,'43	1202	1127	....
Henry Aldrich, Editor	Para.	4209	Jimmy Lydon-Charlie Smith	Block 2	72m	Oct. 3,'42	934	663	1130
Henry Aldrich Gets Glamour	Para.		Jimmy Lydon-Charlie Smith	Block 4	72m	Jan. 2,'43	1089	986	....
Henry Aldrich Swings It	Para.		Jimmy Lydon-Charlie Smith	Not Set	....	.....	....	1104	....
Here We Go Again	RKO	305	Fibber McGee-Edgar Bergen-"Charlie"	Oct. 9,'42	76m	Aug. 29,'42	938	..	1082
Hi, Buddy	Univ.	7031	Dick Foran-Harriet Hilliard	Feb. 26,'43	68m	Feb. 20,'43	1170	1079	...
Hidden Hand, The	WB	208	Craig Stevens-Elizabeth Fraser	Nov. 7,'42	67m	Sept. 19,'42	910	....	1082
High Explosive	Para.	....	Chester Morris-Jean Parker	Not Set	62m	Mar. 27,'43	1226	983	....
Highways by Night	RKO	304	Richard Carlson-Jane Randolph	Oct. 2,'42	63m	Aug. 8,'42	938	715	
Hi! Neighbor	Rep.	201	Lulubelle & Scotty-Jean Parker	July 27,'42	72m	July 25,'42	927	772	1218
Hit Parade of 1943	Rep.	....	John Carroll-Susan Hayward	Mar. 26,'43	82m	Mar. 13,'43	1202	1043	....
Hitler, Dead or Alive	House	....	Ward Bond-Dorothy Tree	Not Set	70m	Nov. 21,'42	1018	....	1082
Hitler's Children	RKO	316	Tim Holt-Bonita Granville	Mar. 19,'43	83m	Jan. 2,'43	1089	986	1218
Hi'Ya, Chum	Univ.	7039	Jane Frazee-Ritz Brothers	Mar. 5,'43	61m	Feb. 6,'43	1147	1127	....
Hoppy Serves a Writ	UA	....	William Boyd-Andy Clyde	Mar. 12,'43	67m	Mar. 20,'43	1213	....	....
How's About It?	Univ.	....	Andrews Sisters-Robert Paige	Feb. 5,'43	61m	Feb. 6,'43	1147	....	....
Human Comedy, The	MGM	....	Mickey Rooney-Frank Morgan	Not Set	115m	Feb. 27,'43	1190	1019	....
ICE-CAPADES Revue	Rep.	206	Ellen Drew-Richard Denning	Dec. 24,'42	79m	Dec. 19,'42	1066	797	1130
Iceland	20th-Fox	306	Sonja Henie-John Payne	Oct. 2,'42	79m	Aug. 15,'42	902	797	1082
Idaho	Rep.	252	Roy Rogers-Virginia Grey	Mar. 10,'43	70m	Feb. 20,'43	1169	1162	1218
I Dood It	MGM	....	Red Skelton-Eleanor Powell	Not Set	....	.....	....	1192	....
I Escaped from the Gestapo (formerly No Escape)	Mono.	....	Dean Jagger-John Carradine	May 14,'43	....	.....	....	1162	....
I Married a Witch	UA	...	Fredric March-Veronica Lake	Oct. 30,'42	78m	Oct. 24,'42	969	797	1218
Immortal Sergeant, The	20th-Fox	327	Henry Fonda-Maureen O'Hara	Jan. 29,'43	91m	Jan. 9,'43	1101	995	1174
In the Rear of the Enemy (Russian)	Artkino	....	War Documentary	Oct. 9,'42	59m	Oct. 17,'42	958	....	.
In Which We Serve (British)	UA	...	Noel Coward-Bernard Miles	Feb. 12,'43	113m	Oct. 17,'42	957	....	1218
Isle of Missing Men	Mono.	..	John Howard-Gilbert Roland	Sept. 18,'42	67m	Aug. 15,'42	927	772	....
It Ain't Hay	Univ.	7001	Abbott and Costello	Mar. 19,'43	81m	Mar. 13,'43	1201	1058	....
It Comes Up Love (formerly On the Beam)	Univ.	7023	Gloria Jean-Ian Hunter	Apr. 9,'43	65m	Feb. 6,'43	1146	986	....

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It's That Man Again (British)	Gains.	.	Tommy Handley	Not Set	84m	Feb. 27,'43	1182		
I Walked with a Zombie	RKO	324	Frances Dee-Tom Conway	Apr. 30,'43	68m	Mar. 20,'43	1214	1057	
JACARE	UA	....	Animal feature	Nov. 27,'42	65m	Dec. 26,'42	1077		1218
Jane Eyre	20th-Fox	....	Orson Welles-Joan Fontaine	Not Set	....	.....	....	....	....
Johnny Doughboy	Rep.	205	Jane Withers-Patrick Brook	Dec. 31,'42	63m	Dec. 26,'42	1077	971	1218
Journey for Margaret	MGM	314	Robert Young-Laraine Day	Dec.-Feb.,'43	79m	Oct. 31,'42	981	912	1174
Journey Into Fear	RKO	307	Joseph Cotten-Dolores Del Rio	Feb. 12,'43	71m	Feb. 6,'43	1146	796	1218
Junior Army	Col.	4038	Freddie Bartholomew-Billy Halop	Nov. 26,'42	71m	Feb. 20,'43	1170	1009	...
Just Off Broadway	20th-Fox	310	Lloyd Nolan-Marjorie Weaver	Sept. 25,'42	65m	Aug. 15,'42	902	797	.
KEEP 'Em Slugging	Univ.	7040	Dead End Kids	Apr. 2,'43	61m	Mar. 6,'43	1189	.	....
Keeper of the Flame	MGM	320	Spencer Tracy-Katharine Hepburn	Dec.-Feb.,'43	100m	Dec. 19,'42	1065	936	. .
Kid Dynamite	Mono.	....	East Side Kids	Feb. 5,'43	66m	Jan. 23,'43	1126	. . .	. . .
King Arthur Was a Gentleman (British)	Gains.	....	Arthur Askey-Evelyn Dall	Not Set	98m	Jan. 16,'43	1114	. .	. . .
King of the Cowboys	Rep.	254	Roy Rogers	Mar. 27,'43		. . . . .	. . .	. .	....
LADIES' Day	RKO	322	Lupe Velez-Eddie Albert-Max Baer	Apr. 9,'43	62m	Mar. 20,'43	1213	962	....
Lady Bodyguard	Para.	....	Eddie Albert-Anne Shirley	Block 4	70m	Jan. 2,'43	1090	946	....
Lady from Chungking	PRC	302	Anna May Wong-Harold Huber	Dec. 21,'42	70m	Nov. 7,'42	1006	574	1174
Lady in the Dark	Para.	....	Ginger Rogers-Ray Milland	Not Set	....	.. ..	....	1091	
Lady of Burlesque	UA	....	Barbara Stanwyck-Eddie O'Shea	Apr. 9,'43	....	.....	.	1182	.
Lady Takes a Chance, A	RKO	....	Jean Arthur-John Wayne	Not Set	....	.....	....	....	
Land of Hunted Men	Mono.	....	Range Busters	Mar. 26,'43	....	.....	..	....	.
Lassie Come Home	MGM		Roddy McDowall-Edmund Gwenn	Not Set	....	.....	....	..	....
Last Ride, The	WB	. . .	Richard Travis-Eleanor Parker	Not Set	....	.....	....	1115	..
Last Will of Dr. Mabuse (French)	Krellberg	....	Jim Gerald-Thomy Bourdelle	Mar. 19,'43	94m	Mar. 20,'43	1214	..	...
Laugh Your Blues Away (formerly How Do You Do?)	Col.	4033	Bert Gordon-Jinx Falkenburg	Nov. 12,'42	70m	Feb. 13,'43	1159	986	.
Law of the Northwest	Col.	. .	Charles Starrett-Shirley Patterson	Not Set	.	..... .	. . .	1018	....
Leopard Man, The	RKO	....	Dennis O'Keefe-Margo	Not Set	....	.....	....	....	....
Let's Have Fun	Col.	....	Bert Gordon-Margaret Lindsay	Mar. 4,'43	....	.....	....	..	...
Life Begins at Eight-thirty	20th-Fox	322	Monty Woolley-Ida Lupino	Dec. 25,'42	85m	Dec. 5,'42	1041	962	1218
Little Joe, the Wrangler	Univ.	7072	Johnny Mack Brown	Nov. 13,'42	64m	Dec. 19,'42	1067	....	....
Little Tokyo, U.S.A.	20th-Fox	303	Preston Foster-Brenda Joyce	Aug. 14,'42	64m	July 11,'42	938	..	. .
Living Ghost, The	Mono.	....	James Dunn-Joan Woodbury	Nov. 27,'42	61m	Oct. 31,'42	982	....	..
London Blackout Murders	Rep.	210	John Abbott-MaryMcLeod	Jan. 15,'43	59m	Dec. 12,'42	1067	....	....
Lone Prairie, The	Col.	4209	Russell Hayden-Bob Wills	Oct. 15,'42	58m	.....	....	1058	....
Lone Rider in Wild Horse Rustlers	PRC	364	Bob Livingston-Al St. John	Feb. 12,'43	....	.....	....	....	....
Lone Rider in Overland Stagecoach	PRC	363	Bob Livingston-Al St. John	Dec. 11,'42	58m	Jan. 23,'43	1126	1018	....
Lone Star Trail, The	Univ.	7077	Johnny Mack Brown-Tex Ritter	Not Set	....	.....	....	1019	....
Lost Canyon	UA	....	William Boyd	Dec. 18,'42	63m	Jan. 23,'43	1126	....	....
Loves of Edgar Allan Poe, The	20th-Fox	305	John Shepperd-Linda Darnell	Aug. 28,'42	67m	July 11,'42	914	751	...
Lucky Jordan	Para.	4215	Alan Ladd-Helen Walker	Block 3	84m	Nov. 21,'42	1017	986	1082
Lucky Legs	Col.	4032	Jinx Falkenburg-Kay Harris	Oct. 1,'42	64m	Feb. 13,'43	1158	797	. . .
MADAME Spy	Univ.	7034	Constance Bennett-Don Porter	Dec. 11,'42	63m	Dec. 5,'42	1042		....
Magnificent Ambersons, The	RKO	371	Joseph Cotten-Dolores Costello	July 10,'42	88m	July 4,'42	938	507	947
Major and the Minor, The	Para.	4202	Ginger Rogers-Ray Milland	Block 1	100m	Aug. 29,'42	927	..	1174
Man in the Trunk, The	20th-Fox	315	Lynne Roberts-George Holmes	Oct. 23,'42	71m	Sept. 19,'42	911	855	..
Manila Calling	20th-Fox	314	Lloyd Nolan-Carole Landis	Oct. 16,'42	81m	Sept. 19,'42	911	871	..
Man of Courage	PRC	319	Barton MacLane-Charlotte Wynters	Jan. 4,'43	67m	Jan. 30,'43	1137	1031	.
Man Trap, The	Rep.	....	Lloyd Corrigan-Dorothy Lovett	Not Set	....	.....	....	1191	...
Man's World, A	Col.	4044	M. Chapman-Wm. Wright	Sept. 17,'42	60m	Dec. 12,'42	1055	..	..
Margin for Error	20th-Fox	330	Joan Bennett-Milton Berle	Feb. 19,'43	74m	Jan. 9,'43	1101	995	...
Mashenka (Russian)	Artkino	....	V. Karavayeva-M. Kuznetzov	Nov. 20,'42	67m	Nov. 28,'42	1030	...	.
McGuerins from Brooklyn	UA-Roach	....	Max Baer-William Bendix	Dec. 31,'42	46m	Feb. 6,'43	1147	....	.
Meanest Man in the World	20th-Fox	329	Jack Benny-Priscilla Lane	Feb. 12,'43	57m	Jan. 9,'43	1115	962	.
Meet John Bonniwell	UA	....	Richard Dix-Jane Wyatt	Not Set	....	.....	....	1182	....
Mexican Spitfire's Elephant	RKO	302	Lupe Velez-Leon Errol	Sept. 11,'42	64m	Aug. 8,'42	915	....	...
Miracle of Morgan's Creek, The	Para.	....	Eddie Bracken-Betty Hutton	Not Set	. . .	.....	....	1079	..
Mission to Moscow	WB	....	Walter Huston-Ann Harding	Not Set	..	.....	....	1058	....
Miss V from Moscow	PRC	318	Lola Lane-Noel Madison	Nov. 23,'42	71m	Dec. 5,'42	1042	1031	....
Moonlight in Havana	Univ.	7026	Allan Jones-Jane Frazee	Oct. 16,'42	62m	Oct. 17,'42	959	.	...
Moon and Sixpence, The	UA	....	George Sanders-Herbert Marshall	Oct. 2,'42	89m	Sept. 12,'42	912	.	1130
Moon Is Down, The	20th-Fox	335	Cedric Hardwicke-Henry Travers	Apr. 9,'43	90m	Mar. 13,'43	1201	1091	....
More the Merrier, The	Col.	....	Jean Arthur-Joel McCrea	Not Set	....	.....	....	1182	....
Moscow Strikes Back (Russian)	Rep.	....	Documentary	Aug. 15,'42	55m	Aug. 15,'42	840	..	1130
Mountain Rhythm	Rep.	209	Weaver Bros. & Elviry	Jan. 8,'43	70m	Dec. 12,'42	1054	1009	....
Mr. Lucky (formerly From Here to Victory)	RKO	....	Cary Grant-Laraine Day	May 28,'43	....	.....	..	1081	....
Mrs. Wiggs of the Cabbage Patch	Para.	4208	Fay Bainter-Carolyn Lee	Block 2	80m	Oct. 3,'42	934	663	1218
Mug Town	Univ.	7027	Dead End Kids	Dec. 18,'42	60m	Jan. 23,'43	1126		.
Mummy's Tomb, The	Univ.	7019	Dick Foran-Elyse Knox	Oct. 23,'42	61m	Oct. 17,'42	970		1130
Murder in Times Square	Col.	...	Edmund Lowe-Marguerite Chapman	Not Set	.	.....		1079	..
My Friend Flicka (color)	20th-Fox	....	Roddy McDowall-Preston Foster	Not Set	....	.. ....	..	962	....
My Heart Belongs to Daddy	Para.	4214	Richard Carlson-M. O'Driscoll	Block 3	75m	Nov. 7,'42	993	871	...

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My Son, the Hero	PRC	311	Patsy Kelly-Roscoe Karns	Apr. 5,'43	68m	Jan. 23,'43	1126	....	....
Mysterious Doctor, The	WB	219	Eleanor Parker-John Loder	Mar. 6,'43	57m	Feb. 27,'43	1181	1091	....
NAVY Comes Through, The	RKO	308	Pat O'Brien-George Murphy	Oct. 30,'42	81m	Oct. 17,'42	957	715	1130
'Neath Brooklyn Bridge	Mono.	....	East Side Kids	Nov. 20,'42	61m	Oct. 17,'42	960	....	....
Next of Kin, The (British)	Univ.	....	Basil Sydney-Nova Pilbeam	Not Set	100m	June 6,'42	698	....	....
Nightmare	Univ.	7015	Diana Barrymore-Brian Donlevy	Nov. 13,'42	81m	Nov. 14,'42	1018	....	1174
Night for Crime, A	PRC	304	Glenda Farrell-Lyle Talbot	Feb. 18,'43	78m	Aug. 1,'42	903	....	....
Night Monster	Univ.	7038	Irene Hervey-Bela Lugosi	Oct. 23,'42	73m	Oct. 24,'42	970	....	1130
Night Plane from Chungking	Para.	....	Robert Preston-Ellen Drew	Block 4	68m	Jan. 2,'43	1102	983	....
Night to Remember, A	Col.	4009	Loretta Young-Brian Aherne	Dec. 10,'42	90m	Dec. 19,'42	1066	986	1130
Nine Men (British)	Ealing-UA	....	Jack Lambert-Richard Wilkinson	Not Set	67m	Feb. 13,'43	1158	....	....
Northwest Rangers	MGM	319	James Craig-Patricia Dane	Dec.-Feb.,'43	64m	Oct. 31,'42	981	960	1218
No Place for a Lady	Col.	4036	William Gargan-Margaret Lindsay	Feb. 11,'43	....	.....	....	1057	....
No Time for Love	Para.	....	Claudette Colbert-Fred MacMurray	Not Set	....	.....	....	855	....
Now, Voyager	WB	206	Bette Davis-Paul Henreid	Oct. 31,'42	117m	Aug. 22,'42	902	....	1174
OLD Acquaintance	WB	..	Bette Davis-John Loder	Not Set	....	.....	....	1192	....
Old Chisholm Trail, The	Univ.	7073	Johnny Mack Brown	Dec. 11,'42	60m	Jan. 16,'43	1113	....	....
Old Homestead, The	Rep.	202	Weaver Bros. and Elviry	Aug. 17,'42	67m	Aug. 29,'42	938	855	....
Old Mother Riley, Detective (British)	Br. Nat'l-Anglo	....	Arthur Lucan	Not Set	80m	Feb. 13,'43	1159	....	....
Omaha Trail (formerly Ox Train)	MGM	311	James Craig-Dean Jagger	Sept.-Nov.,'42	61m	Sept. 19,'42	923	796	....
Once Upon a Honeymoon	RKO	311	Ginger Rogers-Cary Grant	Nov. 27,'42	116m	Nov. 7,'42	1006	855	1218
One Dangerous Night	Col.	4029	Warren William-Eric Blore	Jan. 21,'43	77m	.....	....	983	....
One of Our Aircraft Is Missing (British)	UA	...	Godfrey Tearle-Eric Portman	Oct. 16,'42	86m	Apr. 11,'42	903	....	1174
One Thrilling Night (formerly Do Not Disturb)	Mono.	..	John Beal-Wanda McKay	June 5,'42	69m	July 4,'42	914	662	....
Orchestra Wives	20th-Fox	308	George Montgomery-Ann Rutherford	Sept. 4,'42	97m	Aug. 15,'42	927	797	1130
Our Lady of Paris (French)	Hirliman-Florida	....	Catholic Art Documentary	Mar. 12,'43	56m	Mar. 20,'43	1215	....	....
Outlaw, The	Hughes	...	Jack Buetel-Jane Russell	Not Set	121m	Feb. 13,'43	1157	....	....
Outlaws of Pine Ridge	Rep.	272	Don Barry-Lynn Merrick	Oct. 27,'42	57m	Nov. 21,'42	1017	....	....
Over My Dead Body	20th-Fox	325	Milton Berle-Mary Beth Hughes	Jan. 15,'43	68m	Dec. 12,'42	1053	995	....
Ox-Bow Incident, The	20th-Fox	....	Henry Fonda-Mary Beth Hughes	Not Set	....	.....	....	872	....
PALM Beach Story, The	Para.	4211	Claudette Colbert-Joel McCrea	Block 3	90m	Nov. 7,'42	993	663	1174
Panama Hattie	MGM	303	Ann Sothern-Red Skelton	Sept.-Nov.,'42	79m	July 25,'42	915	396	1034
Pardon My Gun	Col.	4202	Charles Starrett-Alma Carroll	Dec. 1,'42	57m	.....	....	1058	....
Pardon My Ski (formerly Oh, Doctor)	Univ.	....	Abbott and Costello	Not Set	.	.....	....	1162	....
Payoff, The	PRC	303	Lee Tracy-Tina Thayer	Jan. 21,'43	74m	Nov. 28,'42	1030	....	....
Petticoat Larceny	RKO	....	Ruth Warrick-Walter Reed	Not Set	....	.....	....	....	....
Phantom of the Opera	Univ.	....	Nelson Eddy-Susanna Foster	Not Set	....	.....	....	1192	....
Pied Piper, The	20th-Fox	304	Monty Woolley-Roddy McDowall	Aug. 21,'42	87m	July 11,'42	903	751	1082
Pilot No. 5	MGM	....	Franchot Tone-Marsha Hunt	Not Set	....	.....	....	971	....
Pirates of the Prairie	RKO	382	Tim Holt	Nov. 20,'42	57m	.....	....	1033	...
Pittsburgh	Univ.	7008	Marlene Dietrich-John Wayne	Dec. 11,'42	93m	Dec. 5,'42	1042	....	1218
Power of God, The	St. Rts.		John Barclay-Thomas Louden	Not Set	58m	Oct. 24,'42	970	....	...
Powers Girl, The	UA		Anne Shirley-George Murphy	Jan. 15,'43	93m	Dec. 19,'42	1078	...	1174
Power of the Press	Col.	4037	Guy Kibbee-Lee Tracy	Jan. 28,'43	....	.....	...	1055	....
Prairie Chicken	UA-Roach	....	Jimmy Rogers-Noah Beery, Jr.	Not Set	...	.....	....	986	....
Presenting Lily Mars	MGM	....	Judy Garland-George Murphy	Not Set	...	...	....	962	....
Pride of the Army (also called War Dogs)	Mono.	....	Billy Lee-Addison Richards	Nov. 13,'42	63m	Oct. 10,'42	946	....	....
Pride of the Yankees, The	RKO	351	Gary Cooper-Teresa Wright	Mar. 5,'43	128m	July 18,'42	915	....	1082
Princess O'Rourke	WB	...	Priscilla Lane-Robert Cummings	Not Set	...	.....	....	962	....
Priorities on Parade	Para.	4201	Ann Miller-Jerry Colonna	Block 1	79m	Aug. 1,'42	914	..	..
Prison Mutiny (formerly You Can't Beat the Law)	Mono.	....	Edward Norris-Joan Woodbury	Feb. 12,'43	61m	Jan. 30,'43	1137	1081	....
Private Miss Jones	MGM	..	Kathryn Grayson-Gene Kelly	Not Set	....	.....	....	1079	...
Purple V, The	Rep.	212	John Archer-Mary McLeod	Mar. 12,'43	....	.....	....	1162	....
QUEEN of Broadway	PRC	312	Rochelle Hudson-Buster Crabbe	Mar. 8,'43	62m	Nov. 28,'42	1030	1018	....
Queen Victoria (British)	Renown		Anna Neagle-Anton Walbrook	Not Set	84m	Jan. 16,'43	1113	....	...
Quiet Please, Murder	20th-Fox	331	Gail Patrick-George Sanders	Mar. 19,'43	70m	Dec. 19,'42	1067	983	....
RAIDERS of San Joaquin	Univ.	...	Johnny Mack Brown	Not Set	59m	...	....	1009	...
Random Harvest	MGM	....	Ronald Colman-Greer Garson	Not Set	126m	Nov. 28,'42	1029	796	1082
Rangers Take Over, The	PRC	351	Tex O'Brien-Jim Newill	Dec. 25,'42	60m	Jan. 16,'43	1114	1055	...
Ravaged Earth	Crystal	..	Documentary on China	Not Set	68m	Dec. 5,'42	1043	...	...
Redhead from Manhattan	Col.	.	Lupe Velez-Michael Duane	Not Set	....	....	....	....	....
Red River Robin Hood	RKO		Tim Holt	Not Set	57m	Oct. 17,'42	960		
Reunion in France (formerly Reunion)	MGM	315	Joan Crawford-Philip Dorn-John Wayne	Dec.-Feb.,'43	102m	Dec. 5,'42	1041	872	1218
Reveille with Beverly	Col.	4014	Ann Miller-William Wright	Feb. 4,'43	78m	Mar. 13,'43	1202	1162	....

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Rhythm of the Islands	Univ.	7042	Allan Jones-Jane Frazee	Apr. 16,'43	60m	Mar. 13,43	1203	1127	
Rhythm Parade	Mono.	.	Gale Storm-Robert Lowery	Dec. 11,'42	70m	Dec. 19,'42	1067	983	
Riders of the Northwest Mounted	Col.	4211	Russell Hayden-Bob Wills	Feb. 15,'43	57m	Feb. 27,'43	1182	1019	
Ridin' Down the Canyon	Rep.	253	Roy Rogers-Gabby Hayes	Dec. 30,'42	55m	Dec. 12,'42	1054	1019	
Riding High	Para.	....	Dorothy Lamour-Dick Powell	Not Set	....	....	....	....	
Riding Through Nevada	Col.	4201	Charles Starrett-Shirley Patterson	Oct. 1,'42	61m	Feb. 20,'43	1169	1058	
Right About Face	MGM	....	Kay Kyser-Lena Horne	Not Set	....	....	....	....	
Road to Morocco	Para.	4207	Bob Hope-Bing Crosby-Dorothy Lamour	Block 2	83m	Oct. 3,'42	933	872	1130
Robin Hood of the Range	Col.	....	Charles Starrett-Kay Harris	Not Set	....	.....	...	1057	
SADDLES and Sagebrush	Col.	....	Russell Hayden-Bob Wills	Apr. 22,'43	....	.....	...		
Sagebrush Law	RKO	384	Tim Holt	Apr. 2,'43	....	.....	....		
Saludos Amigos (color)	RKO	392	Disney South American feature	Feb. 19,'43	43m	Dec. 19,'42	1065		1174
Salute for Three	Para.	....	Macdonald Carey-Betty Rhodes	Not Set	75m	Mar. 27,'43	1226	1091	
Salute to the Marines	MGM	....	Wallace Beery-Fay Bainter	Not Set	...	.....	..	1057	
Santa Fe Scouts	Rep.	265	Three Mesquiteers	Apr. 16,'43	..	.....	...		
Sarong Girl	Mono.	....	Ann Corio-Tim and Irene	May 28,'43	....	.....	....	..	
Scattergood Survives a Murder	RKO	306	Guy Kibbee-Margaret Hayes	Oct. 16,'42	66m	Oct. 17, 42	959	912	
School for Sabotage	20th-Fox	....	George Sanders-Anna Sten	Not Set	....	...	.	1162	
Secret Enemies	WB	205	Craig Stevens-Faye Emerson	Oct. 17,'42	59m	Aug. 22,'42	914	.	
Secret Mission (British)	Hellman-Gen'l	....	Hugh Williams-Carla Lehmann	Not Set	94m	Sept. 26,'42	922	.	
Secrets of a Co-Ed	PRC	309	Otto Kruger-Tina Thayer	Oct. 26,'42	67m	Sept. 19,'42	910		
Secrets of the Underground	Rep.	208	John Hubbard-Virginia Grey	Dec. 18,'42	69m	Feb. 13,43	1159	1009	
Seven Days Leave	RKO	310	Lucille Ball-Victor Mature	Nov. 13,'42	87m	Oct. 17,'42	958	872	1174
Seven Miles from Alcatraz	RKO	315	James Craig-Bonita Granville	Jan. 8,'43	62m	Nov. 14,'42	1006	962	
Seven Sweethearts	MGM	308	Van Heflin-Kathryn Grayson	Sept.-Nov.,'42	98m	Aug. 15,'42	902	....	1174
Shadow of a Doubt	Univ.	7065	Teresa Wright-Joseph Cotten	Jan. 15,'43	108m	Jan. 9,'43	1114	936	.
Shadows on the Sage	Rep.	261	Three Mesquiteers	Aug. 24,'42	57m	Jan. 2,'43	1090		..
Shantytown	Rep.	....	Mary Lee-John Archer	Apr. 20,'43	....	.....	....	1191	..
She Has What It Takes	Col.	....	Jinx Falkenberg-Tom Neal	Not Set	....	.....	....	1192	
Sherlock Holmes and the Voice of Terror	Univ.	7020	Basil Rathbone-Nigel Bruce	Sept. 18,'42	65m	Sept. 12,'42	897	.	....
Sherlock Holmes and the Secret Weapon (formerly Sherlock Holmes Fights Back)	Univ.	7024	Basil Rathbone-Nigel Bruce	Feb. 12,'43	68m	Jan. 2,'43	1090	....	.
Sherlock Holmes in Washington	Univ.	....	Basil Rathbone-Nigel Bruce	Not Set	....	.....	....	983	...
Siege of Leningrad	Artkino	....	Soviet Documentary	Feb. 11,'43	62m	Feb. 20,'43	1169	....	.
Silent Witness	Mono.	....	Frank Albertson-Maris Wrixon	Jan. 15,'43	62m	Dec. 19,'42	1066	1033	..
Silk, Blood and Sun (Mexican)	Maya Film	....	Jorge Negrete-Gloria Marin	Not Set	86m	Feb. 6,'43	1146	....	
Silver Queen	UA	....	George Brent-Priscilla Lane	Nov. 13,'42	80m	Nov. 14,'42	1005	936	
Silver Fleet, The (British)	Archers-Gen'l	....	Ralph Richardson-Googie Withers	Not Set	88m	Mar. 20,'43	1214	.	..
Silver Skates	Mono.	...	Patricia Morison-Kenny Baker	Feb. 26,'43	76m	Jan. 16,'42	1113	..	1218
Sin Town	Univ.	7017	Constance Bennett-Brod Crawford	Sept. 25,'42	73m	Oct. 3,'42	934	898	.
Sky's the Limit, The	RKO	....	Fred Astaire-Joan Leslie	Not Set	....	.....		1162	..
Slightly Dangerous (formerly Nothing Ventured)	MGM	....	Lana Turner-Robert Young	Not Set	94m	Mar. 6,'43	1189	1057	.
Smith of Minnesota	Col.	4035	Bruce Smith-Arline Judge	Oct. 15,'42	66m	Oct. 17,'42	959	797	.
Soliga Solberg (Swedish)	Scandia	....	Edvard Persson	Sept. 12,'42	89m	Sept. 19,'42	910		
Sombrero Kid, The	Rep.	271	Don Barry-Lynn Merrick	July 31,'42	56m	Oct. 3,'42	935	796	
Something to Shout About	Col.	....	Don Ameche-Jack Oakie-Janet Blair	Feb. 25,'43	90m	Feb. 13,'43	1157	1043	1218
Somewhere I'll Find You	MGM	301	Clark Gable-Lana Turner	Sept.-Nov.,'42	107m	Aug. 8,'42	902	726	984
Somewhere in France (formerly Foreman Went to France)	UA	....	Constance Cumming-Tommy Trinder	May 7,'43	83m	Feb. 20,'43	1169	...	
So Proudly We Hail	Para.	....	Claudette Colbert-Paulette Goddard	Not Set	....	.....	....	1104	
Son of Dracula	Univ.	....	Alan Curtis-Lon Chaney	Not Set	..	.....	...	....	..
South of the Border (Re-release)	Rep.	2302	Gene Autry	Mar. 1,'43	71m	Dec. 16,'39	1158	....	
Spirit of Stanford, The	Col.	4022	Frankie Albert-Marguerite Chapman	Sept. 10,'42	73m	Oct. 31,'42	982	796	1082
Spring Song (Russian)	Artkino	....	Nikolai Kunovalov-Ludmila Tzelikovskaya	Sept. 11,'42	74m	Sept. 19,'42	910	...	..
Springtime in the Rockies (color)	20th-Fox	317	Betty Grable-John Payne	Nov. 6,'42	91m	Sept. 26,'42	921	855	1174
Squadron Leader X (British)	RKO	....	Eric Portman-Beatrice Varley	May 21,'43	100m	Nov. 28,'42	1030	....	
Stage Door Canteen	UA	....	Stage and Screen Stars	Apr. 25,'43	....	.....	...	1115	
Stand By, All Networks	Col.	4042	John Beal-Florence Rice	Oct. 29,'42	64m	Mar. 6,'43	1189	797	.
Stand By for Action (formerly Clear for Action)	MGM	316	Charles Laughton-Robert Taylor	Dec.-Feb.,'43	109m	Dec. 12,'42	1053	871	1174
Star Spangled Rhythm	Para.	4231	Betty Hutton-Eddie Bracken-Victor Moore	Special	100m	Jan. 3,'43	1102	855	1218
Stormy Weather	20th-Fox	....	Bill Robinson-Lena Horne	Not Set	....	.....	...	1192	.
Stranger in Town, A (formerly Mr. Justice Goes Hunting)	MGM	....	Frank Morgan-Jean Rogers	Not Set	67m	Feb. 13,'43	1158	1079	
Street of Chance	Para.	4210	Burgess Meredith-Claire Trevor	Block 2	74m	Oct. 3,'42	933	871	1082
Strictly in the Groove	Univ.	2028	Leon Errol-Mary Healy	Nov. 20,'42	60m	July 4,'42	914		
Submarine Alert	Para.		Richard Arlen-Wendy Barrie	Not Set	.	.		772	
Sundown Kid	Rep.	273	Don Barry-Linda Johnson	Dec. 28,'42	55m	Jan. 16,'43	1113	.	
Sweet Rosie O'Grady	20th-Fox	.	Betty Grable-Robert Young	Not Set	...	.....	...	.	...
Swing Shift Maisie	MGM	....	Ann Sothern-James Craig	Not Set	...	.....	....	1191	....
TAHITI Honey	Rep.	....	Simone Simon-Dennis O'Keefe	Apr. 6,'43	....	.....	....	1191	....
Tales of Manhattan	20th-Fox	313	C. Boyer-R. Hayworth-G. Rogers	Oct. 30,'42	118m	Aug. 8,'42	927	706	1130
Tarzan Triumphs	RKO	319	Johnny Weissmuller-Frances Gifford	Feb. 19,'43	77m	Jan. 23,'43	1125	983	1174
Taxi Mister	UA-Roach	....	William Bendix-Grace Bradley	Apr. 16,'43	46m	Mar. 13,'43	1203	986	.
Tennessee Johnson	MGM	322	Van Heflin-Ruth Hussey	Dec.-Feb.,'43	100m	Dec. 19,'42	1065	946	
Tenting Tonight on the Old Camp Ground	Univ.	7074	Johnny Mack Brown	Feb. 5,'43	61m	Mar. 6,'43	1189	1018	...

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Texas to Bataan	Mono.	....	Range Busters	Oct. 16,'42	56m	Sept. 26,'42	922	..	..
Thank Your Lucky Stars	WB	....	All Warner Contract Players	Not Set	....	.....	...	1058	.
That Nazty Nuisance	UA-Roach	..	William Tracy-Joe Sawyer	Not Set	....	.....	....	1019	....
That Other Woman	20th-Fox	318	Virginia Gilmore-James Ellison	Nov. 13,'42	75m	Oct. 17,'42	960	936	....
They Got Me Covered	RKO	352	Bob Hope-Dorothy Lamour	Feb. 5,'43	96m	Jan. 2,'43	1102	872	1174
This Land Is Mine	RKO	323	Charles Laughton-Maureen O'Hara	Apr. 23,'43	103m	Mar. 20,'43	1213	1162	....
Those Kids from Town (British)	Anglo	....	Percy Marmont-Marie O'Neill	Not Set	75m	May 2,'42	633	....	....
Three Hearts for Julia	MGM	321	Ann Sothern-Melvyn Douglas	Dec.-Feb.,'43	90m	Jan. 9,'43	1101	1009	....
Thunder Birds (color)	20th-Fox	307	John Sutton-Gene Tierney	Nov. 20,'42	78m	Oct. 17,'42	958	796	1130
Thunder Rock (British)	Charter-Metro	....	Michael Redgrave-Barbara Mullen	Not Set	111m	Oct. 3,'42	935	....	....
Thundering Trails	Rep.	263	Three Mesquiteers	Jan. 25,'43	56m	Feb. 13,'43	1159	1115	....
Time to Kill	20th-Fox	326	Lloyd Nolan-Heather Angel	Jan. 22,'43	61m	Dec. 5,'42	1042	995	....
Tish	MGM	302	Marjorie Main-Lee Bowman	Sept.-Nov.,'42	83m	July 25,'42	938	772	1034
Tomorrow We Live	PRC	307	Jean Parker-Ricardo Cortez	Sept. 29,'42	64m	Sept. 26,'42	922	....	....
Tomorrow We Live (British)	Brit. Lion	....	John Clements-Godfrey Tearle	Not Set	85m	Dec. 26,'42	1077	..	....
Tonight We Raid Calais	20th-Fox	....	Annabella-John Sutton	Not Set	....	.....	....	1192	....
Tornado in the Saddle	Col.	4210	Russell Hayden-Bob Wills	Dec. 15,'42	59m	.....	....	1058	..
Trail Riders	Mono.	...	Range Busters	Dec. 4,'42	55m	.....	....	1018	
Traitor Within, The	Rep.	207	Don Barry-Jean Parker	Dec. 16,'42	62m	Dec. 5,'42	1043	983	1174
Trombone from Heaven	Univ.	....	Leon Errol-Mary Beth Hughes	Not Set	....	.....	....	....	....
Truck Busters	WB	213	Richard Travis-Ruth Ford	Feb. 6,'43	58m	Jan. 23,'43	1126	....	....
True to Life	Para.	....	Mary Martin-Franchot Tone	Not Set	....	.....	....	1079	...
Two Fisted Justice	Mono.	..	Range Busters	Jan. 8,'43	61m	Jan. 23,'43	1127	1031	...
Two Weeks to Live	RKO	317	Lum 'n' Abner	Feb. 26,'43	75m	Feb. 6,'43	1147	....	....
UNDERCOVER Man	UA	....	William Boyd-Andy Clyde	Oct. 23,'42	68m	May 9,'42	647	....	....
Underground Agent	Col.	4039	Bruce Bennett-Leslie Brooks	Dec. 3,'42	68m	Feb. 6,'43	1148	1009	....
Undying Monster, The	20th-Fox	319	James Ellison-Heather Angel	Nov. 27,'42	60m	Oct. 17,'42	970	936	1082
Unpublished Story (British)	Col.	....	Richard Greene-Miles Malleson	Not Set	91m	Apr. 11,'42	598	....	....
VALLEY of Hunted Men	Rep.	262	Three Mesquiteers	Nov. 13,'42	60m	Mar. 6,'43	1190	1031	....
Varsity Show (Reissue)	WB	215	Dick Powell-Fred Waring	Dec. 19,'42	81m	Aug. 21,'37	1043	....	....
Vengeance of the West	Col.	3216	Bill Elliott-Tex Ritter	Sept. 3,'42	60m	.....	....	....	....
Victory through Air Power	UA	....	Disney Cartoon Feature	Not Set	....	.....	....	....	....
WAKE Island	Para.	4205	Brian Donlevy-Robert Preston	Block 1	87m	Aug. 15,'42	902	772	1130
War Against Mrs. Hadley, The	MGM	306	Fay Bainter-Edward Arnold	Sept.-Nov.,'42	86m	Aug. 8,'42	902	797	1174
War Dogs	Mono.	....	Billy Lee-Addison Richards	Nov. 13,'42	63m	Oct. 10,'42	946	...	....
Watch on the Rhine	WB	....	Bette Davis-Paul Lucas	Not Set	....	.....	....	986	....
We Are the Marines	20th-Fox	324	Marine Feature	Jan. 8,'43	70m	Dec. 12,'42	1053	....	....
We'll Smile Again (British)	Brit. Nat'l-Anglo	....	Bud Flanagan-Chesney Allen	Not Set	93m	Oct. 31,'42	982	....	....
Went the Day Well? (British)	Ealing-UA	...	Leslie Banks-Basil Sydney	Not Set	92m	Nov. 14,'42	1006	....	....
We Sail at Midnight (British)	Crown Film	....	War Documentary	Not Set	27m	Nov. 21,'42	1017	....	....
West of the Law	Mono.	...	Buck Jones-Tim McCoy	Nov. 2,'42	55m	Nov. 7,'42	994	....	....
We've Never Been Licked	Univ.	....	Richard Quine-Noah Beery, Jr.	Not Set	....	.....	....	1115	....
When Johnny Comes Marching Home	Univ.	7016	Allan Jones-Jane Frazee	Jan. 1,'43	74m	Dec. 26,'42	1090	....	1218
Whistling in Dixie	MGM	313	Red Skelton-Ann Rutherford	Dec.-Feb.,'43	74m	Oct. 31,'42	981	946	1174
White Cargo	MGM	310	Hedy Lamarr-Walter Pidgeon	Sept.-Nov.,'42	89m	Sept. 19,'42	923	871	1174
White Savage	Univ.	....	Maria Montez-Jon Hall	Not Set	...	.....	....	1079	....
Who Done It?	Univ.	7002	Abbott and Costello	Nov. 6,'42	75m	Nov. 7,'42	993	971	1082
Wildcat	Para.	4204	Richard Arlen-Arline Judge	Block 1	73m	Aug. 29,'42	938	....	....
Wild Horse Stampede	Mono.	....	Ken Maynard-Hoot Gibson	Apr. 16,'43	....	.....	....	....	....
Wings and the Woman (British) (formerly They Flew Alone)	RKO	303	Anna Neagle-R. Newton	Sept. 18,'42	94m	May 2,'42	903	....	1082
World at War	WAC	....	Documentary	Sept. 18,'42	66m	Sept. 5,'42	890	...	..
Wrecking Crew	Para.	4212	Richard Arlen-Chester Morris	Block 3	73m	Nov. 7,'42	994	986	..
Wyoming Hurricane	Col.	....	Russell Hayden-Bob Wills	Not Set		.....	....	1079	..
X MARKS the Spot	Rep.	204	Damian O'Flynn-Helen Parrish	Nov. 4,'42	56m	Nov. 7,'42	994	986	....
YANK at Eton, A	MGM	305	Mickey Rooney-Edmund Gwenn	Sept.-Nov.,'42	87m	Aug. 15,'42	915	726	1130
Yankee Doodle Dandy	WB	201	James Cagney-Joan Leslie	Jan. 2,'43	126m	June 6,'42	903	674	1082
Yanks Ahoy	UA-Roach	....	Joe Sawyer-William Tracy	Not Set	47m	Mar. 13,'43	1203	1019	....
Yanks Are Coming, The	PRC	301	Maxie Rosenbloom-Mary Healy	Nov. 9,'42	65m	Oct. 3,'42	935	....	1130
You Can't Beat the Law	Mono.	....	Edward Norris-Jean Woodbury	Feb. 12,'43	61m	Jan. 30,'43	1137	1081	....
You Can't Escape Forever	WB	207	George Brent-Brenda Marshall	Oct. 10,'42	77m	Sept. 26,'42	921	898	1034
You Were Never Lovelier	Col.	4002	Fred Astaire-Rita Hayworth	Nov. 19,'42	97m	Oct. 10,'42	945	796	1174
Young and Willing	UA	....	William Holden-Susan Hayworth	Feb. 5,'43	82m	Feb. 13,'43	1170	663	....
Youngest Profession, The	MGM	....	Virginia Weidler-Edward Arnold & Guests	Not Set	81m	Mar. 6,'43	1189	1081	....
Young Mr. Pitt (British)	20th-Fox	316	Robert Morley-Robert Donat	Feb. 26,'43	103m	July 4,'42	914	....	....
Youth on Parade	Rep.	203	John Hubbard-Martha O'Driscoll	Oct. 24,'42	75m	Oct. 3,'42	934	....	....

Feature Product including Coming Attractions, listed Company by Company, in Order of Release on Page 1216.

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REVIEWS

(In Product Digest)

Sherlock Holmes in Washington
Desert Victory
Alibi
Tahiti Honey
Diary of a Nazi
The Purple V
Clancy Street Boys
Power of the Press
Pirates of the Prairie
The Blocked Trail
Wild Horse Rustlers
Fugitive of the Plains

Blanket draft deferment for projectionists gets new Washington test « « « Exhibitors benefit from wartime book sales« « «Strange case of Alan Ladd « « « Hollywood becomes Broadway's biggest customer « « « British propose 'reciprocal distribution' « « « Soviet representative warms U. S. - Russian relations in Hollywood « « « Governor Baldwin of Connecticut presents Quigley Award to Fitzpatrick « « « Court upholds dismissal of Paramount stockholders' suit on Browne-Bioff payments.

—in
Better Theatres
The Light on Your Screen — a new service

VOL. 151, NO. 1 APRIL 3, 1943

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Rush Your Pledge for RED CROSS WEEK—Apr. 1-7

MOTION PICTURE HERALD

COLVIN BROWN, Publisher

MARTIN QUIGLEY
President and Editor-in-Chief

TERRY RAMSAYE, Editor

Vol. 151, No. 1

April 3, 1943

CHANGE

SWIFT change is sweeping the world of the motion picture, despite the war or perhaps the more rapidly because of it. That policy of production once urged as for "fewer and better" is now in execution. The shoutings about "A" and "B" have died. In today's output there is no room for debate on classification.

As the number of productions diminishes, the theatre has fewer and fewer options.

The producer has fewer, too.

This was pointed up interestingly by Mr. William R. Weaver in last week's issue of The Herald on the Hollywood Scene page, in which he observed: "Gone are the days when a company could say with certainty that it would make a certain picture with a certain set of stars six months from now, or three or positively, one."

Also, the trend by which production is controlled by elements of these days' kaleidoscopic change and the assorted propinquities of wartime is reflected in a report on the current flow of pictures by Mr. Red Kann in his "On the March" page this week.

More and more the pattern of the screen tends toward the older pattern of the stage and its production in the days of the big roadshow operations of Klaw & Erlanger, Frohman, Belasco and the Shuberts, as of yesteryear. Now all Hollywood is made up of stock companies, trading talent, and the roadshow travels in the can. The key cities are the Broadways which decide the road careers of the picture.

Extended runs are more and more prevalent. Only lesser theatres, minor in the national grosses, are concerned about weekly attendance of a fixed set of customers.

"Program", once a vital term in this industry, is gone, probably forever.

"Release date", once an iron circle on the calendar, is just a tether pin with a long rope.

More and more each motion picture is an enterprise on its own.

That increases the responsibility of the producer and the showman.

△ △ △

PAUL *of* LONDON

THE death of Mr. Robert W. Paul in London this week takes the first figure of distinction in the long history of the cinema in Britain. The early work of Mr. Paul with his projector known as the Theatrograph, a mechanism founded on the Edison Kinetoscope, gave origin and foundation to the motion picture in England. His contributions there in the dawn years were important. Mr. Paul was primarily a scientist and a maker of scientific instruments of high attainment. His contact with the screen was most incidental. Curiously, he, a scientist, was among the first to envison the motion picture as an instrument of the drama and the art of narration, and many a year before the arrival of the photoplay engaged with Mr. H. G. Wells, science teacher and budding author, in a scheme which anticipated developments of many a year in the future. It was indeed apparent that the motion picture at this juncture had a share in inspiring that famed story, "The Time Machine", which by its success so influenced Mr. Wells' writing career. Mr. Paul was a methodical keeper of records and enjoyed a long perspective. Access to his archives and his friendship enabled your editor in his historical researches to unsnarl many of the conflicting and sometimes prejudiced claims in British picture annals. Mr. Paul was one who preferred the truth to medals. He was honoured among scientists.

△ △ △

WHAT DO THEY WANT?

HERE'S a side glance into a wide public audience — if readers are an audience. In an announcement to "writers of all the United Nations", Hutchinson & Company, Ltd., London and New York, is offering a total of £10,000 to authors of works in nine categories, divided, in percentage, thus:

FICTION, past or present periods, also humorous novels	40
DETECTIVE and thrill fiction	10
AUTOBIOGRAPHY, war experience and travel	15
HISTORY and biography	10
ESSAYS and belles lettres	5
POETRY	5
CHILDREN'S literature	2.5
PHILOSOPHY of religion and general philosophy	2.5
SCIENTIFIC and technical literature	5
Best literary work, in any category	5

It will be observed that this publisher appears to have the opinion that the fiction market is half the field, a full fifty per cent. It is to be remembered that the house of Hutchinson has had a wide experience, including a deal of publication for the lower brackets in low cost reprints. The percentages offered in this series of contests for manuscripts are of interest in comparison with the material of the motion picture which is so close to 100 per cent fiction that any exceptions cannot count. Science, poetry, literature and belles lettres do not register in cinemaland.

△ △ △

ON the SPOT

AT a certain "Eastern port" a U. S. patrol vessel was on watch at the harbour entrance. In the dim light of earliest dawn appeared an incoming ship with an unfamiliar flag which the lookout could not recognize as a neutral. Before challenging, he called the executive officer, who glanced at the ship and then produced from his cabin Motion Picture Herald of January 9th carrying a reproduction of a war poster showing the flags of the United Nations. "See—it's Honduras," he cited, and handed the issue over to the lookout. The subscriber on board, Ensign Frank Bickerstaff, was a Quigley Grand Awards winner of last year.

—Terry Ramsaye

THIS WEEK IN THE NEWS

Falla's Day

AN MGM Pete Smith short subject featuring President Roosevelt's dog Falla in a sort of "His Day" scenario behind the scenes in the White House, was shown to Washington officials and newspaper men in the National Press Club in the Capital Thursday night. The subject was photographed at the White House in the dog days of last summer, but permission to release it was not given until this week by Stephen Early, Presidential secretary in charge of White House press relations. Release of the short subject was conditioned upon release of lavendar prints of part of the picture to the newsreel companies. All the newsreels this week showed the President and the Scottie, and New York newspapers on Wednesday printed stills.

Taxes

London

BRITISH exhibitors foresee a 30 per cent increase in entertainment taxes this year, although it is impossible to anticipate the intentions of the Chancellor of the Exchequer. Reliable sources report that thumping increases in theatre taxes are contemplated for the budget now in preparation. Taxes already range up to 50 per cent for the higher priced stall seats.

Washington

American tax problems landed back in the lap of the House Ways and Means Committee Tuesday. In a close vote, Representatives rejected the Carlson bill, Ruml "pay-as-you-go" income tax plan and various compromise proposals. The Ways and Means Committee, after two months' work, must try again to find an acceptable income and general tax measure.

Booking Trouble

UNITED NEWSREELS, the composite reel prepared by the overseas motion picture section of the Office of War Information for distribution abroad, has had some difficulty in getting on North African screens. The newsreel, designed by the OWI last year to propagandize the United Nations prosecution of the war and to offset Nazi film propaganda in neutral countries, is made up of the most suitable subjects taken from all five American newsreel films.

According to reports, the OWI, until recently, was unable to arrange for distribution of the newsreels in North Africa. It is understood that distribution channels such as those arranged by the OWI through major American film companies in Portugal, South Africa and Sweden, for example, could not be effected in North Africa and that for some weeks, theatre-goers in that tinder-box area of the war zones, were unable to see news events from the U. S. projecting the United Nations viewpoint. Reportedly, the complex "political situation" in North Africa caused the upset.

On Monday at New York headquarters of the overseas film division of the OWI, a spokesman denied that the situation had been "serious," but admitted that it had occurred. He said: "It's all been taken care of. United Newsreels are being shown in North African theatres."

IATSE seeking essential rating for exhibition workers Page 13

WAR boom in sales of low-priced books benefits exhibitors Page 14

ON THE MARCH — Red Kann discusses the production outlook Page 15

STRANGE case of the meteoric rise of actor Alan Ladd Page 17

FITZPATRICK receives Quigley Award in Hartford ceremony Page 20

BRITISH producers urge "lend-lease" plan for quota productions Page 21

STUDIO technicians in England win new working contract Page 25

STUDIOS buy more plays this season, pay higher prices Page 29

UPHOLD dismissal of stockholder suit on Bioff payment Page 30

13,000 THEATRES open campaign for Red Cross War Fund Page 36

SERVICE DEPARTMENTS

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IN PRODUCT DIGEST SECTION

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Short Subjects Page 1239

Advance Synopses Page 1240

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Wait 'Til 1943

TOKIO radio says that the Japanese selected motion pictures of their sneak attack on Pearl Harbor as the best film of 1942, according to the Office of War Information. Nippon film fans have been deprived of first rate film imports for some time, but authorities hint that some of the war thrillers now in production in the U. S. A. will cause a bang when delivered to the Jap market.

In this issue

ON THE MARCH
by RED KANN

In which he discusses the coming product and the production outlook.

On page 15.

Quiz Show

INVESTIGATION of the Federal Communications Commission will get under way by a House of Representatives committee in about a month, it was indicated in Washington Wednesday. Rep. Gene Cox, of Georgia, chairman of the committee and author of the inquiry resolution, said there would be a thorough airing of the FCC's relations with broadcasters and the effect of its policies and actions on the radio industry. Eugene L. Garey, New York lawyer who is counsel for the investigating committee, said considerable work remained in preliminary investigation and examination of witnesses.

Sliding Scale

PRIORITY ratings will be self assigned by Universal's studio to each picture on its next season production schedule. This will allow for changes in plans on short notice if raw stock, manpower or other wartime developments require. Those features in the "must" category would be completed first with less important productions subject to delay or elimination if conditions now unforeseen cut down Hollywood production, Nate J. Blumberg, president, explained on his arrival in New York from the studio Tuesday. This year Universal expects to complete its feature schedule without curtailment or major revision, Mr. Blumberg said. The company announced approximately 55 features for 1942-43. Mr. Blumberg is expected to remain at the company's home office in New York indefinitely.

Kuykendall Warns

"IN MANY ways the motion picture industry is a fool for luck. Time and again we have escaped disaster by sheer accident," Ed Kuykendall, president of the Motion Picture Theatre Owners of America, prefaces his March 31st bulletin to members.

He warns that the time has come for the industry to pause on its current tide of plenty to take collective stock of its future. Unless hard hit small town independent exhibitors are aided, and a comprehensive program of trade practices is worked out cooperatively, the motion picture faces a wave of post war regulation by Government and adverse public opinion, he asserted. The MPTOA head urged again that a research council or study committee be established by all branches of the industry.

Directors and officers of MPTOA, Mr. Kuykendall said, will meet at New York on May 4th and 5th in a wartime conference to study critical problems. These include relief to war stricken theatres; retention of new customers after the war; settlement of exhibitor grievances; establishment of minimum cancellation options, and a solution to wartime product shortages, according to the MPTOA bulletin.

Picture Stocks Uppish

MOTION PICTURE stocks continued this week to ride with the bull market. Reports of the increase in admission tax receipts, demonstrating an increase in attendance, had a general tonic effect, despite the drop for the month of February. It was recognized that this was due to weather conditions, and the fewer days in the month. Paramount's theatre business has been running 20 to 25 per cent above a year ago and this is held responsible for the stock's climb during the week to fractions above 24. Loew's, Inc., at 56½, demonstrated four points' gain in a five-day period and Twentieth Century-Fox at 19¼ stayed close to its year's high. Columbia, at 16½ was only ⅛ point lower than its high. All picture stocks were steady.

Nothing Personal

SUPERIOR Court Judge Patrick B. O'Sullivan in New Haven last Monday denied the plea of five New Haven lawyers for an injunction against the showing of Jack Benny's "The Meanest Man in the World" at the Loew-Poli College theatre. The lawyers contended the picture "debased, defamed, and disgraced the legal profession". One, Herbert MacDonald, asserted on the stand last week that his children, who saw the picture with him, were shocked to deduce from it that he "made a living by being mean." Judge O'Sullivan commended the lawyers for their zeal, but remarked: "Defamatory words, used broadly in respect of a general class of persons such as doctors or lawyers, give to a member of that class no right of action where there is nothing that points, directly or by innuendo, to that individual."

PICTURE GROSSES

In this issue are reports on the box office performance of

THEY GOT ME COVERED
SHADOW OF A DOUBT
THE HARD WAY
TENNESSEE JOHNSON
THE POWERS GIRL
THE AMAZING MRS. HOLLIDAY
CRYSTAL BALL

Turn to page 42.

Steamfitter Music

HENRY KAISER, the man who builds ships overnight, has suggested to Shep Fields that he bring his band—known to pictures and radio—and have the boys take jobs as steamfitters' helpers. When they are not steamfitting helping they could play sweet melodies for all the employees of the plant. Their weekly wage is figured at $49.90 for drummer, oboe and fiddler alike together with the sax and the brass sections. Mr. Fields is considering the alternatives of plant playing and also working at straight steamfitting with commercial bookings in the off hours.

127 Lectures, $85,000

WITH motion pictures gradually succeeding slides, Burton Holmes, at the age of 73, has just completed 17-state illustrated travel lecture tours for his most profitable season in 13 years. Delivery of 127 lectures yielded $85,000. Subsequent lectures on material to be pictured in Mexico, Brazil, Guatemala and other Central and South American countries will be entirely in motion and a great deal of it in color. Mr. Holmes, still vigorous, is reported as more enthusiastic than ever.

16mm. Control

London

ALL 16 mm. raw stock in England has been placed under the control of the Ministry of Supply, which has advised processing laboratories that commercial printing in that film width is to be discontinued immediately. Laboratories may make 16mm. prints only for Government departments. Provision has been made for the requirements of the U. S. Army and the Entertainment National Service Association.

Exhibit A

AN UNUSUAL documentary, "Nobel Prize Winners in Exile," was screened for the press at New York on Tuesday. It is a two-reel report on the scientists, writers and statesmen, Nobel prize winners all, who have been driven from Hitler dominated lands to the refuge and freedom of the United States. A competent professional editing of stock and new film, the picture tells its story with convincing directness. Paul Muni narrates.

More unusual is the fact that the picture is one of the few productions made for the film division of the Coordinator of Inter-American Affairs which has been exhibited publicly or to the press in this country. Edmund Dorfmann, independent producer who made the film on contract for the Government, rented the Preview Theatre and arranged the screening.

Philip Dunne, until recently in charge of non-theatrical production for the CIAA, collaborated on the script. Kyle Crichton and Paul Alley also receive screen credits. It was about six months in the making.

It was reported that the subject would be sent not only to Latin America in 16mm. Spanish and Portuguese version, as planned, but also offered to distributors for commercial exhibition here and in Latin America.

Print Conservation

EXHIBITION deals with subsequent run theatres are not completed by Metro-Goldwyn-Mayer until a print of the picture concerned is available in the territory, *Motion Picture Daily* said Thursday in a story quoting William F. Rodgers, MGM vice-president and sales manager. The new sales policy was made necessary by the need to conserve the number of prints made on each feature and was adopted as an alternative to a reduction in the total number of accounts serviced on each picture. Mr. Rodgers leaves for Hollywood this week to confer with studio officials on plans for the company's next block, to be released shortly.

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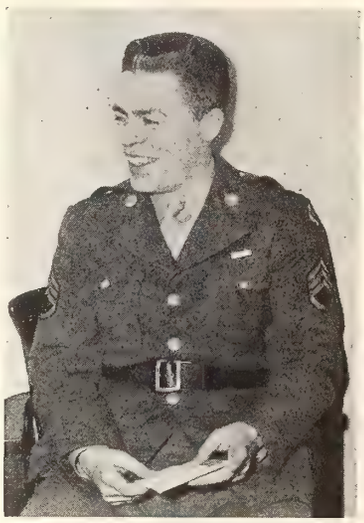
THIS WEEK the Camera observes:



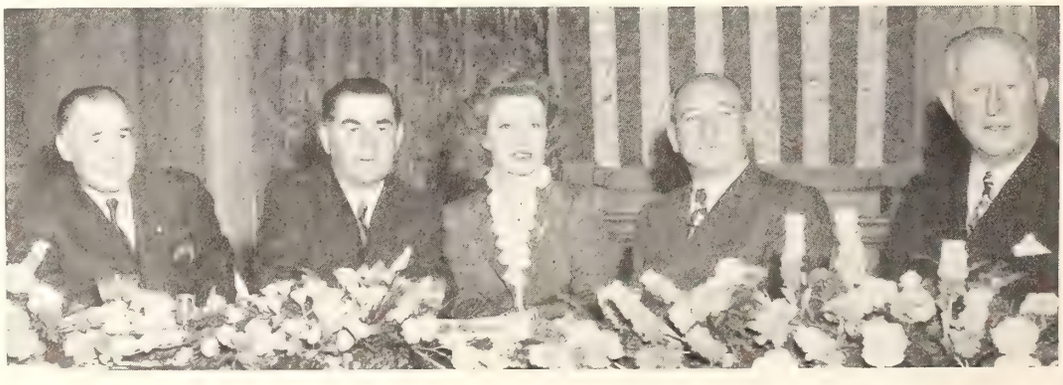
■ A LITTLE RUSSIA in Hollywood—a first look at "The North Star", Samuel Goldwyn's screen version of Russia's battle against the Nazi hordes. Featuring Anne Baxter, Walter Huston, Walter Brennan and Erich Von Stroheim, it is the story of how one village resisted the Axis.



■ AT THE PRESENTATION of the $1,625,000 United Nations Week check to the War Relief Control Board in Washington Tuesday, are: H. S. Fox, Francis S. Harmon, M. J. McDermott, Edward Alperson, Dr. Frederick Keppel, Charles Taft, Herman Robbins, Monroe Greenthal, Harry Mandel, Leon Bamberger. Hidden behind Mr. Alperson is S. H. Fabian.



SOLDIERS like comedy and musicals at their post film theatres, according to Staff Sergeant Jerome Leige, who runs two theatres at the Atlanta Ordnance Depot. A former assistant manager at the RKO Richmond Hill theatre, New York, he visited the Managers' Round Table this week.



MORE THAN $270,000 was collected by California theatres for the infantile paralysis fund, Joseph Schenck, state chairman, reported last week at a private Hollywood luncheon honoring Greer Garson, star of the appeal trailer. Right are Robert Poole, Charles Skouras, Miss Garson, Mr. Schenck and George Mann.



■ PLANNING the reception for Madame Chiang Kai-shek at the Hollywood Bowl, April 4th, left: David O. Selznick, producer of the special pageant; T. K. Chang, Chinese consul in Los Angeles; Robert L. Smith, chairman of the Citizens' Welcoming Committee.



By Staff Photographer

AT REPUBLIC'S Eastern Sales Convention, in New York: M. J. Siegel, president of Republic Productions; Sam Seplowin, Midwestern district sales manager; James R. Grainger, president of Republic Pictures; Max Gillis, Eastern district sales manager; Charles Reed Jones, director of advertising and publicity; William Saal, studio production executive.



MINISTER of Finance in the Czech Government-in-Exile, Ladislav Feierabend, is greeted in New York at private screening of "Hangmen Also Die", by Arnold Pressburger, producer.



By Staff Photographer



By Staff Photographer

■ FOR THE RED CROSS, managers and owners of New York's first run theatres donated many pints of blood Tuesday morning. Above, Robert Weitman, managing director of the Paramount, registers. Left, Arthur Mayer, owner of the Rialto, has his blood pressure recorded, while Al Rosen, manager of Loew's State, awaits his turn.



■ FEMININE assistance to management of the Hamrick-Evergreen theatres in Tacoma, Washington, is supplied by Genevieve Swanson, left, assistant to Will J. Conner, and Mrs. Florence Barbour, right, manager of the Music Box.



NEW ENGLAND field supervisor for the War Manpower Commission is Colonel Bernard Gorfinkle, below, Boston attorney, former director and treasurer of Gordon Brothers Amusement Corporation and director of the Olympia Theatres of New England.





DEAN John T. Madden, of the New York University School of Commerce, who will become director of personnel at Loew's New York home office.

■ PRIVATE Harry Goldberg, below, machine gunner, Fort Jackson, South Carolina, was formerly ad sales manager for the Columbia exchange in New York.



■ VISITORS, on the set of Paramount's "Let's Face It": Postmaster General Frank Comerford Walker; Bob Hope, the picture's star; Miss Hallie Walker; Ambrose O'Connell; Y. Frank Freeman, vice-president in charge of studio operations, and president of the Association of Motion Picture Producers.



IATSE SEEKING ESSENTIAL RATING FOR EXHIBITION

Union Heads Ask WMC to Defer All Key Men Now on Theatre Staffs

New efforts to gain essential classification for skilled workers in the exhibition branch of the motion picture industry were launched this week by the International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators.

Meanwhile, indications in Washington were that manpower officials, considering the industry's plea of essentiality were disposed to make an exception to the rule of no blanket deferments.

The union was scheduled to present its latest plea for recognition on Wednesday to the War Manpower Commissions' classification committee.

It was clear, meanwhile, that projectionists, managers and other employees directly engaged in theatre operation were not obliged to drop everything to search for work in essential fields. The Government have recognized the motion picture as an essential communications service. They have not included theatre men in their specific list of non-deferable activities.

Accordingly, exhibitors are advised by Washington officials to remain in their present jobs until specifically directed to change by the War Manpower Commission. Although not among the group which was directed to obtain employment in essential lines by April 1st, theatre workers, of course, are subject to all other provisions of selective service.

The agreement of the WMC classification committee to hear the plea of theatre workers at hearings on Wednesday marked a departure from its policy of not considering the retail distribution trades. Theatres hitherto had been classed in this group. The hearing was granted on an appeal from the union, after the committee had placed theatre workers in a non-essential group, following preliminary consideration.

Richard Walsh, president, and Louis Krouse, secretary of the IATSE, went to Washington to appear before the committee with personal argument in behalf of the union members. They expected to outline to the committee the important information and morale services being performed by theatres and to point out their dependence upon adequate staffs of trained projectionists.

Theatre Owners May Appear At Committee Hearing

It was considered possible that theatre owners, circuit spokesmen and exhibitor organizations officials would be asked to appear before the manpower committee at subsequent hearings.

National Allied in Washington on Saturday made public the contents of a telegram clarifying the status of projectionists. Signed by Collis Stocking, associate director of the War Manpower Commission's bureau of program planning and review, it pointed out that operators are still in an unclassified status.

Abram Myers, general counsel of Allied, said that the association had submitted to the WMC concrete facts and excerpts from state and city licensing and safety laws pointing out that trained projectionists are irreplaceable. He urged exhibitors to show Mr. Stocking's wire to projectionists, in an effort to halt a threatened stampede from booths to war plants.

Urges Projectionists Remain on Job

Mr. Stocking's telegram to Allied follows:

"War Manpower Commission's committee on essential activities has not included motion picture projectionists in list and index of essential activities. However, committee clearly has excluded motion picture projectionists from list of non-deferable activities and occupations which was released February 2, 1943. Unable verify information given to Local Union International Alliance of Theatrical Stage Employees and Motion Picture Operators that motion picture projectionists not essential. Would urge that motion picture projectionists remain on present jobs until specific need for change has been indicated by War Manpower Commission."

The status of motion picture laboratory workers is still under consideration by the WMC, it was indicated at midweek, with a ruling likely to come within the next week. Laboratory representatives told the commission several weeks ago that skilled film process workers were irreplaceable. They pointed out also that Government work occupied a large part of laboratory time.

Joint Board Studies Studio Manpower

Organization of a labor-management committee to handle studio manpower problems was approved in Hollywood following a conference Tuesday night between producers associations, union and guild agents and officials of the War Manpower Commission and Selective Service administration. The session was called after labor leaders had submitted the proposal to WMC officials.

Thirty-three studio executives approved the plan which already has union support.

The aims of the joint committee would be to coordinate studio manpower problems with the Los Angeles area job stabilization program, to insure orderly withdrawal of workers to the armed services, supervise the recruiting and training of replacements, and obtain maximum use of industry labor supplies.

Producer members of the committee are: Leon Fromkess for IMPPA, R. E. Young, alternate; John C. Flinn, SIMPP; Anthony O'Rourke, alternate; B. B. Kahane, Charles Boren, Fred Pelton and Marvin Ezell, for AMPP, E. H. Goldstein, Y. Frank Freeman, E. J. Mannix and William R. Walsh, alternates.

Representing union members were Herbert Sorrell of the Conferenec of Studio Unions; Frank Carothers, representing studio unions within the basic agreement; Carl Cooper, IATSE; Kenneth Thomson, Screen Actors Guild, and Mary McCall, Jr., Screen Writers Guild.

Lieutenant Colonel Ben Howell, regional Selective Service chief; William Hopkins, regional director of the WMC, and George Bodle, his assistant and legal adviser, also attended.

Revised lists of activities essential to the war, including a detailed index of products, services, and facilities involved were issued last week by the WMC for the use of local draft boards and U. S. Employment offices. Thirty-five groups of essential work are included.

Essential Activities Are Listed

Included under the "Communications Services" group with press, radio and television is the "production of motion pictures (including technical and vocational training films for the Army, Navy and war production industries)." The listing is in WMC Occupational Bulletin No. 27, amended.

The monthly magazine of the Screen Actors Guild in an editorial in its March issue last week asked that the Government determine and announce a policy in regard to the status of actors.

The WMC rating of a dozen technical skills at the studios included almost all key functions but acting, the magazine pointed out. "What no one has been able to figure out is how these technicians are going to continue to perform their essential services in an actor-less industry."

"The actor stands pat—and once more points out: 'I just work here. Tell me where I can strike the most telling blows—and I'll go to work,'" the Guild magazine commented.

Canadian MPDA Forms 16mm. Branch Unit

The Canadian Motion Picture Distributors Association has formed a subsidiary branch which is to be called the 16mm. MPDA. The move is expected to ease the burden of releasing 16mm. films in connection with the rental system and zone arrangements, and also as regards military camp theatres.

Previously, the Canadian MPDA has been only a cooperative organization for major companies using 35mm. Under the new plan, its scope will be broadened to include 16mm. with membership being offered at least three distributors dealing with that category, Sovereign Film Distributors, General Films and Regina & Hanson. Col. John A. Cooper, chairman of the MPDA, also will act as chairman of the 16mm. unit.

B&K Honors Unseldt

Fred Unseldt, retiring after 25 years of service, was presented with a solid gold membership card by officers and members of the Balaban & Katz employees club at a luncheon in his honor at the Hotel Sherman in Chicago last Monday.

WAR BOOM IN BOOK SALES BENEFITS EXHIBITORS

Low-Price Editions, Timed to Film Release Dates, Help Exploitation

The war has brought a boom in the publication of low-priced editions of stories from which motion pictures have been produced and books which are based on original screen plays. With publishers scheduling their distribution dates to coincide with the national release of the film, exhibitors are benefiting greatly from the added exploitation.

A new market for cheap edition books written from original screen stories has developed within the last few months, Donald A. Reed, general sales manager of Grosset & Dunlap, Inc., publishers, said this week. This company, with Doubleday, Doran & Company, and Pocket Books, Inc., specializes in low-priced editions of best-sellers. Mr. Reed pointed out that the improved quality of films, given greater production attention because of the product shortage induced by raw stock cuts, the general overall increased income of the public and the need for more entertainment and relaxation during wartime point to greater importance than ever before in publication of screen originals during the next months.

Citing "Air Force," Warner Bros. film which Grosset & Dunlap published from the screen original, to sell at 50 cents per copy. Mr. Reed said the book had had a 100,000 printing in its first month and that another 50,000 was planned. Two other Warner orginals, "Sergeant York" and "The Life of Knute Rockne," published in low-priced editions by the same company, had sales of 125,000 and 250,000, respectively.

"Keeper of the Flame," MGM's current release, was published by Grosset & Dunlap in a 50-cent edition and was expected to sell about 100,000 copies. "Random Harvest," another MGM film, also brought out by the same publishing company, but at a price of $1.39, was expected to sell 175,000 or more copies.

A phenomenal figure in low-priced books sales was registered by "See Here, Private Hargrove," scheduled for production by MGM. Originally published by Henry Holt, the book sold 300,000 copies, then Pocket Books brought it out in a 25-cent edition, and it sold 850,000 between March 10th and last week, a higher record than that hit by the latter company's publication of "Gone With the Wind" for the same period.

Book Sales Adding to Box Office Interest

Pocket Books, incidentally, does not put out any abridgements or condensations of motion pictures, but since their 25-cent editions have included a number of films which were taken from books, their sales have added greatly to box office interest. "Mrs. Miniver," the MGM film which won the 1942 Academy Award, was published by Pocket Books at 25 cents at about the time the picture was released. It has sold 550,000 copies thus far and still is going strong.

The company also has published "Mission to Moscow" in the 25-cent bracket, which sold 250,000 copies to date. Other Pocket books with film tieups include: "My Sister Eileen," "Journey Into Fear," "The Glass Key," "Thin Man" and "Above Suspicion." The latter book, on the MGM schedule, also has been published in a $1 edition by Doubleday, Doran, which company also brought out "Presenting Lily Mars" at a price of 49 cents. MGM is producing "Lily Mars" as a starring vehicle for Judy Garland.

Books which Grosset & Dunlap published in the 50-cent bracket which were distributed at about the time of release dates of films, included: "Escape," "Eyes in the Night," "The Glass Key," "Kitty Foyle," "Pride of the Yankees," "Moon and Sixpence," "Mrs. Miniver" and "My Sister Eileen." "The Constant Nymph," which Warner Bros. completed recently and which probably will be released next season, is scheduled for book distribution by Grosset & Dunlap, at 50 cents, in June.

Grosset & Dunlap Have 50 Books a Year

Grosset & Dunlap publishes about 50 books a year which represent total sales of 15,000,000 copies annually. About half of these books represent those from which motion pictures have been made. It is understood that the company will increase by 50 per cent its publishing of books taken from screen originals within the next year. According to estimates, the company makes three-quarters of a cent profit on a 50-cent edition which it sells to the book trade for 30 cents. Increased production costs, principally paper stock, have reduced the margin of profit this year on low-priced editions.

In the case of screen originals, publishers usually make overtures to the motion picture company for the right to bring out the book. The film company gets a royalty on sales. The author who writes the book version of the original usually gets a flat fee. Authors of the original screen story, however, share on a royalty basis.

Advertising and exploitation of the low-priced best-sellers is undertaken by the book publishers, with the motion picture companies lending assistance. For example, "Keeper of the Flame," MGM's film which is now in its third week at the Radio City Music Hall, has had extensive merchandising by Grosset & Dunlap. In New York, the company and MGM arranged for a full window display of the book together with stills from the film, in the Whelan drug store which faces the Music Hall. About six other store windows in the Broadway-Radio City area also have book displays. This idea is being carried out in key cities.

In addition to the book tieup of "Air Force," Warner Bros. influenced an extensive exploitation plan for the film which was undertaken by the Boeing Aircraft Company, which spent $50,000 on an advertising campaign.

The novelized version of "Air Force," in the Grosset & Dunlap 50-cent edition, now is being translated into Spanish, with seven other language versions to follow, Warners reported this week.

Another Warner film which will reach book customers, through Gross & Dunlap is "Edge of Darkness." It will be put out in a $1 edition. "Action in the North Atlantic," Warner screen original, will be published by Dutton & Company. Book and picture will be released at about the same time.

Warners said this week that "Kings Row," which registered a sale of about 30,000 when it originally was published a few years ago, before the picture was made, had sold close to 500,000 copies within eight months of the film's release.

Another medium of film exploitation which in the past has been mutually beneficial to distributor and exhibitor alike, is that of newspaper serialization of books which are produced as motion pictures. This field since the war, however, has fallen off considerably, due to the recent newsprint stock cuts. Daily and weekly newspapers have had to cut down on content because of paper shortage, and as a result, the fiction serial has suffered.

Most of the major companies, however, have been able to arrange for serial publication of at least the top pictures of the current season. Last year, MGM, for example, had a total of 35 films which were serialized. The companies usually arrange for a six-chapter version for daily papers and three-chapter version for weeklies.

Among the current films which newspapers have serialized recently are: "Edge of Darkness," Warner Bros., syndicated through NEA; "Random Harvest," MGM; "The Moon Is Down," Twentieth Century-Fox; "Keeper of the Flame," MGM; "The Human Comedy," MGM.

Higgins Joins Prudential; Honored at Boston

Walter Higgins, buyer for the Mullin & Pinanski circuit for the past 10 years, has joined the Prudential circuit in the same capacity. A farewell testimonial luncheon by Boston industry members was given him last Saturday, March 27th.

The Prudential circuit operates approximately 50 theatres on Long Island, in New Jersey, Connecticut and Westchester County, New York. Mr. Higgins has been succeeded as M & P film buyer by Chester Stoddard, formerly a district manager for the circuit.

Grant Aids Film Study

Dr. Siegfried Kracauer, of the Museum of Modern Art Film Library in New York City, was granted one of 64 fellowships announced Monday by the John Simon Guggenheim Memorial Foundation. He is writing a history of the German film from the First World War to the present.

ON THE MARCH

by RED KANN

HOLLYWOOD

IT is two months, plus a couple of days, since your scout took up residence in Hollywood.

In that period, he prefers to believe his operations have been normal enough and his meanderings far and wide enough to embark now on what might be dubbed a report to the industry. He predicates it on that which has been variously described as the lifeblood of the business, the thing that keeps the brick and mortar in condition or the dog that wags the tail. In a word, pictures.

He has been using precious gas and even more precious rubber to travel across the boundary line of Hollywood into Los Angeles, a rare process indulged only for previews and the train east. He has bounced over the pass that leads into the valley and Warner, Universal and Republic.

By day and by night, he has brought into his line of travel the 20th-Fox plant in Beverly Hills and the Metro studio which reposes several miles beyond. The Pantages theatre on convenient Hollywood Boulevard is like an old friend now. Even a California-type rain, which is something more than a mere drip, has failed to keep him away from projection rooms. He has been faithful to his art and hopes no one minds the mentioning of it.

All of this results in experiences. Some exhilarating, some not so and some with afterthought about time and how it can be thrown to the wolves, non-Hollywood style.

It results in conclusions, too. For instance, the conclusion that, when Hollywood makes them good, they are usually very, very good; that the percentage of miscalculation seems to hover at about its usual level and, finally, that the B's continue biting substantial hunks of the scenery no matter what skydust anyone may be trying to throw into your eyes.

By way of getting on with this report, here is a roundup of a group of attractions these eyes have seen since arrival. It is not a boildown of all, but of those which rate for reasons hereafter outlined. Furthermore, it is not a list in order of importance and neither is it a list in order of screening. It's just a list, but an important one.

Escapism, and Its Champions

WE hold to the rather unshakable conviction "The Human Comedy," one of Leo's offsprings, will gather one of the greatest word-of-mouth buildups accorded any film in recent days. The story that William Saroyan attempts to tell or avoids telling, dependent upon viewpoint, vaguely concerns man's immortality and his inevitable rise above human frailties and difficulties. This sounds highfalutin, and is.

But, that, too, is not the point. It is very much to the point that individual sequences are so humanly and so naturally directed and performed that the over-all impression is solidly and all-out for the characters and many of the situations through which they pass. Those philosophical sputterings may prove a pain in the you-said-it, but Jack Jenkins, a miracle sort of youngster; Mickey Rooney and Frank Morgan won't. They'll love them.

Completely in the escapist slot and coming up soon now is "My Friend Flicka." No complete verdict is available on this one as yet, but its possibilities are interesting, if uncertain. Interesting because it offers in evidence another effort on Hollywood's part to anticipate its market. Uncertain, because futures usually are.

"Flicka," however, is Bill Goetz's favorite among the recent 20th Century-Fox crop. He has high hopes for it and so has Tom Connors, if the east-west transmission belt is functioning correctly. The feeling is this one, minus heavies and romance and marquee names, will hit the deck at a turn in the road and at a time when the public will turn wearily from war films to something widely removed.

If that's what the public will take, then this sensitive and thin story of the affection of a boy for a horse and the friendship which forms between them is destined to travel places. In its setting of rugged and beautiful western country, caught magnificently in Technicolor, there is departure. The pause comes in endeavoring to calculate if the departure is too great. We don't know, and admit it. But we do know we liked "Flicka" a great deal. Also, Roddy McDowall as the boy.

With its whole future lying ahead as this is written is a second from 20th-Fox. Only here is a career far easier to forecast. Alice Faye returns from actual motherhood to celluloid romance in "Hello, Frisco, Hello." She looks well, screens that way and sings with an added accent on the crooning side which may be old to you and only new to us.

The title tips the scene of the story, of which there is virtually nothing. The time is about the turn of the century and the occasion opened up for nostalgic numbers like "Has Anyone Here Seen Kelly?", "When You Wore a Tulip and I Wore a Big Red Rose," "Gee, But It's Great to Meet a Friend from Your Home Town," "A Bird in a Gilded Cage," and, obviously, "Hello, Frisco, Hello." Opulent, expensive and strengthened by color, we count this one in the bag for substantial money. If you like Jack Oakie, put his comedy down as plus value.

Third of the new harvest in Technicolor is "The Desperadoes," handsomely turned off the Columbia line. It reminds of a crackerjack Western called "Texas" made by the same studio. No tangible evidence is at hand to demonstrate "Texas" suggested "The Desperadoes" and so the conclusion that it did becomes strictly ours.

As a big outdoor show, the new one has lavish values for the eyes, engaging comedy, a couple of rousing fights and a thrilling stampede of horses. It also has a competent cast led off by Glenn Ford, Randy Scott, Claire Trevor, Edgar Buchanan and Evelyn Keyes. What it is shy on is story fundamentals and cohesion, yet, despite the lack, has plenty of what they are buying.

Realism, and Its Contenders

HOLLYWOOD'S battle line may show signs of sagging later, but later is very apparently a long time away. Pictures finished, in work and planned prove the studios continue to pound away—and hard—at war themes. But that's another something and what we are dealing with now is a look at what gives out. And this gives:

One of the best anti-Fascist pictures of them all undoubtedly was/is "Casablanca." Firstly and properly, Warner set out to make a show. Any speculations over the outcome may be dissipated by ready reference to "Picture Grosses," recently inaugurated department of key city box office returns in THE HERALD. Page 56, issue of March 20th tells. Around the entertainment, and most certainly part of it, came the hammer blows at the Nazis.

Now that same studio delivers again with another which will go far in making clear on the home front what transpires daily on the battle fronts. Smartly re-employing the same formula, "Air Force" proves a whale of an attraction in excitement, adventure above the Coral Sea and high patriotism. It is another demonstration that a solid and good story when whipped into a craftsman's script, directed dramatically, played by competent performers and embroidered with topnotch production values does not necessarily require marquee names. For the substantiation of all this, watch "Air Force" zoom into high. Maybe into the stratosphere.

Third in the direct lineal descent from this sector is a stark and brutally powerful drama about the Norwegian underground movement. "Edge of Darkness" bears a title which conveys little about content, but what content! It grips in its tenseness, holds the attention unflaggingly despite side excursions in superfluous characters, officially co-stars Errol Flynn and Ann Sheridan, when honors really go to Helmut Dantine in an incisive performance as the Nazi commander. There is nothing of the Maypole dance here, for this is calloused and as hard and as uncompromising as the heroic struggle of the oppressed Norwegians against the German yoke. Big money in "Edge of Darkness," one of the big shows of the season.

Out of the same stirrings is "The Moon Is Down," drawn from the widely sold novel by John Steinbeck and a merchandising asset of value. This film, too, has distinction as a fine drama with strong excitement and action. Yet it differs from "Edge of Darkness" which basically it so closely resembles. That difference flows out of the author's conception. "The Moon Is Down" cuts deeper into the think tank with its arresting discussions of National Socialism and its theories and of working democracy and its practices. For the dictatorships is Sir

[Continued on following page]

Senate Passes Bingo Measure In New York

Little legislative action on measures concerning the film industry occurred during the past week. As the New York legislature adjourned on March 26th, the bingo measure went to Governor Dewey for action after passage by the Senate, 29-18.

Fire prevention measures, child labor laws, taxation and safety bills held approximately the same status as when first introduced.

In Connecticut, amendments to the present unemployment law are being sought through some 115 bills now pending in the legislature. Among these are four recommending that the bill cover employers having one or more employees, several proposing an increase of weekly benefits establishing minimums and maximums, another seeking to safeguard the solvency of the unemployment compensation fund now and after the war, and one recommending cash compensation in case of sickness.

On this measure, administration would be by the unemployment compensation department with weekly benefits provided up to $18. Various other measures seek a relaxation of the present child labor laws, the Labor Department opposing the bills.

A bill in the Pennsylvania state legislature to open motion picture houses near Army camps in districts where residents have voted against the practice, faced objections last week in a resolution passed at a meeting of the Methodist ministers in Philadelphia. The ministers voted to send copies of the resolution to the legislature and to Governor Martin. In Chester, local theatres have been hit by a 7 P.M. curfew which prohibits children under 16 from attending, unless accompanied by an adult.

Motion picture theatres in Oregon in the future will be required to have special ventilation, lavatory, drinking water and first aid facilities near projection rooms under a special act signed on March 18th by Governor Earl Snell. The old law would have forced all houses now in operation to construct such facilities. In Iowa, the state fire marshal will be required to inspect and license all theatres in the state and inspect construction of new theatre buildings under provisions of a bill which has passed the Iowa Senate and gone to the House for approval.

The Alabama legislature heard Mayor Ernest M. Megginson of Mobile, who indicated that the city of Mobile soon would be forced to levy some new tax if legislative action did not permit further collection of amusement taxes.

Columbia Sets Special Showings on Film

The Columbia film, "The More the Merrier," will have a series of special trade showings in important key cities starting April 5th. The national release date of the film has been scheduled for May 13th.

Screenings will be held at the Palace theatre in Cincinnati; the Orpheum, Des Moines; the Regent, Buffalo and the State in Oklahoma City on April 5th. The following day, there will be showings at the Exeter in Boston and the Studio theatre in Salt Lake City.

On April 7th, the Broadway theatre in Denver will be the site of the trade showing. A double showing in Seattle and one in San Francisco at the Alhambra theatre will be held on April 8th. The film will be shown in Pittsburgh and Minneapolis April 9th, and also at the Warner's Madison theatre in Albany on the same date. On April 13th it will be shown at the Palace theatre in Dallas, additional screenings to be announced later.

Griffiths Liaison Agent

D. E. Griffiths, general manager of Associated British Film Distributors, has been named by the Kinematograph Renters Society to represent the organization on the Royal Naval Films Corporation in London. He replaces the late C. M. Woolf.

ON THE MARCH

[*Continued from preceding page*]

Cedric Hardwicke, the German commander; for the democracies is Henry Travers, simple and true-hearted mayor of the occupied Norwegian village. Both are excellent.

"Edge of Darkness" gets over its thinking by an almost physical punishment inflicted on the audience through incessant, sledge-hammer-like blows of violence. Neither attraction is pretty, but both are extremely worthwhile in their similar and yet divergent ways. One has the benefit of ticket-selling names; the other, a national sweep in book sales.

Red Meat, Unadulterated

IN grim and realistic format is "Hangmen Must Die," produced and directed by Fritz Lang for Arnold Pressburger, and a United Artists release. It is one of at least two pictures about Heydrich, the assassinated Reich protector of Czechoslovakia and derisively known as "The Hangman." M-G-M acquired the other and is polishing it off for reputedly early release.

The Lang film is an overextended treatise in Nazi terrorism. It has undeniable power. It is relentless red meat and like "Edge of Darkness" is not for the squeamish. Brian Donlevy is competent as the killer. Anna Lee is variable as the feminine and romantic foil. Alexander Granach, who made an impression as the derby-wearing Gestapo agent in "Joan of Paris," is back in the same type of part, does a loathsome characterization to a nice burn with shadings of overtoasting the part.

However, "Hangmen Must Die" in two hours and fifteen minutes needs sharp pruning. It is much too long and piles punishment upon punishment by emphasizing and reemphasizing detail in constantly added footage. Thus far resisting all well-intentioned advice, Lang is keeing his clippers completely out of sight.

The war goes even further these days in Hollywood. One of the few, and the only genuinely worthwhile effort to date, on China's struggle is Paramount's attraction entitled "China." Enough of the basics of the conflict with Japan are stressed to make clear the general issue. Adroitly, however, political and propaganda elements are kept in discreet rear practically all the footage while well in front is a rousing adventure story peopled by Alan Ladd, Loretta Young and William Bendix.

It's about running oil for the Japs, deals with Miss Young's fidelity to China and, story-wise, shows how love and an upsurge of democracy—actually, his resentment against brutality—move Ladd into the ranks and the cause of these invaded people. Because of what it has, which is plenty, and because of what the women of America apparently think Ladd has, "China" is in the blue chips.

RKO, too, has a contribution to the underground upsurge on the Continent. "This Land Is Mine" was written and produced by Dudley Nichols, Jean Renoir directed and Charles Laughton stars with Maureen O'Hara the decorative support. At the opening which shows the occupation of a town which might be in any occupied country, dramatic imprint is etched deeply. Thereafter through most of the middle passages, that imprint becomes decidedly light, then gains momentum and thunder as the film reaches its climax—a moving speech by Laughton in which he sheds cowardice and fear, strikes out for the democratic way and prepares to meet his death a hero of his convictions. For merchandising RKO is talking about the nationwide radio pattern turned loose with such success on "Hitler's Children." This ought to help an attraction which will require helping.

Now One from London

AN incomplete look at "The Next of Kin" shows this British film to be an engrossing narration of how loose tongues and ill-considered comment can imperil the fighting forces of any warring nation. It was made for the British Army in a design slated to impress caution and later released to the public in England. Government opposition to entry here centered on official belief English nationals would emerge as irresponsibles and thereby damage Britain's overseas prestige. That is all over now and the film is about to take its domestic bow flying Universal's standard.

What gives here is essentially a documentary, the story drawing a remarkable parallel to the Dieppe raid, although the film was completed long before that foray. In the usual terms of expertness in photography and production, "The Next of Kin" suffers by comparison with Hollywood averages, but it matters little. Additionally, interest may be heightened via an epilogue in which J. Edgar Hoover points up the warning and urges the American public to heed the lesson.

The probability is a supporting feature will be required in double feature territories. But the advice here is to consider if this film does not have sleeper qualities.

End of report.

Strange Case of the Meteoric Rise of Alan Ladd

SHOWMEN are considering with amazed interest the strange case of the meteoric rise of Alan Ladd. The like has not been seen since Rudolph Valentino was made overnight with his appearance in "The Four Horsemen of the Apocalypse."

Every wisp of Ladd film is today working and exchange men are searching vaults for more. Any picture with Ladd in it is precious. Nobody knows why—but the customers must have Ladd.

His dazzle rise began with Paramount's "This Gun for Hire," with Veronica Lake, and once started it grew with increasing spread. Once the cash registers began to sing the keen buyers sought to find out the nature and quality of Mr. Ladd. Would he do it again and if so, what with? Paramount had promptly signed him on a long time contract, and he clicked again in "The Glass Key" and still again in his third picture, "Lucky Jordan."

Forty thousand girls sent letters to Paramount asking for Ladd's photograph.

During the six-week run of "Lucky Jordan" at the Rialto in New York, the management found it impossible to keep his photographs in the lobby. Enthusiastic women filched them.

Ladd Described as "Wholesome Type"

Paramount admits that Ladd is handsome but so are the other screen heroes. He isn't a tall man. He's of medium height with a well set-up athletic figure, developed by swimming and track competitions in which he has carried away a few championships. His manners are easy and he has been described as "the wholesome type."

He has a good tailor, and it is conceded that his smile is deluxe. But that can be said of others.

His fourth starring vehicle, "China," in which he shares honors with Loretta Young and William Bendix, will be released late in April and there is no likelihood of more until after the duration, as Ladd is in Uncle Sam's Army as a private in the infantry, having been inducted six weeks ago.

But the reissues are coming. Producer's Releasing Corporation is doing heavy bookings on "Beast of Berlin," previously released as "The Goose Step" and before that as "Hitler, the Beast of Berlin." When originally issued only four theatres in the southern California area played it, but with the Ladd boom is rolled up 38 play dates in three weeks.

Taking Ladd's first picture, "This Gun for Hire," as a 100 per cent measuring stick, Paramount's distribution department statisticians report that his second picture, "The Glass Key," ran 113 per cent, or 13 per cent better than "This Gun for Hire," and "Lucky Jordan," his third picture now currently playing, ran 146 per cent as compared with 100 per cent for "This Gun for Hire."



ALAN LADD, whose screen personality has made striking impress in recent months, was named fifth by exhibitors in the list of "The Stars of Tomorrow", published by Motion Picture Herald August 29, 1942. This exhibitor vote first brought him to the foreground of industry attention. This early exhibitor approval was based principally on Ladd's performance in "This Gun for Hire".

These percentage figures are based on grosses from such widely separated communities as St. Petersburg, Fla.; Salt Lake City; Atlanta; Davenport; Springfield, Mass.; Peekskill; Paterson; Hazelton; Wheeling; Newark; Middleton, N. Y., and Lowell, Mass.

Following Ladd's outstanding performance in "This Gun for Hire," Chicago critics and public alike clamored for more and better roles for the new star. The picture is reported to have done 33⅓ per cent better than average in neighborhood mid-week runs.

"The Glass Key" clicked at the Chicago for 25 per cent better than average, and was held for another week. Ladd's work again received favorable comment.

The trade showing of "Lucky Jordan" has been well received and exhibitors are awaiting "China" with considerable interest. "Lucky Jordan" ran for two weeks at the Vogue theatre in Hollywood Boulevard, setting a box office mark only once exceeded for the house, when a Universal horror double bill set the holdover record several years ago.

"This Gun for Hire," Duke Clarke, Paramount exchange head in Los Angeles, reports, went 75 per cent over average in that area, and "The Glass Key" was up 32 per cent. "Lucky Jordan" will open in Los Angeles in two weeks.

PRC expects to reissue "Paper Bullets," in which Ladd appears. Monogram has announced it will reissue "Her First Romance," in which Ladd is seen with Edith Fellows and Wilbur Evans. Republic made three pictures in which Ladd was cast, but because of their heavy schedule of 66 lectures plus eight Gene Autry reissues, they will not have room for any other reissues.

Mr. Ladd will be 30 in September. Born in Little Rock, Ark., his parents took him to Alhambra, Cal., when he was seven, and later to North Hollywood. At North Hollywood High School he became a track star in 100 and 220 yard dashes and the shot put.

Worked on Sound Stages For Two Years

He went in for swimming and still holds the 50-yard free style interscholastic record. In 1934 under the colors of the Hollywood Athletic Club he became West Coast diving champion, and in his senior year in high school he was student body president. In the same year the school presented "The Mikado" and Ladd sang the starring role of Koko. In 1933 he attended Universal's screen actor's training school for four months.

He went to work as advertising manager of the San Fernando Valley *Sun Record* but he resigned and began the rounds of the studios. He was put to work rigging up scaffolding in the rafters for lights. He worked on sound stages for two years, but never while a company was "shooting."

He saved his money and invested it in a course at the Ben Bard School of Acting, but he failed to land an acting job on screen or stage. He did get on a radio program at KFWB, local Los Angeles station.

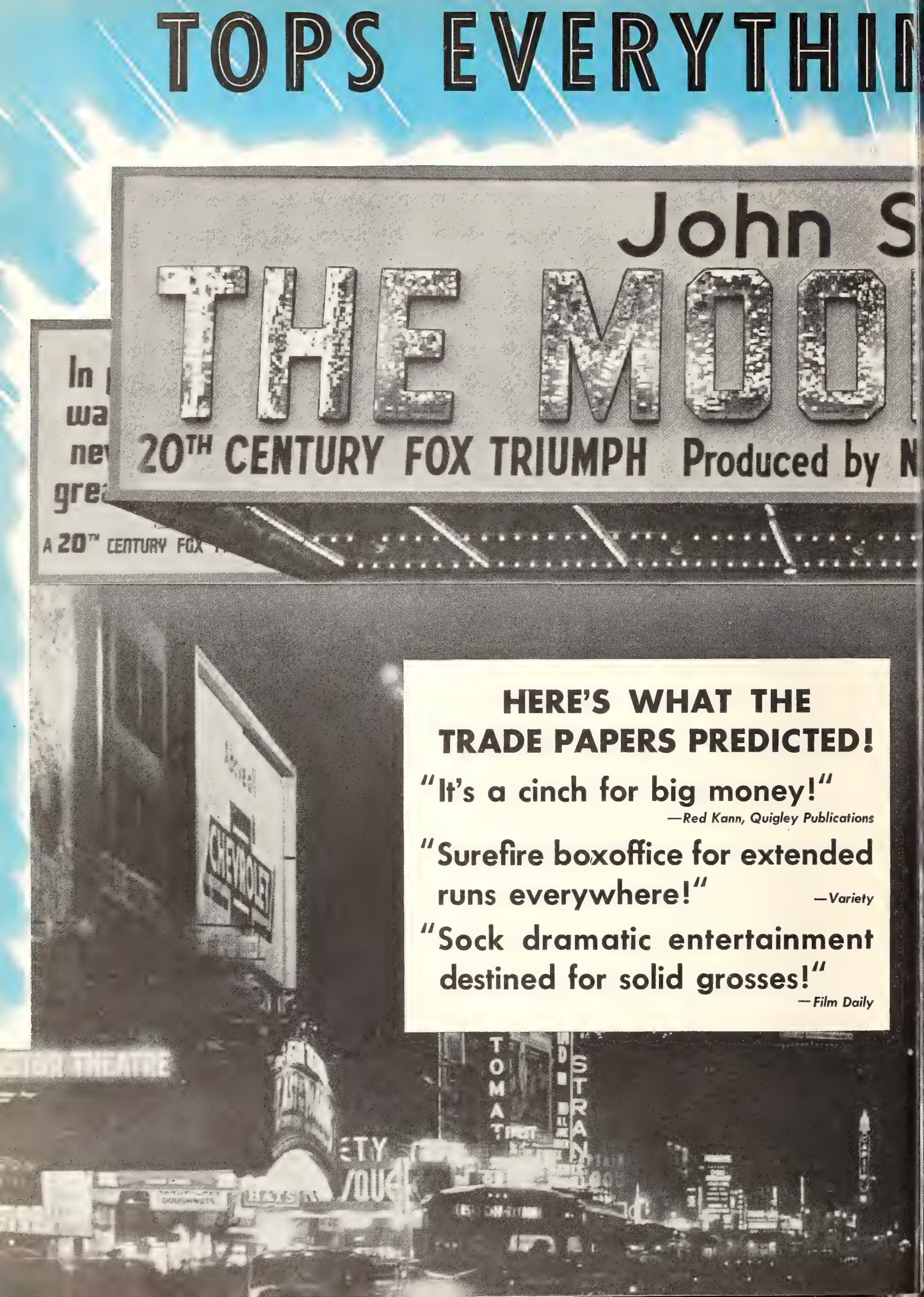
15 to 20 Shows a Week As Stock Actor

Two years as a program stock actor called for 15 to 20 shows a week in a wide variety of roles, which gave him a chance to perfect his speaking voice. Then Sue Carrol, former screen star, heard him and sent for him, signing him on sight.

In two weeks he was playing in Paramount's "Rulers of the Sea." The critics recorded his small role as the best incidental performance of the month. He played the juvenile lead in "Goose Step," now the "Beasts of Berlin." He got more encouragement than jobs, but appeared in "The Black Cat," "Her First Romance," "Paper Bullets," "Captain Cautious" and bit parts in some 30 pictures. He married Sue Carroll last year.

One appraisal of Ladd's personal attraction finds three components. The first is physique, of which he has a virile and handsome plenty. The second is a masterful manner that bespeaks a somewhat insolent disdain for all and sundry save himself. The third is a speaking voice that holds diction and authority. Plus this analysis comes also the ability to throw off the hard shell and evidence an inward kindliness that's definitely appealing.

TOPS EVERYTHI



HERE'S WHAT THE TRADE PAPERS PREDICTED!

"It's a cinch for big money!"
—Red Kann, Quigley Publications

"Surefire boxoffice for extended runs everywhere!" *—Variety*

"Sock dramatic entertainment destined for solid grosses!"
—Film Daily

ON BROADWAY!

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IS DOWN

LLY JOHNSON · Directed by IRVING PICHEL

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CENTURY FOX PICTURE

...AND HERE'S WHAT ACTUALLY HAPPENED!

The smash turn-away business at the RIVOLI, N. Y., confirmed all of the superlative boxoffice forecasts about this great picture!



Fitzpatrick Receives Quigley Award

Governor of Connecticut Honors Loew Manager at Hartford Ceremony

The Quigley Bronze Grand Award for 1942 was presented to the winner, Edward Fitzpatrick, manager of Loew's Poli theatre, Waterbury, Conn., by Governor Raymond E. Baldwin of Connecticut at the executive offices in the State Capitol in Hartford on Wednesday afternoon.

Congratulatory messages were received by Mr. Fitzpatrick from Martin Quigley, president of Quigley Publishing Company, and from Joseph R. Vogel, Loew theatre executive, who paid tribute to Mr. Fitzpatrick, and said the Quigley Awards were a great industry service. Governor Baldwin said he was proud that Mr. Fitzpatrick had brought the Award to Connecticut.

Among those attending the presentation ceremonies were Mayor John Monagan of Waterbury; Senator Frank Suma, Senators John Tobin and Sam Malkan and Representative Dan Mahaney, members of the state legislature from Waterbury; Harry F. Shaw, division manager of the Loew-Poli New England theatres, and Lou Brown, divisional publicity chief; Edward Dowden of Loew's Theatres home office publicity department.

Newspaper Editors Are Present

E. R. Stevenson, editor of the *Waterbury Republican-American;* George Dillon and John Cluney of the *Waterbury Democrat;* H. Vigo Anderson of the *Hartford Courant;* Charles Niles of the *Hartford Times;* Maury Goldstein, New Haven branch manager for Metro-Goldwyn-Mayer; M. L. Kaufman of National Screen Service; Douglas Fellows, Hartford *Courant;* Richard Walsh, publicity contact for the Governor; Bob Wile and Gertrude Merriam, editor and associate editor, respectively of Managers' Round Table of MOTION PICTURE HERALD.

Following the presentation ceremony Mr. Fitzpatrick was the guest of honor at a dinner in the Empire Room of the Empire Restaurant in Hartford. In addition to those who attended the presentation ceremony in the Governor's office those present included the following branch managers of distributors in New Haven: Barney Pitkin, RKO; Edward Ruff, Paramount; Ben Simon, Twentieth Century-Fox; John Pavone, Universal; Tim O'Toole, Columbia; Lou Wechsler, United Artists; Sam Seletsky, Republic, and Morris Mendelsohn, Loew attorney.

Loew's Managers In Attendance

The following managers of Loew theatres in Connecticut also were present: Matt Saunders, Poli, Bridgeport; Morris Rosenthal, Majestic, Bridgeport; Harry Rose, Globe, Bridgeport; Al Domian, Lyric, Bridgeport; Sidney Kleper, Bijou, New Haven; Joseph Samartano, Poli, Meriden; Lou Cohen, Poli, Hartford; Fred Greenway, Palace, Hartford; Joseph Boyle, Broadway, Norwich.



EDWARD FITZPATRICK

Mr. Fitzpatrick was voted the Award by a committee of 50 judges at the annual luncheon held in New York on March 2nd.

Industry Backs Jewish Appeal

Emphasizing the need at this time of additional funds for the United Jewish Appeal, William Rosenwald, national chairman, and president of the National Refugee Service, addressed a large group of industry members at the first meeting of the amusement division of the organization this year at the Hotel Astor in New York last Friday.

The United Jewish Appeal, which is composed of the Joint Distribution Committee, the United Palestine Appeal and the National Refugee Service, will launch its 1943 drive early in April with the annual luncheon of the division scheduled for May 11th at the Hotel Astor with Dr. Abba Hillel Silver as guest of honor. Mr. Rosenwald praised the efforts of the amusement section for past accomplishments.

Present at the meeting were: Barney Balaban, David Bernstein, Max Blackman, Jack Bloom, Leo Brecher, Ben Boyar, Jules Brulatour, Harry Buxbaum, Samuel Cohen, Harold Danson, Louis Frisch, Leon Goldberg, Irving Greenfield, Toby Gruen, Arthur Israel, Jr., Jesse Kaye, Malcolmn Kingsberg, William Klein, Joseph J. Lee, Samuel Machnovitch, William Melniker, Dan Michalove, Louis Nizer.

Also: Abe Olman, Louis Phillips, Ralph I. Poucher, Martin Quigley, Samuel Rosen, Hyman Rachmil, Harold Rodner, Max Seligman, Joseph H. Seidelman, Adolph Schimel, Charles Sonin, William Sussman, A. P. Waxman, Major Albert Warner and J. B. Zabin.

U.S. and Russian Film Relations Are Extended

Establishment of cultural and trade relations between the American and Russian film industries begun in New York two months ago with the arrival of Leonid Antonov, special representative of the Soviet Cinema Committee, has progressed since Mr. Antonov arrived in Hollywood recently, according to Nicola Napoli, president of Artkino Pictures, distributors of USSR films in the United States.

The Artkino head, who returned to New York from a month's stay on the coast, reported that practically every major studio welcomed the Soviet film envoy at ceremonies held in his honor. Mr. Napoli said that the Russian representative had expressed gratification for the courtesies extended to him, and also had expressed "great admiration" for the technical development of the American motion picture industry.

It is understood that upon Mr. Antonov's return to his New York headquarters in mid-April, a deal will be negotiated between the Russian film head and major companies for distribution here of Soviet films.

Mr. Napoli reported that Mr. Antonov was pleased with progress being made in Hollywood on production of films based on Russian war themes. The Artkino president mentioned the Warner picture, "Mission to Moscow," which is completed but not yet scheduled for release; Columbia's "Boy from Stalingrad," completed; Samuel Goldwyn's "North Star," in production; MGM's "Russia," in production, and Twentieth Century-Fox's "The Russian People," now in script stage. He said that a number of companies had arranged with Mr. Antonov for Soviet film clips to be used in production of these features. It was indicated that scripts of the pictures were shown to Mr. Antonov but that the Russian film chief had not offered any suggestions in connection with the productions.

Referring to a recent criticism of MGM's "Russia," which appeared in *PM* and which charged that the company had taken out the "best" of the film, Mr. Napoli said the allegation was unfounded; that the picture appeared to be "a good production." He expressed the view, however, that Hollywood, although a little late in getting started on pictures aimed to show Russia's battle against the Nazis, finally was making good on production promises in this connection.

During the rest of his stay in Hollywood, Mr. Antonov will be host to two Soviet motion picture cameramen who arrived in America recently and who are en route now to the coast. The cameramen had been assigned by their government to take pictures on board a convoy travelling from Murmansk to England and from there to the U. S. It is understood the convoy will return to Russia via the Pacific within the next few weeks, taking thousands of feet of film shot during the journey. Some of the footage may be used for a Soviet documentary feature or short, it is indicated.

PRC Franchises to Lefton

Nat L. Lefton has taken over the PRC franchises in Cincinnati and Cleveland, it was announced this week by Arthur Greenblatt, vice-president in charge of sales for the company. Mr. Lefton formerly was Republic franchise holder for both these territories.

Yorke Heads Department

Gabe York has been placed in charge of Twentieth-Fox local theatre advertising and trailers on the coast in conjunction with Fox West Coast Theatres, replacing Walter Temple, resigned.

BRITISH URGE 'LEND-LEASE' PLAN ON QUOTA FILMS

Del Guidice Proposes 'Reciprocal Distribution' for English Pictures

A sweeping reshuffle of Anglo-American film relations is being advocated by an important bloc of London film executives. It seeks to apply to film affairs the reciprocity principles established under "lend-lease."

Under the proposed new deal British producers would relieve American companies of quota obligations to make pictures in England in return for better distribution in the United States. It is based on the recently revised quota obligations.

The Kinematograph Weekly of London disclosed a new plan of international film exchange in its February 25th issue, which reached New York last week.

Fillippo Del Guidice, director and general manager of Two Cities Films, Ltd., is credited by the London trade journal with suggesting the new reciprocity plan. Mr. Del Guidice was said to have the backing of J. Arthur Rank as well as several important British studios and independent producers.

The plan has been submitted to the major American companies, London heard, through Morris L. Ernst, New York attorney, who was recently in London in connection with his representation of Noel Coward for "In Which We Serve." Mr. Ernst confirmed reports that he had discussed the plan in England but said no developments had yet occurred in New York.

Foreign departments of the major distributors at New York said that they had received no overtures from British interests along the lines outlined by *Kine*. Several spokesmen, including one for the foreign department of the Motion Picture Producers and Distributors of America, expressed considerable surprise at the proposal. They expressed the opinion that a very fair and generally satisfactory agreement for all parties had been reached at the quota discussions in Washington last autumn.

Would Be Asked to Furnish Technical Assistance

"An attempt to secure a fuller measure of reciprocity in the distribution of British films in America" was the description of the Del Guidice plan in the British press. The plan suggests essentially that British producers supply pictures to relieve American companies of their production responsibilities in England under the terms of the quota. However, the arrangement would also call for the satisfaction by American companies of the negative costs of the films concerned.

American companies also would, in some instances, be asked to provide technical assistance to the British producers. Actors, writers and technical aid would be provided, too. American dialogue experts would sit in on production in order to eliminate the British idioms and expressions which have sometimes made imported films unintelligible to American audiences. In some instances two sets of dialogue, and separate sound tracks might even be prepared, it was said.

An Order in Council issued in November require U. S. distributing firms to produce only one picture a year in the British Isles. Minimum production cost is set at £20,000. Remaining monetary obligations in Britain specified under the 1940 quota amendment may be offset now by the purchase of American distribution rights to British films.

Mr. Ernst at New York last week admitted that he was very interested in the proposal and had talked to Mr. Del Guidice about it but denied that he was actively engaged in trying to present it to American distributors.

"The trouble is that British producers are in the same position as any other independent," Mr. Ernst commented. "They can't get distribution here. A British picture must be four times as effective as a comparable Hollywood production in order to fight its way into company controlled circuits."

Additionally, Mr. Ernst asserted that British producers were faced with the additional expense of maintaining personal representatives, must pay to promote their product here and had been engaged for many years in unsuccessful efforts to get better terms for their product.

The Del Guidice plan has been advanced as a basis for solving this problem. With long term commitment between U. S. distributors and British producers obligations and terms would be clearly defined, it was said.

An impartial arbitration board was proposed by Mr. Ernst to administer Anglo-British film deals. It would determine fair allocations of profits and decide whether pictures had been properly distributed, he said.

Mr. Del Guidice similarly suggested that five American producers, such as MGM, Warners, Twentieth Century-Fox, Paramount and Columbia enter into a round table conference with Two Cities and the Rank interests. The British would provide all the American companies with their quota obligations in Britain on the understanding that all the American concerns would be relieved of the requirement to produce in England themselves.

The participating Americans would give a minimum guarantee for the British film, to be paid jointly, or by the pool member which purchases U. S. rights. If two or more U. S. companies wanted a particular picture they would bid competitively.

All members of the conference would benefit, even if some did not actually exercise their right to buy for American markets any of the films thus produced by the British. Mr. Del Guidice also outlined the terms under which the British companies would fill the quota requirement and provide top product for American release also.

The guarantee would amount to 50 per cent of the production budget. This is in the precedent established for "In Which We Serve," for which Mr. Ernst is reported to have secured a £100,000 guarantee from United Artists.

American companies would advance the cost of distribution, publicity and prints on the quota films, to be repaid to them from the first grosses. They would then reimburse themselves for the minimum guarantee, payable to producers on delivery of the negative a fortnight after the film had passed the U. S. customs censor.

Films to Get Equal Playing Time

Restrictions are also contemplated on the degree to which American distributors may alter or edit British pictures after completion. This would apply particularly to films by Noel Coward, Leslie Howard or other producers of important boxoffice standing on both sides of the Atlantic, according to *The Kinematograph Weekly*.

The reciprocity plan would also designate the British features on the same plane as comparable American productions. They would receive equal playing time, sales and booking attention, and percentage deals.

Grosses above specified items would be shared equally between the British and the American companies. Cost of distribution would be estimated at 25 per cent, but not to exceed 30 per cent until the U. S. distributors had repaid themselves the amount of the guarantee and their advance costs.

Reaction to the proposal in New York was guarded. Officially the companies mentioned by Mr. Del Guidice insisted that they had had no formal word of the plan and refused to make any comment on it. But attorneys and foreign relations managers who are well informed on British-American film relations expressed doubt that the reciprocal proposal would progress very far.

Fitelson to Appoint Agent For Ealing Studio

H. William Fitelson, New York industry attorney, has been authorized by Michael Balcon, executive producer of Ealing Studios of England, to appoint a new distribution agent for the company in the United States. The late Arthur A. Lee was the former representative.

Prints of the company's product, including "Nine Men" and "Went the Day Well" have arrived in this country, and early release dates are planned. A program for increased distribution has also been set up.

Socas to Havana for PRC

Roberto D. Socas, export manager for Producers Releasing Corporation, left New York on Monday for Havana to conclude negotiations for the distribution of company product in Cuba.

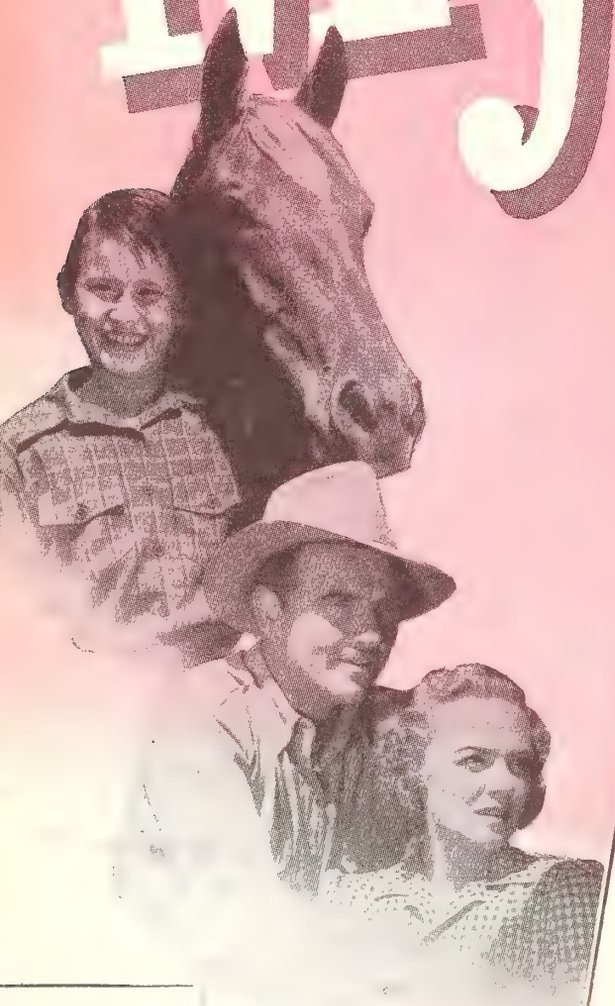
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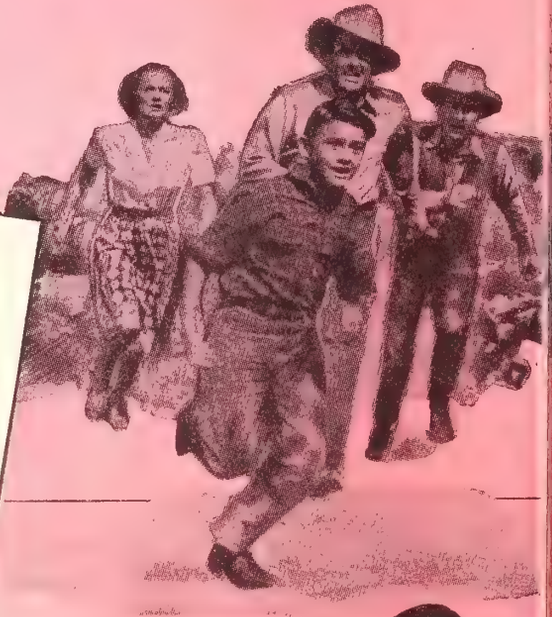
Word received from the Red Cross by the Twentieth-Fox international department indicated that Joseph McElhinney, manager of the Singapore office at the outbreak of war, was alive and a prisoner of the Japs in that city.

MARY O'HARA'S

GET READY FOR TH EASTER PARAD

My Frien





40,000,000 hailed it in REDBOOK, READER'S DIGEST and as a runaway best-seller! Millions more will see the gigantic national magazine advertising campaign!

ANOTHER 2



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THE BOXOFFICE!

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JAMES BELL • JEFF COREY • DIANA HALE • *Directed by* **HAROLD SCHUSTER**
Produced by **RALPH DIETRICH** • *Screen Play by Lillie Hayward* • *Adaptation by Francis Edwards Faragoh*

NTURY-FOX TECHNICOLOR *Triumph!*

RED CROSS WEEK—Apr. 1-7

Columbus Houses Hold Late Shows For Swing Shift

by FRED OESTREICHER
in Columbus

With three downtown theatres staging post-midnight shows for swing shift war workers, once a week at each, Columbus is well-fortified with morale-building entertainment for night-time workers whose diversion opportunities are otherwise limited.

The early morning shows, variously called Victory Shows and Dawn Patrol Matinees, are being held on Thursdays at the RKO Grand, on Fridays at Loew's Ohio, and the Knickerbocker, the latter a subsequent run downtown theatre. The shows were inaugurated eight months ago at the RKO Grand, with two night showings a week—on Thursdays and Fridays. Starting slowly, the idea caught on with swing shift workers and soon an audience was built up. The success of these shows demonstrated that a considerable number of workers appreciated the service. The theatres' regular dual features are offered.

In mid-January Loew's Ohio, twice as large as the smaller theatres nearby on State Street, started its Dawn Patrol Matinees on Fridays. These shows were advertised in the newspapers, by heralds, trailers, by stories in the war plant publications and by sidewalk displays and window and tack cards. Shortly after the Ohio started its early morning shows, the Grand dropped its Friday night session and concentrated on Thursday.

The Knickerbocker joined the parade at the end of February with a stage-and-screen show policy. As many as 12 acts of vaudeville have been presented at these shows, which also offer a feature picture. These shows are offered on Fridays only. There are continuous showings at all three theatres, with the "break" coming about 5 A. M. Box offices generally remain open until 2 A. M. Not only war plant workers patronize these shows but other night-time workers as well. Newspapermen and women and restaurant help, musicians, street car operators, hotel workers and others all have been spotted in the audiences. Most war workers attend in their work clothes, carrying lunch boxes. The audiences are divided about equally among men and women.

Special inducements have been offered for attendance. At the Grand, for instance, a war workers' style show was held. The Ohio plans to stage a series of contests to select the most beautiful woman war plant worker.

Four Monogram Executives Receive 5-Year Pacts

Contracts of four Monogram executives have been renewed for additional five-year periods, it was announced in Hollywood recently by W. Ray Johnston, president, who disclosed that besides himself, Trem Carr, executive director in charge of production; Samuel Broidy, vice-president and general sales manager, and Scott Dunlap, producer, had been given contracts. Mr. Johnston reported that business for the past six months had increased 20 per cent over the previous period.

Postpone MPPDA Meeting Until April 15th

The annual meeting of the board of directors of the Motion Picture Producers and Distributors of America, scheduled for March 29th, has been set back to April 15th. Absence of several board members from New York was given as the reason for the postponement. By the latter date, it is expected all directors will have returned.

Tom Clark Is Sworn in As New Assistant Attorney General

The new Assistant Attorney General in charge of the anti-trust division, Tom C. Clark of Dallas, was sworn into office at Washington on Monday. Mr. Clark is successor to Thurman Arnold, promoted to the bench of the court of appeals for the District of Columbia. Mr. Clark will have charge of pending actions against the motion picture industry and of the disposition of the Consent Decree.

No drastic changes in policies of the anti-trust division are to be anticipated, the new chief indicated this week.

Mr. Clark, who is 43, was born in Dallas. He studied at Virginia Military Institute and Texas University, and was admitted to the bar in 1922. He practiced law in Dallas for 15 years. He also was civil district attorney for the county and a master in chancery.

In 1937 he went to Washington to be a special assistant to the Attorney General in the Bureau of War Risk Litigation. He moved to the anti-trust division in 1938, specializing in cases under the wages and hours law and the agricultural marketing agreement act. In 1939 he was head of the New Orleans field office.

In April, 1940, Mr. Arnold sent Mr. Clark to Los Angeles as chief of the west coast regional offices of the anti-trust division there, in San Francisco and Seattle. In two and a half years Mr. Clark is reputed to have won all his anti-trust cases and to have collected millions of dollars in fines.

Included among Mr. Clark's cases were the prosecution of major oil producing companies, the West Coast Lumbermen's Association, Food and Grocery Bureau of Southern California, gas and electric appliance dealers, lithographers, and butter and egg producer's associations. He instituted more than 20 restraint of trade cases including actions against California building industries, the Canners' League, Dried Fruit Association, San Francisco Grocery Bureau, lumber dealers and fish producers and canners.



By Harris & Ewing
TOM C. CLARK

The Attorney General placed Mr. Clark in charge of Japanese evacuation following Pearl Harbor. He also was civilian chief of the War-time Civil Control Administration under Major General John L. DeWitt, head of Pacific defenses.

Mr. Clark returned to Washington in May, 1942, as head of the War Frauds Unit of the Department of Justice. He supervised more than 1,000 contract investigations and got indictments against 176 individuals and 29 companies. He was first assistant to Mr. Arnold in the anti-trust section.

Major Clark Praises Films in Outposts

Major Henry W. Clark, attached to the Army Special Services Branch, gave a glowing account of the enthusiasm with which films are received in the outposts of our far-flung battle fronts. Recently back from Hawaii, Major Clark, who was formerly director of athletics at Lafayette College, speaking about officers and men alike said, "I don't know what they would do without them," referring to films.

In Hawaii, he said about 95 per cent of the theatres are in the open. Hospital showings, however, are frequent with screenings held in the wards. Basing his knowledge on a previous trip to Alaska, he described the hardship that soldiers would undergo to reach a theatre. Some would hike five or six miles in the worst weather, still not sure of admittance. Since there were five daily showings, however, they would make their way back to camp and return for the next show, the major said.

"Around-the-Clock" Showings Of "Air Force" Successful

Following the first of the "around-the-clock" showings of Warners' "Air Force" at Bridgeport, Conn., last week, cooperation has been given by civic groups, war plants and civilian defense groups, and further showings have been held at the Hippodrome in Cleveland.

Nearly 3,000 patrons attended between 1 A.M. and 8 A.M., it was reported by the management.

Delay Trust Action Pending Examination

Papers filed in New York Federal court last week showed that the Sherman anti-trust suit brought by the Alda Theatres Corporation, and 13 other theatre owners against Deems Taylor, as president of ASCAP, has been marked off the court calendar, pending preliminary examinations.

The complaint, filed by Meyer Kivett, attorney for the plaintiffs, alleges that ASCAP created a monopoly when it forced the theatre owners to buy all motion pictures containing ASCAP musical compositions. This, they charge, stops free competition and prevents them from making their own selections of films containing the ASCAP compositions. Mr. Kivett said the action will be restored to the court calendar as soon as examinations are completed.

Joseph Engel III in New York Hospital

Following a physical collapse in Hollywood recently, Joseph W. Engel, one of the founders of Paramount, MGM and Universal, has been confined to the Lenox Hill Hospital in New York. He is being attended by his brother, Dr. William Engel, who has prescribed rest and complete quiet, with visitors restricted. Mr. Engel's condition was described as hopeful. In recent years, the film man has been engaged in production on the coast.

BRITISH STUDIO TECHNICIANS WIN NEW CONTRACT

Standard Agreement Now in Effect Provides for Wages, Conditions

by AUBREY FLANAGAN
in London

With close devotion to the truth of the adage that it is an ill wind that blows nobody good, the ill wind of totalitarian war, for all the evil and tragedy it has spread around the world, has blown something tangible and worth while the way of the British studio technician—a charter of working conditions.

The charter, in the form of an agreement between the Association of Cine Technicians and the British Film Producers' Association, between, in short, labor and capital in the motion picture industry, insures a worthy standard of wages and hours for all workers in British studios, and, whilst costing the producer perhaps rather more than he might have been anxious to pay, should insure a more satisfied state of mind and a keener state of efficiency in the actual processes of production.

The Standard Agreement, as it has come to be known, which has been aimed at by the A.C.T. since that body's inception, is a considerable achievement for the studio employees, not only raising their standard of living and providing a protection against exploitation and unfair working conditions, but generally consolidating and fortifying the whole position of the studio technician. Labor, strengthened in its bargaining power by wartime conditions, comes into its own.

Practically 100 per cent of all workers at present employed in British studios are covered under the agreement, and likewise all British studios and practically all British production companies. The agreement has been ratified formally by both the employees' union and the producers' association and operates retroactively as of January 1, 1943. It will continue for at least two years.

That the studio worker's lot, as provided by the Standard Agreement, is by no means a negligible one is clear from the conditions and terms as set out in the finalized document. It covers all grades of workers, from those earning 50 shillings as clapper boys to those in the $30 a week class directing studio lighting.

Considerable Power Goes to Unions

Although the net and immediate result of the Agreement is to give higher wages and shorter hours to many grades of technicians, to provide protection by various devices and provisos, an obvious and significant result is the transfer of considerable power to the union, the Association of Cine Technicians.

Labor, strong individually, is even more endowed corporatively. The union becomes the only accredited instrument of bargaining, not only on collective matters, but in individual cases. All matters of dispute or appeal on the working conditions of employees must be made only through the A.C.T. Preferential consideration for employment is to be given to A.C.T. members.

In recognition of this, presumably, the employees' union have made certain notable concessions. Chief of these would seem to be the emphatic approval and establishment of the principle and machinery of arbitration. For this purpose conciliation machinery will be set up, representing by equal numbers both A.C.T. and B.F.P.A., with a neutral chairman elected by the Ministry of Labor. Such a board, however, would only be set into motion if other means of solving disputes, or points of disagreement, had failed The findings of the Joint Conciliation Committee naturally would be accepted without question by both parties.

On the more material plane studio workers would seem to come out very well, not only in regard to wages and hours, but on such minor matters as meal breaks, the viewing of rushes, location work and late night or early morning transport. Even when their services are sublet technicians will be entitled to draw 50 per cent of any profits which may accrue from the process.

Among the provisions the following stand out significantly:

Holidays—One day's holiday per month with full pay.

Sickness—Between one week and four at full pay, and one week and four at half-pay—according to length of service.

Working Week—47 hours, with overtime at time and a half for those earning under £10 up to a 54-hour week and overtime at straight time for those above that and under £15.

Rushes—These to be viewed in the company's time.

Meals—A break every five hours, except if work continues to after supper break, when meal break shall be every four hours.

Transport—Employers will provide this when by reason of late or early work public transport is not available.

Locations—All expenses to be paid by companies, as also expenses incurred by working at a different studio.

Insurance—This shall be up to £5,000 for employees earning £10 and over (£3,000 for those under) engaged on aerial or other dangerous work.

Salary minimums are established according to grades.

Over and above this employees receive a cost of living bonus at the increased rate of 22s.6d. a week for those earning up to £17.10s. If under 21 the employees get 15s. a week. The rate of bonus is adjusted each month at the rate of 6d. per point rise or fall below or above 200 in the published cost of living index figure.

The nine studios covered by this Labor Charter employ at present probably not more than 500 technicians. These, obviously, are the key men of the production industry.

In normal times, although their figure would be higher, they might not have the same pivotal force. There is little likelihood, nevertheless, that the agreement will not be honored by both sides. Although there are diehards in both camps there is a realization, it would seem, that whether it be stability, or progress, or both, which is aimed at, conciliation and joint teamwork are most likely to achieve that end.

Following is a tabulation showing the salary schedule of the Standard Agreement:

	Minimum Per Week £	s	
SOUND RECORDING DEPARTMENT			
Sound Recordist (Mixer)	15	0	($60)
	12	10	($50)
Sound Camera Operator	6	10	($26)
Boom Operator	6	10	($26)
Boom Assistant	3	10	($14)
Sound Loader	2	10	($10)
SOUND MAINTENANCE DEPARTMENT			
Chief Maintenance Engineer	10	0	($40)
Maintenance Engineer	7	0	($28)
Assistant Maintenance Engineer	4	10	($18)
PROJECTION DEPARTMENT			
First Projectionist	6	10	($26)
Second Projectionist	4	10	($18)
Third Projectionist	3	10	($14)
CINE-CAMERA DEPARTMENT (including Tricks and Special Effects)			
Lighting Cameraman	30	0	($120)
	25	0	($100)
Camera Operator	15	0	($60)
	12	10	($50)
Chief of Camera Room	12	10	($50)
First Assistant Cameraman (Focus)	6	10	($26)
Second Assistant Cameraman (Clappers and/or Loading)	2	10	($10)
CINE-CAMERA MAINTENANCE DEPARTMENT			
Chief Maintenance Engineer	13	15	($55)
Maintenance Engineer	7	0	($28)
Assistant Maintenance Engineer	4	10	($18)
STILLS DEPARTMENT			
Unit Still Photographer and Portrait Photographer	10	0	($40)
Unit Still Photographer only	8	0	($32)
EDITING AND CUTTING DEPARTMENT			
Editor	15	0	($60)
Dubbing Editor	12	10	($50)
Librarian	6	10	($26)
Assembly Cutter	7	10	($30)
First Assistant	5	0	($20)
Second Assistant	2	10	($10)
NEGATIVE CUTTING DEPARTMENT			
Chief Negative Cutter	7	0	($28)
Negative Cutter	4	10	($18)
FLOOR AND PRODUCTION			
Unit Production Manager	15	0	($60)
First Assistant Director	11	0	($44)
Second Assistant Director	6	10	($26)
Third Assistant Director	2	15	($11)
Continuity Girl	6	10	($26)
Assistant Continuity Girl	3	0	($12)
ART DEPARTMENT			
Art Director	15	0	($60)
Assistant Art Director and/or Chief Draughtsman	10	0	($40)
Draughtsman with 1 year or more experience	8	0	($32)
Draughtsman with less than 1 year's experience	6	0	($24)

Republic to Expand Foreign Market

Yates Tells Sales Staff of Post-War Plans; Gross Rentals Increase

Post-war plans for the widening of foreign distribution of Republic Pictures were discussed by Herbert J. Yates last Friday in New York at the conclusion of the company's series of three regional sales meetings at the New York Athletic Club. Mr. Yates said that Republic is preparing to take its place in the international market on a broad scale after the war. He predicted that the American film industry would assume a larger world role and that after the war there would be wide reciprocity between the production centers of the world and an exchange of ideas and entertainment values which would serve to bring people closer together "more than anything you can point to today."

Republic already is planning to take a large number of men from its sales organization for training as representatives in the new markets which will be opened following the war's end, he said, and expressed the opinion that the company's conventions, sales policies and production objectives would be international in viewpoint and background. He pointed out that Hollywood will have no monopoly on film production or entertainment tastes after the war and said that the public is not greatly concerned about the origin of a picture as long as it is entertainment.

At the convention's close, James R. Grainger, president and general sales manager of Republic Pictures, announced that the company's film rental gross during the first quarter of 1943 was the largest in its history, showing an increase of 27 per cent over the previous high. It is expected that the next quarter, covering April, May and June, will show an even greater increase, according to advance bookings.

Previous sales meetings had been held in Chicago and at the Republic studio in Hollywood. The company announced it would distribute 68 pictures for the new season and it was expected that the 1943-44 program would be announced by the end of this week. Mr. Yates, Mr. Grainger and the four district sales managers, Merritt Davis, Sam Seplowin, Francis Bateman and Maxwell Gillis, remained in session following the last regional meeting to formulate the new season program. Recommendations received from the sales force at the three sales sessions were being considered in shaping the new picture schedule, officials indicated.

Budgets Increased On Westerns

Mr. Grainger reported that Republic's anticipated gross of $2,000,000 on "Flying Tigers" had been realized, with two-thirds of this amount having been obtained in the first 17 weeks of its release.

Announcement was made of increased budget on forthcoming Roy Rogers' specials of $350,000, with the Western star to continue to receive a promotion build-up through personal appearances in first run theatres in Chicago, Detroit and Cleveland.

Special promotion and cooperative campaigns are being planned for "Hit Parade of 1943" and "At Dawn We Die," it was said. Similar campaigns are designed for the Rogers films, "King of the Cowboys" and "Song of Texas."

Present at the New York meeting, in addition to Mr. Yates, Mr. Grainger and M. J. Siegel, studio production chief, and William Saal, also of the studio, were the following home office executives: Walter L. Titus, Jr., G. C. Schaefer, Stephen Dorsey, Harry Marcus, Seymour Borus and Charles Reed Jones, Albert Schiller and E. H. Seifert. Also the four district sales managers: Francis Bateman, western; Merritt Davis, southern; Sam Seplowin, midwestern, and Maxwell Gillis, eastern.

The Eastern district contingent included: Arthur Newman, Albany; M. E. Morey, Boston; Jack M. Bellman, Buffalo; Sam Seletsky, New Haven; Morris Epstein and Sidney Picker, New York; Joseph Engel, Philadelphia; and franchise holders: J. H. Alexander and Sam Fineberg, Pittsburgh, and Jake Flax, Washington. A. W. Perry, franchise holder in Canada, was present from Toronto with Republic's Canadian sales manager, A. J. Laurie.

Mr. Perry reported that the distribution of Republic pictures in Canada was up about 35 per cent. He said it was expected that the company would have its greatest booking year in that territory this year.

The company announced this week that it had completed arrangements with officials of the U. S. Navy to produce a motion picture on the newest branch of the naval service, the Seabees. Mr. Yates said the film would be the most important production ever attempted by Republic and that it would cost more than $1,500,000.

Titled "The Fighting Seabees," the film will take six months to complete and arrangements already have been made for cameramen and technicians to start production immediately at the Seabee bases in Davisville, R. I.; Allen, Va.; Bradford, Va.; Perry, Va.; and Huinene, Cal. Robertson White is writing the script.

Loew's Books UA Film In 20 Key Cities

Loew theatres in 20 key cities have booked the United Artists film, "Hangmen Also Die," for showings early in April, it was announced this week by Carl Leserman, in charge of sales for the company.

Loew theatres in Providence, Rochester, Syracuse, Cleveland, Akron, Louisville, New Orleans, Baltimore, Richmond, Toledo and Norfolk will open with the picture on April 1st. The picture will be exhibited a week later in the circuit's houses in Atlanta, Nashville, Columbus, Dayton, Houston, Indianapolis, Kansas City, Harrisburg and Reading.

Skouras Houses Start Run of War Food Play

New York film industry leaders, Washington diplomatic and Administration officials and about 3,000 persons saw the opening of the war food play, "It's Up to You," Wednesday night in New York at the Academy of Music. Sponsored by the Skouras Theatres Corporation, the Food Distribution Administration of the U. S. Department of Agriculture, the American Theatre Wing War Service and a group of food industry associations, the play was given free of charge to the public on the opening night and will be presented gratis at matinees during the next two weeks at six Skouras theatres in the New York metropolitan area. Details of the project were reported in MOTION PICTURE HERALD March 20th.

According to George P. Skouras, president of the circuit, who originated the idea for the food conservation play, the entire project was "guided by the spirit that the motion picture theatre, in addition to being a place of entertainment, also can be used as an education medium, particularly in critical times."

All three Skouras brothers were present at the opening: Spryos, president of Twentieth Century-Fox; George and Charles, president of National Theatres. Claude Wickard, Secretary of Agriculture, who attended, invited Governor Thomas E. Dewey, Mayor Fiorello H. LaGuardia, top-ranking Army and Navy officers, Lend-lease administrators, officials of the Department of Agriculture and executives of film companies from Hollywood and the home offices to the premiere.

Costs for producing the show were borne by the Skouras circuit and a contribution from food industries to the American Theatre Wing which is supplying the professional talent. Also cooperating in the program are the IATSE, Locals 1, 306, 751 and 16770; the A.T.A.M. Local 18032; the Musicians Local 802; Scenic Artists Local 829 and Actors' Equity Association.

Following the initial presentations in the seven Skouras houses in the metropolitan New York area, the script will be made available in tabloid version by the Office of War Information to non-commercial groups throughout the country. All shows in the Skouras theatres are free to the public.

Among industry leaders who were scheduled to be present at the opening Wednesday night were: Nicholas M. Schenck, Charles C. Moskowitz, J. R. Vogel, William F. Rodgers, E. K. O'Shea, W. C. Michel, Dan Michalove, T. J. Connors, A. W. Smith, Jr., Barney Balaban, Neil Agnew, Leonard Goldenson, Leon Netter, Sam Dembow, Jr., N. Peter Rathvon, E. L. Alperson, Ned E. Depinet, Malcolm Kingsberg, Harry M. Warner, Joseph Bernhard, Harry M. Kalmine, Ben Kalmenson, Nate J. Blumberg, William A. Scully, John J. O'Connor, W. J. Heineman, Gradwell L. Sears, Carl Leserman, Harry Gold, Jack Cohn, A. Montague, Arthur Mayer, Charles Buckley, William A. White, John Benas, Fred J. Schwartz, Sam Rinzler, Louis Frisch, Harry Brandt, William Brandt, S. H. Fabian, Walter Reade, Max Cohen, Leo Brecher, Edward Rugoff and Herman Becker.

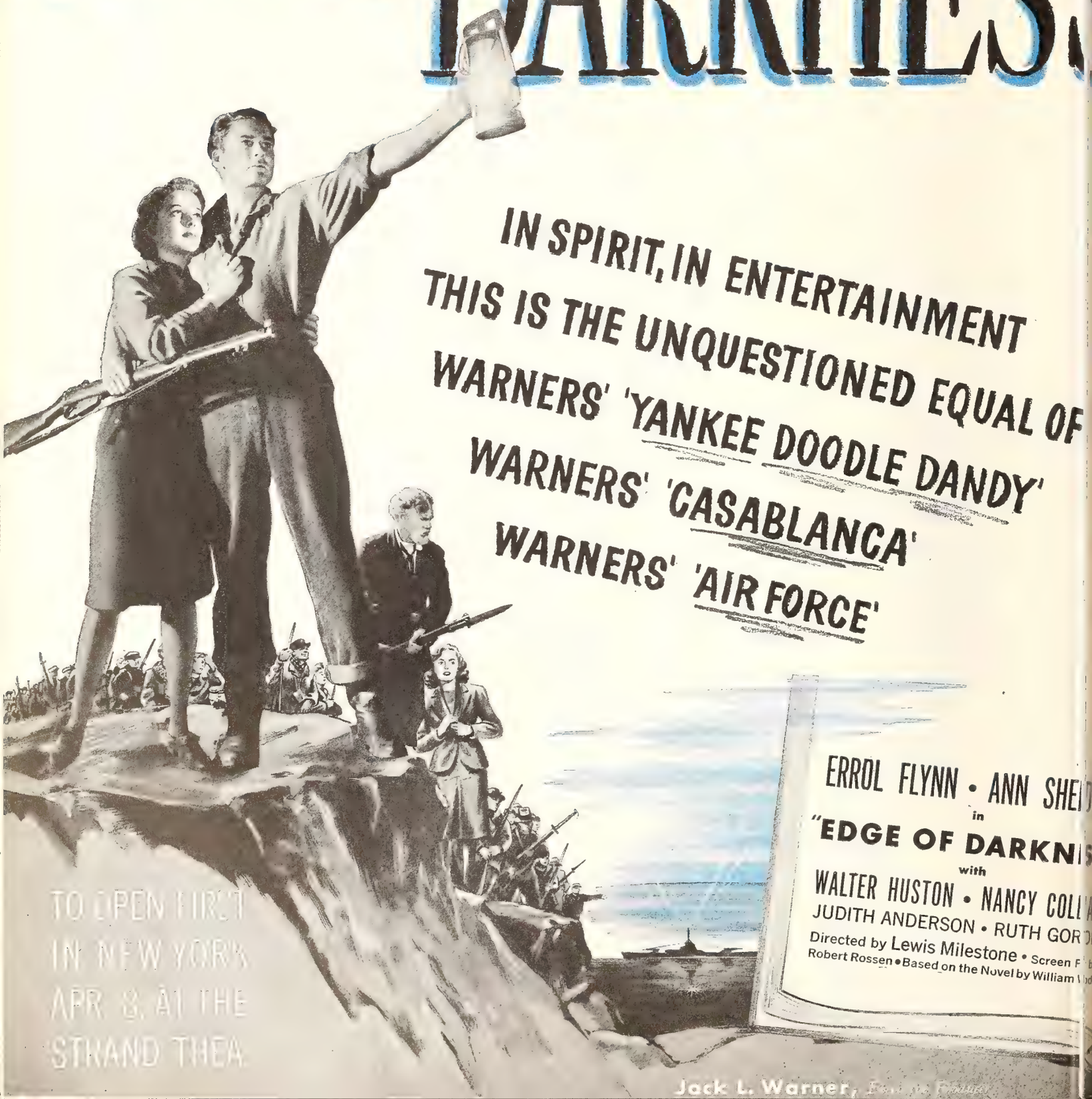
Bernstein Takes British Films to Africa

Sidney Bernstein, former British circuit operator who recently completed tasks in England and the United States which were assigned him by the British Ministry of Information, is reported to have taken British films with superimposed French titles with him on his current visit to North Africa.


Both!
FLYNN
SHERIDAN

A STORY INCOMPARABLE, OF A PEOPLE UNCONQUERABL

WARNERS' EDGE OF DARKNES



IN SPIRIT, IN ENTERTAINMENT
THIS IS THE UNQUESTIONED EQUAL OF
WARNERS' 'YANKEE DOODLE DANDY'
WARNERS' 'CASABLANCA'
WARNERS' 'AIR FORCE'

ERROL FLYNN • ANN SHEI
in
"EDGE OF DARKNI
with
WALTER HUSTON • NANCY COLL
JUDITH ANDERSON • RUTH GOR
Directed by Lewis Milestone • Screen P
Robert Rossen • Based on the Novel by William

TO OPEN FIRST
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STUDIOS BUY MORE PLAYS, PAY HIGHER PRICES

Unusual Attention Devoted to Stage Due to War and Better Play Quality

A high mark of activity of motion picture companies in the Broadway play market has been reached during the 1942-43 season, with Hollywood producers spending more than $1,000,000 for the purchase of legitimate plays since the season opened last September. At least another $250,000 has been invested by film companies in financial backing of about a dozen shows during the season. Not since the early days of the talking picture, when Hollywood turned to Broadway for approximately 90 per cent of its source material, has such attention been given to the legitimate theatre.

It has been indicated that the war brought about Hollywood's high record of interest in the Broadway scene. Increased revenue of film companies; competitive bidding by them for the number of successful hit shows; the exceptionally good Broadway season offering improved quality and quantity of plays, and other factors have been advanced as reasons for film companies' renewed interest in the theatre.

This season brought at least two motion pictures companies to the fore as financial backers on Broadway—Columbia and Twentieth Century-Fox. Twentieth-Fox led with four plays, "Something for the Boys," "Dark Eyes," "The Russian People" and "Flare Path." Columbia backed three: "Nine Girls," "Janie,' and "Counterattack." Paramount, Warner Bros. and MGM, whose interests were usually represented on the boards by at least two or more shows, in previous years, this season fell behind.

Earlier in the season Warners backed "Sun Field." Not until last week, did MGM take any step. It announced that it was backing "Labor for the Wind," Irwin Shaw's new play for which MGM has acquired the rights.

Topping the record price it set last year for the screen rights of a play when it bought John Steinbeck's "The Moon Is Down" for $300,000, Twentieth Century-Fox recently purchased the musical comedy, "Something for the Boys," for $305,000. The company also invested $60,000 in backing the musical. Next highest price for a stage play this season also was paid by 20th Century-Fox, $300,000 for "The Eve of St. Mark," the war drama written by Maxwell Anderson.

Gordon Comedy Bought For $250,000

Warner Bros. bought "The Doughgirls," Max Gordon's comedy, for $250,000. MGM purchased S. H. Behrman's play, "The Pirate," for $225,000. "Without Love," which starred Katharine Hepburn, another MGM purchase, cost the company $200,000.

Two other shows bought by 20th Century-Fox, "Flare Path" and "The Russian People," both of which the company backed for Broadway production, were purchased for the screen for about $30,000 each.

"Cry Havoc," the all-feminine-cast war melodrama was bought by MGM for about $20,000 prior to its Broadway opening.

Edward Small, United Artists producer, bought "Winter Soldiers," for $15,000. This play was staged earlier in the season at the New School for Social Research but did not receive a Broadway production.

"Lady in the Dark," starring Gertrude Lawrence, which is now in its return booking, was partially backed by Paramount when it first opened on Broadway. The company is reported to be interested in buying the screen rights to George Abbott's comedy, "Beat the Band." "Men in Shadow," the Max Gordon production, is another current play in which both Columbia and MGM are said to be interested.

"Life With Father," the four-year-run Oscar Serlin comedy which the producer has put on the market for $500,000, has not yet been purchased. Samuel Goldwyn and Warner Bros., however, reportedly have agreed to pay this record price, but it is understood that conditions of the contract, set by the producer and the authors, Howard Lindsay and Russell Crouse, have thus far prevented a sale.

Hollywood companies also are interested in "Uncle Harry" and "Junior Miss," for which latter play there have been reputed offers of $300,000.

The deal whereby MGM acquired the screen rights to the Shaw drama, "Labor for the Wind" is an unusual one. It marks the first time a film company has bought the rights for a show it plans to back without having to outbid rival film companies in the open market. This was done through a special arrangement with the Dramatists Guild.

The procedure, however, is not new to Guild-film circles, for, in effect, it constitutes the much-discussed "Horton-Wilk plan" which has been in existence for the past six years but which has not been utilized until now. Jacob Wilk, eastern story and play editor for Warner Bros., is part author of the plan.

According to reports, MGM agreed to finance the Shaw play, which is scheduled for a Broadway opening at the Morosco theatre some time during Easter week. Details of the intricate deal were worked out by Bertram Mayers, attorney, acting in behalf of the nominal sponsors who formed the new theatrical producing firm of Max Reinhardt, Norman Bel Geddes and Richard Myers.

The financing plan calls for MGM to put up $40,000 for the stage show and to make a down payment of $60,000 for the screen rights. For every week the show runs on Broadway—the guaranteed period according to the basic agreement of the Guild, is three weeks—a sum equivalent to 15 per cent of the weekly gross receipts will be paid to the producers. These payments are to be applied to the film purchase price, the ceiling of which is said to be $200,000. Release date of the film will be one year following the Broadway premiere.

A Guild spokesman pointed out last week, however, that this special arrangement did not indicate that Guild approval would be given to all future similar deals. The fact that Mr. Shaw is in the Army and that the play, based on a topical theme, is felt to have a "message" for wartime theatre-goers, is understood to have influenced the Guild in agreeing to the deal proposed by MGM.

"Labor for the Wind" contains more than 30 scenes, although it has a single stage setting. Norman Bel Geddes is designing the set. Max Reinhardt will direct. The cast of about 25 includes Geraldine Fitzgerald, screen star.

Every major company save two will screen Broadway stage plays during the present and coming seasons. The total minimum number of Hollywood productions will be 32. This number includes films produced from plays of the 1942-43 Broadway season and from previ- years.

Twentieth Century-Fox, MGM, Paramount, Columbia, United Artists, Warner Brothers and RKO all have announced features from plays. Republic and Universal are sticking to original screen plays, novels and short stories.

HOLLYWOOD PLAYERS INVADE BROADWAY

The invasion of Broadway by Hollywood stars and featured players reached a high point during the 1942-43 season of the legitimate theatre. Early last autumn, it was indicated that the controversial $25,000 salary ceiling order of the President was a primary reason for the Hollywood exodus.

Ilona Massey and Arthur Treacher, who opened in "Ziegfeld Follies" on Broadway this week, are the most recent emigres from the west coast. Others who temporarily forsook the camera for the footlights this season were: Paul Muni, Katharine Hepburn, Fredric March, Joseph Schildkraut, Lucille Watson, Elisabeth Fraser, Aline MacMahon, Allen Jenkins, Virginia Field, Arleen Whelan, Edmund Gwenn, Constance Moore, Billie Burke, Roland Young and Elizabeth Patterson.

Warner Studies Talent Development Plan

A long range program for discovery and development of a new talent was mapped at the Warner Bros. studios in a series of meetings during the past two weeks among Jack L. Warner, executive producer; Steve Trilling, his assistant; Phil Friedman, head of the studio casting department, and Martin Jurow, in charge of the company's eastern talent bureau.

Plans include a regular and systematic combing of the country's principal sources of new material, such as little theatres, amateur dramatic groups, radio stations, colleges and schools, plus intensive training and promotion of talented players already under contract.

Bob Hope Plans Tour

A tour of Army camps has been scheduled for Bob Hope starting April 13th, and accompanying him will be members of his radio troupe. It is expected that the unit will make appearances in England and North Africa with broadcasts from London to America.

Uphold Dismissal of Bioff Payment Suit

Paramount Stockholders Sought Return of Cash Paid Under Threat

Dismissal of a suit by minority stockholders to force Paramount executives and directors to pay back to the company $100,000 paid under duress and strike threats to Willie Bioff and George Browne, former IATSE officials, was upheld at New York Friday by five judges of the appellate division of the state supreme court.

Justices Martin, Dore, Untermyer, Colin and Callahan upheld the decision of Judge Carroll G. Walter of the New York supreme court dismissing the suit.

The justices ruled that the Paramount directors and officers were acting for the benefit of all stockholders in protecting the company interest and were not personally liable for making the involuntary payments.

The case was the first of several stockholder suits brought against Paramount, Loew's, Warners and 20th Century-Fox to hold officers liable for payments to the union racketeers. It was considered as a test action and attorneys predicted Tuesday that the appellate decision would lead to the dismissal or withdrawal of the other actions.

The six minority stockholders who sued Paramount claimed that Austin C. Keough, vice-president, and other directors had no legal right to use company funds to meet the threats of two labor leaders to call nationwide strikes.

The plaintiffs were Henry Hornstein, Anna Aronow, Philip Greenberg, Max M. Guttman, Frieda S. Kaufman, and Hyman W. Kehl. They filed suit shortly after the conviction of Browne and Bioff.

Justice Walter in the lower court dismissal found that if Bioff had carried out his threat to order projectionists from theatres unless the bribe was paid Paramount would have lost $2,910,000 a week and been thrown into bankruptcy.

Kaufman, Rosselli Trial Date Set

Trial of Louis Kaufman, business manager of the Newark local of the IATSE, and John Rosselli, two of the nine indicted in New York last week by U. S. Attorney Mathias Correa for participation in the Bioff and Browne extortions, was postponed Monday by Judge Mandlebaum at New York until April 12th. The defendants, most of them former Chicago gangsters, are charged with having received the money from Bioff and Browne and are identified with the "Boys from Chicago" mentioned at the latter's trial.

Five of the indicted Chicago gangsters, Louis Compagna, Paul de Lucia, Charles Gioe, Ralph Pierce and Francis Maritote, alias Frank Diamond, surrendered during the week at Chicago. Frank Nitti killed himself. The five were held in high bail for extradition hearings on April 7th. Still at large at midweek was Phil D'Andrea, former Al Capone's bodyguard.

Housecleaning of rackets within the motion picture industry unions is continuing, Mr. Correa said this week. "We shall not rest until threats of intimidation, graft and other crimes on the part of shakedown artists, in or out of unions, is a thing of the past," he said.

Directors and officers of Paramount, Loew's, Warners and 20th Century-Fox, the companies which paid Browne and Bioff under threat of strikes and violence, are expected to be called as Government witnesses at the forthcoming trial. It is possible that Browne and Bioff, who are now serving eight and ten-year sentences on similar counts also may be brought to court as witnesses.

Gangland efforts to forestall their testimony were reported last week after the wife and children of Browne, the former IATSE president, were removed from the midtown New York hotel where they had been under protective guard of deputy U. S. marshals for the past six weeks. The Chicago *Herald-American* on Thursday said that Mrs. Browne and her three daughters had fled their $250,000 home in Woodstock, Ill., several weeks previously after telephoned threats that they would be killed unless her husband ceased "singing" to U. S. authorities.

Hollywood Recalls A F of L Inquiry

Indictment in New York of the alleged beneficiaries of the two per cent assessment "racket" of the IATSE last week recalled Hollywood speculation as to the reasons for the election six years ago of George E. Browne, former international president of the alliance, as a member of the international executive board of the American Federation of Labor. Browne was voted into that office, according to reports at the time, because of his reported "flirting" with the Congress of Industrial Organizations.

When high executives of the American Federation of Labor took cognizance of charges of "gangsterism" being made against various officers of the international, Browne was called upon to explain his Chicago associations. Browne, in the inner council arguments, is said to have threatened to withdraw his organization, which then was under his thumb, from the AFL.

Then, according to a story circulated at the time, he entered into ostensible negotiations with the CIO for affiliation, pointing out that his stagehand-projectionist-production worker organization was the ideal framework for a vertical union in the amusement industry. AFL leaders, learning of the moves, then reputedly made him an international board member, to forestall any possible break. The AFL dropped Browne from the board in October 1941.

Difficult to Estimate Cost to Hollywood

Just how much the two per cent assessment cost Hollywood members of the alliance is difficult to estimate. There are approximately 9,000 members in the IATSE locals in the studios. At one time, it was estimated that their average pay was $50 weekly, due to the high salaries of the cinematographers.

At this rate, there was some $9,000 poured weekly into the coffers of Browne, Willie Bioff, et al, by studio workers.

If the two per cent assessment was not paid out of each pay check, IATSE members were put on what corresponds to a "suspended" list, and could not obtain further studio employment.

Office Workers In Studios Ask Wage Talks

Hollywood office workers this week asked producers to reopen talks over the seven per cent wage scale increase the workers are seeking.

The increase was refused last week in a letter from the Association of Motion Picture Producers to the Screen Office Employees Guild. The letter stated the producers would adhere, and expected adherence, to the contract with the guild. That contract allows no rediscussion of terms until January next. Last year the SOPEG received an eight per cent increase. The union this week cited a 22 per cent increase in living costs.

Hollywood extra players will have their own organization, the Screen Actors Guild board decided Tuesday, offering full cooperation in planning details.

Approximately 4,500 extras have held Class B memberships in the Guild. It is planned to make the new organization an autonomous "local." The SAG had governed the extra players the past 10 years.

In New York City, Actors Equity chose a nominating committee to select a slate of officers. On the committee are Leo Carroll, Nedda Harrigan, Grant Mills, Peggy Wood, Beth Merrill and Norman Lloyd. Officers will be elected in late May or early June.

Local 114, CIO, the Screen Publicists Guild, New York, has elected a negotiating committee to represent it in forthcoming conferences on readjustments in wages, as provided in the contracts with nine motion picture companies, signed last May.

The continuing fight between James Caesar Petrillo, president of the American Federation of Musicians, and the recording and radio broadcasting companies, this week brought charges from the recorders that Mr. Petrillo is avoiding further conferences which may end his ban on the manufacture of records by members of his union. The AFM has turned down the companies' "counter-proposals" to the AFM settlement offered in January.

ODT Approves Circus Travel

Circuses and shows which own or lease the cars they use will be permitted to travel by rail this summer, but motor-transported shows are out.

A general permit for rail movement was issued by the Office of Defense Transportation last Friday, and on Monday of this week the Ringling Brothers-Barnum & Bailey Combined shows entrained at Sarasota, Fla., for New York, where it will open April 9th.

Also preparing to move was the Cole Brothers Circus, which will open at Louisville, Ky., April 21st.

These two shows are the largest circuses moving by rail, Ringling having 22 sleeping cars, 52 flats and 13 stock cars, and Cole Brothers having 25 cars.

Permission to travel was granted on the condition that circus trains must give way to all other railroad traffic, without liability to the railroads for delay, and that the itineraries be approved by the ODT. Ringling, it was said, will cut its travel from 11,511 miles last year to 7,202 miles in 1943, and in most areas will move in two instead of three sections. Performances will be scheduled to avoid interference with peak hours of local transportation in all cities where there are heavy concentrations of war workers.

Robert W. Paul, Screen Pioneer, Dead in London

London Bureau

Robert W. Paul, famous maker of scientific instruments and foremost pioneer of cinema screen development in England, died in London last Sunday. He was seventy-three years old.

Mr. Paul was brought into contact with the films when late in 1894 two enterprising Greeks, whose names survive in history only as Georgiades and Tragedis bought Edison peepshow Kinetoscopes in New York and took them to London for exhibition in Old Bond Street.

These exhibitors soon wanted more machines and had a mind not to be troubled about importation. They bought their cigarettes from a fellow countryman, one John Melachrino, whose name was to come to fame, too. They asked him about machine makers and he asked another customer, one Henry Short. Mr. Short recommended the able Robert W. Paul, instrument maker.

When Mr. Paul examined the machines and the problem, he found, somewhat to his surprise, that there was no English or other European patent. He took on the assignment and made a battery of peepshow machines. That led to experimentation in projection—as happened in many lands where the Kinetoscope appeared—and Mr. Paul's production of his projector known as the Theatrograph.

Mr. Paul's projector was demonstrated in his shop late in 1895. It was presented February 20, 1896, before an audience at Finsbury Technical College and about a week later in the Library of the Royal Institution.

Through the early years Mr. Paul produced a number of films, largely of a topical nature, and was once associated with Cecil Hepworth and W. G. Barker in movements important to the British industry.

The most important among the technicians concerned in the British development of the cinema, he was the least aggressive in claims, the most precise in definition of things done and dates and times.

In a British patent application, No. 19984, dated October 24, 1895, in a project developing out of a contact with H. G. Wells, scientist and author, and involving Mr. Wells' concept expressed in his famous story of "The Time Machine," Mr. Paul went on paper with a complete anticipation of the photoplay—which was to wait yet many a year. The application set forth that the invention "consisted of a novel form of exhibition whereby the spectators have presented to their view scenes which are supposed to occur in the future or past, while they are given the sensation of voyaging on a machine through time, and means for presenting these scenes simultaneously and in conjunction with the production of the sensations by the mechanism." In it Mr. Paul, in 1895, had the idea of not only the cut back, but also of the fade in and fade out, the overlapping of dissolving scenes into each other and all of the supplemental tonal effects of sunshine, fog, rain, moonlight and the like, now common to the screen drama.

The device was never built.

Loew's Asks Dismissal Of Calvert Action

Judge Benedict D. Dineen last week in New York supreme court reserved decision on a motion by Loew's counsel to dismiss a complaint brought against the company by Peggy Calvert, actress, who seeks $50,000 damages for alleged libelous action by the defendant company. She charged that a film, "Keeping Company," contained a scene with newspaper headlines reading "Mrs. Jessie Calvert Divorced."

BOOK REVIEW

TUNIS EXPEDITION. By Darryl F. Zanuck. 160 pages, with foreword by Damon Runyon. Random House, New York. $2.00.

This compact book is a diary of the AEF's first 30 days in North Africa, written by the commander of the Signal Corps combat crews which went along to make a photographic record. Colonel Zanuck is a graphic reporter. He tells what he saw with the directness and brevity of a scenario outline. In his descriptions there is evident that sense of the pictorial and dramatic which carried him to the top in Hollywood.

Yet the book has the mark of an accurate record by one who was there. It is one of the first extended personal records of the early stages of the African campaign. It makes absorbing reading and lets people at home know a little of what this war is like, at the front.

Colonel Zanuck writes vividly of the tremendous difficulties of operation which General Eisenhower's forces faced and met. His account of the camera unit's problems of transport, supply and communication show how many complications there are to modern campaigning. Long sweating, preparation and a sudden, bloody clash with enemy tanks or a strafing from the air are all that most soldiers see of the larger battle.

To film this, over many sectors of a long front, is a very difficult problem. This report leaves no doubt that commander and crew men sweated for those scenes from "The African Front" which brought the Tunis campaign back to America's theatres.

Colonel Zanuck does not dwell extensively on the technical problems of front line cinematography. The Signal Corps system of combining officers and enlisted men in each camera crew is paying dividends, he reports, and predicts a rapid improvement in the quality of film from the front, although he admits that the real thing may never equal dramatically the Hollywood reenactment.

Colonel Zanuck's book should be on the recommended list for source reading on what war is like in 1943.—J. S.

National Decency Legion Classifies Nine Films

The National Legion of Decency reviewed nine films during the current week, classifying six as unobjectionable for general patronage, two as unobjectionable for adults, and one as objectionable in part. The listing follows:

Class A-1, Unobjectionable for General Patronage: "Always a Bridesmaid," "Assignment in Brittany," "At Dawn We Die," "Harrigan's Kid," "The Purple V," "The Youngest Profession." Class A-2, Unobjectionable for Adults: "Good Morning, Judge," "The Moon Is Down." Class B, Objectionable in Part: "Captive Wild Woman."

Warners Renew Lease On Philadelphia House

The Warner circuit in Philadelphia has acquired a new lease on the Capitol theatre, first run house for lesser product, although its present lease on the property has 18 months to run. The new agreement runs for 10 years and is reported to specify a rental increase of $3,000 a year over the present price. The circuit also has leased the Shubert theatre, but has not yet determined upon a policy for its operation.

Army Show for Ohio House

Nelson Trowbridge, manager of the Cox theatre in Cincinnati, has received Government permission to bring the Bowman Field musical revue, "All Clear," to the stage of his theatre during the week of April 2nd. The cast includes 100 soldiers and an orchestra. Proceeds are to be donated to the Army-Navy Relief Fund.

Grant Clearance Protection in Wilmington

Clearance protection over a wide area for first run theatres in a key city designated as an important "shopping center," was guaranteed by the Appeal Board of the motion picture arbitration system in a decision handed down Monday in the 20th Philadelphia case. The seven-day clearance of Wilmington, Del., first runs over theatres in towns as far as 70 miles from Wilmington, which was established in an award last year by Walter H. Robinson, arbitrator at Philadelphia, was upheld by the board. It was their 61st decision.

The case was filed in July, 1942, by the Sidney Theatre Corporation, operator of the Plaza, at Milford, Del., against Loew's, Paramount, RKO and Twentieth Century-Fox. Complainant contended that clearance was unreasonable due to the distance between the towns involved, which rendered them non-competitive. The arbitrator held that patronage from all over Delaware was drawn to Wilmington and that competition did exist between the towns. However, he reduced the original 10-day clearance of Wilmington to seven days.

On appeal, complainant asked that the arbitrator's award be reversed and the clearance wholly eliminated. The board found that the only issue involved was whether the competition between first run theatres in Wilmington and the Milford, Dover and Harrington theatres was such as to warrant a seven-day clearance in their favor. The board said that people from the Delaware peninsula come to Wilmington "to shop, to sell their farm produce and to enjoy the many things which only a large city can furnish," and upheld the seven-day clearance as being warranted.

Loew's was dismissed from the proceedings by consent of the plaintiff. Costs were divided among distributors, plaintiff and the Rialto theatre and Warner circuit, intervenors.

Chicago

Two new clearance complaints were filed in Chicago this week. They were the tribunal's 22nd and 23rd cases. Adolph W. Szold, owner and operator of the Avon theatre, and George Kerasotes, owner and operator of the Beverly and Varsity in Peoria, Ill., filed complaints with the Chicago arbitration board against the clearance granted to the Madison, Palace, Apollo, Princess and Columbia theatres of that city by Loew's, Inc., Twentieth Century-Fox, RKO Radio, Warner Bros. and Paramount.

The complainants claim that clearance is arbitrary, excessive and unreasonable, due to the character, facilities and location of the houses involved as well as the competitive areas and potential gross receipts. In separate complaints they ask that the arbitrator establish the maximum reasonable clearance in future contracts.

The Avon, Beverly and Varsity have been playing third run in Peoria which is 74 days after the Palace and Madison, first runs, and 14 days following the second run. Houses named as interested parties are the Warner, Crest and Luxe, all in Peoria.

New York

Clearance granted by the five consenting distributors to the Brandt Circuit at New York was attacked Monday in the 48th complaint filed there. The Trylon theatre, operated at Rego Park, Queens, by the B. K. R. Holding Corporation, charged the seven-day margin held by the Drake theatre, on Woodhaven Boulevard, Queens, is unwarranted as to area. It asked elimination or substantial reduction of the clearance. The Drake is operated by the R. H. R. Corporation, affiliated with the Brandt buying and booking combine.



ROY ROGERS

KING OF THE COWBOYS

and SMILEY BURNETTE in



IDAHO

HEAR *Roy* SING
IDAHO · WHOOPEE TI YO · HOME
ON THE RANGE · HOLY, HOLY, HOLY
LONE BUCKAROO
DON JUAN · STOP

BOB NOLAN and THE SONS OF THE PIONEERS
VIRGINIA GREY
RRY J. SHANNON · ONA MUNSON · DICK PURCELL
and THE ROBERT MITCHELL BOYCHOIR
JOSEPH KANE—Director
ginal Screen Play by ROY CHANSLOR and OLIVE COOPER

REPUBLIC PICTURE



BUY U. S. WAR SAVINGS BONDS

Improvement in Stock Situation Is Expected

An improvement in the raw stock situation, with future revisions of schedules upward rather than down, was indicated this week to Motion Picture Herald by distributor sources.

Last week's War Production Board announcement covering the quarter embraced by April, May and June allotted 16,577,140 feet more than for the previous quarter. It is believed that this will not be reduced for the succeeding quarter, and may be increased.

The print situation differs with every one of 11 distributors, the print range per release goes from 125 to 350 copies. The producers and distributors can allocate footage at will to either negative or positive stock. Where fewer pictures are scheduled a greater number of prints may follow automatically.

One expert, in speaking of prints, observed, "The more prints the faster the intake of money. The more prints the quicker the smaller exhibitors can be taken care of. Plus this a wide use of prints on product that is nationally advertised gives the small exhibitor the chance to share in the benefits of such advertising while it is fresh in the minds of the public.

"The print also is, in fact, a collector of revenue. The more collectors that are out working, the faster the money returns and that never hurts anybody. The motion picture is the fastest money turnover business in the world. Its investments are heavy. Any acceleration of turnover is, manifestly, the better."

In considering the raw stock situation the companies which have no newsreels can use all their allotment of raw stock for positive and negative prints for the dramas, musicals and comedies. Of these there are six: Columbia, Monogram, Producers' Releasing Corporation, Republic, United Artists and Warner Brothers.

The number of prints per picture is regulated entirely by the nature and drawing quality of the picture. The bigger the hit the more the prints.

In the matter of the production of additional raw stock the problem is not in lack of essential materials, but in the number of available machines for applying the emulsion to the celluloid. These machines, some of them, require a year to a year and a half to construct, and as some of the more sanguine observers believe the war in Europe will be over in 18 months, there has been no especial enthusiasm for building machines that would be a needless excess after that period.

The range of film allotments to the 11 companies begins at 3,000,000 feet plus to 42,000,000 feet plus for the quarter which began on April 1st.

This year's over-all total is figured at 1,064,176,672 feet plus, 210,199,264 for newsreels or 30 per cent more than for the previous year.

A distributor source this week said that the harmonious cooperation of all companies among themselves, and with the Government had been continuous and had aided in getting things done promptly and without friction. He described this as a source of satisfaction to all the participating companies.

Announce Three April Releases

Monogram has announced that three of its current films will be released during April. "Ghost Rider" is scheduled for April 2nd, "I Escaped from Hong Kong," April 16th and "Clancy Street Boys," April 23rd.

Returns from Guadalcanal

Corporal Al Newman, son of Michael Newman, Liberty theatre manager in Portland, Ore., recently returned from active duty at Guadalcanal.

CITES NEW METHODS OF MERCHANDISING

Film merchandising methods developed under wartime conditions will become a permanent part of motion picture showmanship, in the opinion of Mort Blumenstock, Warners' advertising and publicity director in the east. More and more, tie-ups with other industries having a large working personnel are proving mutually beneficial, Mr. Blumenstock said, and cited examples of the increased box office grosses of "Air Force", "Casablanca" and "Yankee Doodle Dandy", which have been played in more than 130 war plants.

Groves Awarded Lucas Trophy

The Lucas Trophy for 1942, an annual award originated in 1924 by Arthur Lucas, president of the Lucas & Jenkins circuit of Georgia, was presented to Robert W. Groves last week by Mayor Thomas Gamble of Savannah at a ceremony in the city's council chamber. Mr. Groves was chosen as "the citizen of Savannah rendering the most worthwhile service to his community during 1942."

Hershel V. Jenkins, chairman of the Lucas Trophy committee, and co-partner of the circuit, presided at the presentation. In his introductory remarks, he outlined the history of the Lucas Award, expressing the belief that it was the first of its kind presented in any city, and an example which has since been copied in other communities throughout the country.

Mr. Groves' recognition came largely through his work as organizer and chairman of the Savannah-Chatham County Defense Council. Mayor Gamble stressed, however, that acknowledgment was not made to Mr. Groves for these duties alone.

"The trophy carries with it the additional recognition of his many years of unstinted labors for the maintenance of Savannah's commercial prestige and of his ever ardent desire to build up the city of his birth . . . of his spirit of genial personal goodwill and affectionate regard for all his fellow men."

In accepting the trophy, Mr. Groves said, "I wish to pay tribute to all those who have cooperated and labored with me. I shall treasure it especially as a symbol of their patriotic and unselfish service to our community in this time of stress and crisis."

MGM Will Release Five Pictures in April

The first five films in Metro's third block for the 1942-43 season will be released during April, the company announced this week. The pictures are: "Assignment in Brittany," "Cabin in the Sky," "A Stranger in Town," "Air Raid Wardens" and "Slightly Dangerous." The release of the company's second block of 10 was completed in February.

Einfeld in East from Coast

Charles Einfeld, director of advertising and publicity for Warner Brothers, was scheduled to arrive in New York on April 2nd. He will discuss plans for the opening of the company's film, "Mission to Moscow," at the Hollywood theatre on Broadway April 21st. He will return to the coast after the opening.

U.S. Exports Hit By British Raw Stock Cuts

An unfavorable allocation of raw stock to U. S. distributors in England under the recent conservation orders of Britain's Board of Trade was seen in the recent proposals of that body, according to reports from London circles last week.

American films printed in England for export to Sweden and other neutral countries no longer will be on the raw stock exemption list. British distributors, however, will be allowed exemption privileges for foreign exports as in the past.

The preparation of prints in England has been a measure by which American companies, mostly through exports to Sweden and Portugal, have made use of frozen sterling credits. Under the terms of the new order, revenue realized from this trade would be lost.

An agreement last week between the Kinematograph Renters Society and the Cinematograph Exhibitors Association resulted in a plan to institute three release areas for the London territory, it was reported, with a saving of 20 prints per release expected through the measure. Central London, the inner suburbs and the outer suburbs, would form the three release areas. Formerly, there were only two release areas, north and south, which rotated consecutively.

The 25 per cent curtailment of raw stock consumption which was recently ordered necessitated a conservation program, and this plan of a new boundary setup is scheduled to be presented to the Board of Trade shortly.

Some disagreement among exhibitors relative to the proposed new release system was reported from London this week. The disagreement has caused some delay in the materialization of the plan.

Korda Producing Plans Not Set

Sir Alexander Korda, who arrived in New York on Saturday and is awaiting transportation to England, said his future production plans were still in abeyance, and that the recent merger of his office and the Metro-Goldwyn-Mayer British interests "looks to the future more than the present."

Mr. Korda denied that there was anything afoot between himself and United Artists regarding future productions for that company, maintaining that his interests were only those of a stockholder. Mr. Korda added that although steps had been taken for the purchase of his United Artists' stock, nothing definite had materialized.

Mr. Korda has closed his New York offices, which have been managed during the past month by Dan Frankel, and upon his arrival in England will establish himself in the London offices of MGM.

Exhibitor Group Decries High Film Rentals

The "key committee" of the Indignant Exhibitors Forum of Cincinnati issued a report last week which read: "No industry can be healthy with lopsided prosperity." The report was directed at "certain distributors," and added, "The committee will continue, as necessity arises, to point out the unfairness of taking 'profit dollars' away from customers—the independent suburban houses—through unreasonable film rentals."

THE HOLLYWOOD SCENE

From HOLLYWOOD BUREAU

Jules White has made two-reel comedies for both World Wars and he says the upswing of public demand for robust incitements to mirth is duplicating its 1917-'18 trajectory. So 28 of the 30 subjects he's going to make for Columbia's 1943-'44 program will be tailored to the measure of that demand and attuned to the robust pitch called for at a time when the world is keyed to action, not to say violence.

But Jules White isn't the oldster the preceding paragraph suggests. He is 43, and 34 of those years have been spent in front of, behind and in sundry juxtapositions to a motion picture camera. He was among the juveniles in front of the camera with which D. W. Griffith shot "The Birth of a Nation," getting into that cast on the basis of previous experience as a child actor in the works of the veteran Col. William Selig. He was entering his 'teens and the slapstick factory of the then burgeoning Mack Sennett before Gloria Swanson became a personality distinguishable from the other bathing beauties and Ford Sterling emerged from the group of Keystone Kops to become a star in his own right. The connection with Mr. Sennett started him on the career of comedy-production which he hasn't deserted since, attending to that department of Columbia's activity these past 10 years.

Entitled to Billing On the Marquee

For the 28 comedies he's to supply to the 1943-44 program—the other two subjects are to be wrap-ups of vaudeville acts—he's assembled a group of personalities whose names, he figures, entitles his comedies to marquee billing. Bookings are increasing steadily, he says, in part because there is some trend away from double-billing in various sections of the country.

Increased bookings and the new name-values, he estimates, combine to create a circumstance in which the exhibitor will find it not only a natural procedure but also profitable to give the shorts a place on the marquee and in the ad copy. Hugh Herbert, Billy Gilbert, Una Merkel, Andy Clyde and the Three Stooges are among the talent contracted as, this week, production of the 1943-44 program starts.

"Hitler's Gang" To Be Big Production

Paramount's plans for "The Hitler Gang," to be produced in collaboration with the War Department and the OWI on a scale compared to that on which "For Whom the Bell Tolls" was filmed, include documentation of incidents by means of captional citation of sources (official documents, texts of public addresses, published works) at the bottom of the screen accompanying sequences predicated upon fact. Although no castings have been announced, the studio asserts it is to have important personnel.

The Paramount project is to depict the rise of Naziism and of individual Nazis.

The Twentieth Century-Fox project is to be based on the diary of the late Ambassador William E. Dodd, and upon "Through Embassy Eyes," a book by his daughter.

The first picture of major calibre to deal with the post-war world is the Warner enterprise, "Battle Cry," announced as a film requiring the talents of 22 stars. According to the wording of the announcement by Jack L. Warner, the production is to be a "special feature motion picture of war and post-war times." It is to be directed by Howard Hawks and Charles K. Feldman, whose "package deals" have made some cinema history, is to act as associate producer, these gentlemen having had the property in preparation for nine months.

Criticism of the annual ceremonies accompanying the Academy of Motion Picture Arts and Sciences award of Oscars did not prove fatal. On the contrary, the Academy has been experiencing an increase in membership since the event. Among the joiners are Monty Woolley, Walter Huston, Gladys George, Henry Ginsberg, Irving Berlin, S. P. Eagle, Jerome Kern, Harry Revell, Jules Dassin, Don Hartman, Nunnally Johnson, George Froeschel, W. R. Burnett, Robert Buckner, George S. Oppenheimer, Arthur Wimperis, Erwin Shaw, Michael Kanin, Frederick Hollander, Larry Morey, Joseph Steele and Hector Dodds.

Edward Golden has acquired rights to Louis Lochner's book, "What About Germany," and plans a film based on the author's observations of Germany during his 14 years as head of the Associated Press Bureau in Berlin. The producer has formed Edward A. Golden Productions, listing Robert Golden as producer and plans one film a year. The material from Mr. Lochner's book would supply his 1944 quota, with the title of the picture "The Master Race."

Robert Golden is now in California conferring with several screen writers, and Mr. Lochner will join them to act as technical adviser. The picture's release is tentatively scheduled for early next year.

Jack Jenkins, a five-year-old you'll be seeing in "The Human Comedy," has been signed by MGM to a term contract. . . . Anne Shirley has been cast opposite Pat O'Brien in RKO's "The Iron Major."

The signing of Theodore Dreiser to write an original story for Monogram's use in production of "Lady, Let's Dance," which Scott R. Dunlap is to film with Belita starred, indicates two changes of attitude. Time was when no producer setting out to produce a picture featuring an ice-skater would seek a writer of serious works to prepare a story. Time was, too, when Mr. Dreiser, the novelist whose "The Genius" and "Sister Carrie" were rated weighty and significant beyond his generation, would not have considered such an offer if it came to hand. But that was before Mr. Dreiser wrote the story of his brother, Paul Dresser, for Twentieth Century-Fox, which studio produced it as "My Gal Sal," as light and lilting a film as might be desired. "The picture isn't the story I wrote," he told your informant afterward, "but it's got the same facts in it, and the way they handled them opens to me a whole new panorama of the possibilities of the medium."

Production Sluggish

After hugging 35 for a month or more, the production index dropped to 33 in a week which witnessed the start of no major enterprises. If the recent splurge in announcements of big-pictures-to-come materializes in product, however, an upswing in the index figure promises to be manifest shortly. Report from Washington that the raw stock supply is not likely to be reduced for the second period of 1943 is in itself an indication that further recession in production is unlikely.

RKO Radio started "The Mexican Spitfire's Blessed Event", with Lupe Velez, Leon Errol and Walter Reed.

Monogram launched "Stranger from Pecos", offering Johnny Mack Brown and Raymond Hatton.

Universal started "Get Going", co-starring Grace McDonald and Robert Paige, with Jennifer Holt, Vera Vague and Walter Catlett heading the support.

PRC started two: "Death Rides the Plains", with Robert Livingstone and Al St. John, and "West of Texas", with Dave O'Brien, Jim Newell and Frances Gladwin.

The production picture by studio, title and status:

COMPLETED

Columbia
Two Senoritas from Chicago

Monogram
Cowboy Commandos
Wings Over the Pacific

Paramount
So Proudly We Hail
Lady in the Dark

Republic
Man from Thunder River
Prodigal's Mother

20th Century-Fox
Jitterbugs

STARTED

Monogram
Stranger from Pecos

PRC
Death Rides the Plains
West of Texas

RKO Radio
Mexican Spitfire's Blessed Event

Universal
Get Going

SHOOTING

Columbia
Appointment in Berlin
Right Guy
Somewhere in Sahara
Attack by Night
What's Buzzin' Cousin

Goldwyn
North Star

MGM
Russia
Man from Down Under
Madame Curie
Guy Named Joe
Girl Crazy

Paramount
Hostages
Let's Face It

RKO Radio
Lady Takes a Chance

Republic
Thumbs Up
Song of Texas
Bad Man of Sonora

20th Century-Fox
Sweet Rosie O'Grady
Heaven Can Wait
Jane Eyre
Bomber's Moon
Winter Time

Universal
Phantom of the Opera
Corvettes in Action
Hers to Hold

Warners
This Is the Army
Saratoga Trunk
To the Last Man

13,000 Houses Open Red Cross Drive

Estimate $5,000,000 Total for Week's Campaign; Balaban Cites Need

Approximately 13,000 exhibitors opened their houses Thursday for a full week of collections for the American Red Cross War Fund. At New York headquarters it was estimated that $5,000,000 would be collected.

After examining pledge figures last week, Barney Balaban, president of Paramount, and national chairman of the theatres' drive, commented:

"I cannot stress too strongly the satisfaction with which Red Cross officials, as well as those directing Red Cross week, note this concrete exhibition of exhibitor patriotism."

He added that he expected collections to be handled "with dignity," but also "with that showmanship flair" for which exhibitors "are justly celebrated." The 13,000 theatres participating are more than have joined any previous campaign in the history of the War Activities Committee of the film industry.

Mr. Balaban also advocated a "three point" pattern of collections: enough collectors to cover the theatre and work from ends to middle; maintenance of "mood" with music and appropriately dressed personnel; collections at every performance, each day.

Special Red Cross celebrations were features of the collections in many theatres, following the suggestions made by Claude Lee, campaign director.

The appeal trailer had an initial order of 11,000 prints. More prints were issued last week as the pledges poured in. WAC headquarters promised at the beginning of the week that there would be a trailer for each theatre participating.

Another indication of cooperation was the number of requests from WAC district chairman for the "met-quota" trailers. This special 50-foot trailer is for use in towns which reached their quotas prior to April 1st. The original order called for 1,000 but 750 additional were found necessary. The trailer explains that although the local figure has been met, a deficit in the national quota still exists.

Hollywood Talent To Appear At New York Benefit

The Red Cross benefit at Madison Square Garden, New York, Monday night, will be featured by a Hollywood Caravan unit, which will appear in a special production, directed by Mervyn LeRoy. It will include Paulette Goddard, Eleanor Powell, Marlene Dietrich, George Raft, Janet Blair, Dick Powell, Hedy Lamarr, Charles Boyer, the Ritz Brothers. Other screen stars, now in New York, who also will appear Monday, are: Red Skelton, Constance Bennett, Madeleine Carroll, William Bendix, Paul Muni and Milton Berle.

New York City's foreign language press, reaching more than 1,000,000 readers, pledged support to the drive last week, through its editors and other representatives.

In the New York City drive for blood donors, a pattern for other sections, 7,012 patrons signing at 36 theatres fulfilled their pledges, the Red Cross reported.

Radio stations in the Philadelphia exchange area, beginning Thursday asked listeners to "put something green in the collection box." It was hoped that these spot announcements—which numbered 250—would induce film patrons to contribute bills rather than silver.

The Allied Independent Theatre Owners of Eastern Pennsylvania urged members to make every effort to cooperate in the industry's Red Cross drive.

Its bulletin stressed the importance of obtaining the cooperation of local Red Cross chapters to aid in collections. Cooperation with the War Production Board's used car collection drive also was urged.

Film Opening Proceeds Go to Red Cross

The Coordinating Council of French Relief Societies and the Fighting French Relief Committee, who are combining to sponsor the world premiere of "The Heart of a Nation," April 7th in New York, announced that the entire proceeds would go to the American Red Cross, instead of to their own funds as previously announced.

John Q. Adams, executive secretary of the War Activities Committee in Texas, announced that the Texas tour of the captured Jap suicide submarine, sponsored by the WAC in cooperation with the Treasury Department, sold $14,750,214.45 in Bonds.

Outstanding sales on the tour were: Dallas, $3,250,000; San Antonio, $3,025,756; Houston, $2,347,500; Fort Worth, $1,000,000; Tyler, $460,000; Beaumont, $417,000; Port Arthur, $400,000; Austin, $277,796; Corpus Christi, $164,550; Orange, $123,000; Waco, $120,000, and Longview, $106,700.

NET $1,625,000 FOR UNITED NATIONS

The United Nations Week collections in theatres during January, for the charity funds of the Allies, totaled $1,625,000, it was announced this week. On Tuesday a WAC check for that amount was presented at a luncheon in Washington to Joseph E. Davies, chairman of the War Relief Control Board. The luncheon was given by Francis Harmon, WAC coordinator. Among those present from the industry were Edward Alperson, Leon Bamberger, Harry Mandel, Si Fabian, Herman Robbins, and P. J. Wood.

Extended Runs Spreading in Small Towns

Following the lead of key city first run theatres, extended engagements of pictures are spreading among the smaller cities and towns of the country, with more than 40 per cent of the situations which formerly held a film only one week or played a split-week policy, now doubling their playing time, Warner Bros. home office announced this week, following a study of salesmen's reports.

Neighborhood houses in many cities also are giving more playing time to pictures, falling in step with the trend among downtown subsequent run theatres, it was said. While generally good business and better quality of films are regarded as largely responsible for the longer runs, exhibitor comment from the field indicates that an equally important factor is the more intensive merchandising of pictures, resulting in a wider coverage of potential patrons and greater repeat audiences, according to Warner Bros.

Other holdover reports of the week included: "Keeper of the Flame," MGM, third week at Radio City Music Hall; "Happy Go Lucky," Paramount, began its second week at the Paramount; "It Ain't Hay," Universal, began its fourth week at Loew's Criterion. "Air Force," Warner Bros., ninth week at the Hollywood, New York. RKO's "Flight for Freedom" will follow "Keeper of the Flame" at the Music Hall.

In the biggest day-and-date booking ever made by Interstate Circuit of Texas, "Air Force" will be played simultaneously in 35 Texas situations during Easter Week, Warner Bros. announced last Friday.

A "global premiere" has been set for "Stage Door Canteen" by United Artists, with the Sol Lesser production opening exclusively for the armed services of the U. S. on every fighting front. It is planned to stage the world-wide premieres late in May, possibly Memorial Day. Plans call for simultaneous openings in Iceland, North Africa, England, Ireland, Iran, Australia, Hawaii, the Solomons, Brazil, Trinidad, Alaska and other points, as well as on ships at sea. Exact location of each premiere, however, must be kept a military secret. Present estimates set the showings at 100. The event will be brought to the American public via radio, with special short wave broadcasts from every point overseas also being prepared. Highlight of the radio feature will be conversations between soldiers, sailors and marines and leading figures of the screen and legitimate theatre.

In Salt Lake City at the Utah theatre, April 7th, Twentieth Century-Fox will present the debut of "My Friend Flicka," the Technicolor drama based on the best-selling novel.

Premiere of United Artists' release of the Arnold Pressburger production, "Hangmen Also Die," was held at the Savoy theatre, Prague, Okla., last Saturday. More than 15,000 people witnessed a mock execution of Hitler, Mussolini and Hirohito, in effigy, as part of the premiere ceremonies.

"Corregidor," Producers Releasing Corporation release, opened in Rochester Tuesday night at the Century theatre, following a parade in which civic and patriot ceremonies participated. The premiere was held in connection with the American Red Cross drive. Arthur Greenblatt, vice-president in charge of PRC sales, attended.

Name Truesdale Manager

Elbert Truesdale has been named manager of the Irving theatre in Chicago, it was announced this week by the Essaness Theatres Corporation, operators of the house. He succeeded Fred Mindlin, who resigned.

Ask Modification Of Findings in Crescent Case

Modification of the judge's findings of fact and conclusions about four of the defendant companies in the Crescent Amusement Company anti-trust suit, was asked in Nashville last week by counsel for Crescent. The parent company, Crescent, had been found guilty in the Department of Justice's second "field" trust prosecution. However, the petition asks differentiation in the disposition of the Rockwood Amusement Company, the Cherokee Amusements, Inc., the Kentucky Amusement Company, Inc., and the Cumberland Amusement Company.

Dismissal of the suit against these is asked. Also, it is requested that, if this is not done, they not be forced to divest themselves of ownership of stock or other interest in other corporate defendants or affiliates of the parent corporation.

Universal and RKO executives were examined Wednesday in New York, in the $5,000,000 anti-trust suit against the eight major distributors by the Prefect Theatres, Inc., Fairfield Holding Corporation, and Greenfield, Inc., operators of the Pickwick theatre, Greenwich, Conn. The suit is expected to reach trial in early May in New Haven Federal court.

Henry Freedman, operator of the Lawndale theatre, Philadelphia, won a legal point last week in his anti-trust suit against the Warner theatre circuit and the major distributors, when Judge George A. Welsh on March 24th, in the U. S. district court, refused to quash a motion on the taking of depositions in the case. Judge Welsh directed that Harry Cohn, president of Columbia Pictures, one of the defendants in the suit, be in court the next day for the taking of a deposition. In addition, attorneys for the plaintiff plan to have a deposition taken from Joseph Bernhard, general manager of the Warner circuit. Depositions were taken earlier from Ted Schlanger, Warner circuit zone chief in Philadelphia, and Lester Krieger, his assistant.

Paramount to Retire Debt

The board of directors of Paramount Pictures voted at a meeting held last week in New York to pay off all bank loans of the company. By this action the $5,000,000 borrowed by the company from banks in January this year will be repaid within the next few days.

This is in line with the company's program of debt retirement and eliminates all fixed debt of the parent company except for $19,634,000 of four per cent debentures due in 1956. In addition, the fixed debt of consolidated subsidiaries aggregates approximately $10,000,000, of which $7,000,000 is owed by the company's Canadian and English subsidiaries, payable in foreign currencies.

All of the preferred stock called on April 1st was converted into common stock with the exception of 2,236 shares and it is expected substantially all of the remaining preferred stock called for redemption on May 10th also will be converted into common stock.

Loew's Books Republic Film

Loew's New York metropolitan circuit has booked the Republic film, "Ice Capades Revue," starting April 15th, the picture company announced this week.

Single Bill Plan Faces Delay In St. Louis

St. Louis theatre owners and managers are not yet in full accord on the wisdom of adopting the single feature policy on June 1st. Some of the 110 theatres in St. Louis and St. Louis County, which originally went on record favoring the plan, now are reported "reconsidering."

The issue will be threshed out further at a meeting of owners and managers to be called soon. The consensus of opinion now seems to be that the neighborhood theatre will agree to a single feature policy for pictures which are booked as single features in the first run houses, but will insist on continuing double features for all other films.

The Loew's theatres have not yet committed themselves on the policy. Loew's in the past has sometimes featured single pictures.

Opinion on the wisdom of making a sudden change in policy rather than gradually introducing single feature programs is divided. Some individual owners point out that business is good in this area and it would be unwise to "upset" it by a drastic change in policy.

At a meeting at the Twentieth Century-Fox screening room recently tentative plans were proposed to sponsor an educational program to educate the theatre-going public to the desirability of the change. The program would stress that the quality of the entertainment would not be affected and would emphasize that additional time would be available for the showing of Government films, short subjects and newsreels.

The projected program calls for newspaper advertisements, trailers, heralds, lobby displays and radio spot announcements, to be supplemented by personal addresses.

NOTICE OF TRADE SHOWINGS 20th CENTURY-FOX FOR THE BENEFIT OF EXHIBITORS GENERALLY

APRIL 8TH—DESERT VICTORY 10:30 A.M.—MY FRIEND FLICKA 2:30 P.M.

(20th Century-Fox Projection Room, unless otherwise specified)

ALBANY, 1052 Broadway
ATLANTA, 197 Walton St., N. W.
BOSTON, 105 Broadway
BUFFALO, 290 Franklin Street
CHARLOTTE, 308 South Church Street
CHICAGO, 1260 South Wabash Avenue
CINCINNATI, 1638 Central Parkway
CLEVELAND, 2219 Payne Avenue
DALLAS, 1801 Wood Street
DENVER, 2101 Champa Street
DES MOINES, 1300 High Street
DETROIT, 2211 Cass Avenue
INDIANAPOLIS, 326 North Illinois Street
KANSAS CITY, 1720 Wyandotte Street
LOS ANGELES, 2019 South Vermont Ave.
MEMPHIS, 151 Vance Avenue
MILWAUKEE, 1016 North 8th Street
MINNEAPOLIS, 1015 Currie Avenue, N.
NEW HAVEN, 40 Whiting Street
NEW ORLEANS, 200 South Liberty Street
NEW YORK CITY, 345 West 44th Street
OKLAHOMA CITY, 10 North Lee Avenue
OMAHA, 1502 Davenport Street
PHILADELPHIA, 302 North 13th Street
PITTSBURGH, 1715 Boulevard of Allies
PORTLAND, Star Film Exchange 925 N.W. 19th St.
ST. LOUIS, Srenco Screening Room 3143 Olive St.
*SALT LAKE CITY, 216 East 1st South Street
SAN FRANCISCO, 245 Hyde Street
SEATTLE, 2421 Second Avenue
WASHINGTON, 932 N. J. Ave., N. W.

*At SALT LAKE CITY only—DESERT VICTORY, Tuesday, April 6th, 10:30 A.M.—MY FRIEND FLICKA, Tuesday, April 6th, 2:30 P.M.

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York, N. Y.

Columbia

BOOGIE MAN WILL GET YOU, THE: Boris Karloff, Peter Lorre—Used as the second half of a double bill with "Street of Chance" from Paramount for one day at reduced admissions. I consider it very tame and not worthy of any better spot on your program. Played Tuesday, March 9.—H. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

FLIGHT LIEUTENANT: Pat O'Brien—Real entertainment and did above normal business. All satisfied. Played Friday, Saturday, December 25, 26. —V. C. Kinchen, Avon Theatre, Poteet, Texas.

LUCKY LEGS: Jinx Falkenburg, Kay Harris—There is not much to this one which was used as a dual along with "Wild Cat" from Paramount. Business was at a low ebb and most anything would have answered the same purpose. Played Tuesday, March 16.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

MY SISTER EILEEN: Rosalind Russell—This was all right for the small towns. There were some adverse comments—complaints being picture too silly—but favorable reaction came from majority. Business fair. Played Monday, Tuesday, March 14, 15.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

MY SISTER EILEEN: Rosalind Russell, Brian Aherne—We did outstanding business with this picture, opening night excellent, not so good second night, but all in all did above average business. Played Monday, Tuesday, March 15, 16.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

MY SISTER EILEEN: Rosalind Russell, Brian Aherne—Right good entertainment, nothing big, but all seem to enjoy it, and that's what we want. Played Sunday, Monday, February 21, 22.—H. T. Nokes, Ozark Theatre, Ozark, Mo. Rural patronage.

MY SISTER EILEEN: Rosalind Russell, Brian Aherne—Your average and slightly higher intellects will rate this a very fine comedy entertainment. Business was just a shade over average—but as there was no percentage on this we did OK. Certainly is Miss Russell's best show. Only possible objection is the fact that almost the entire show has one setting. —L. V. Bergtold, Westby Theatre, Westby, Wis.

PARACHUTE NURSE: Kay Harris, M. Chapman Here's one you can get behind and make some money. Everybody liked it so don't be afraid to advertise it. Played Tuesday-Thursday, March 2-4.—E. K. Menagh, Star Theatre, Ft. Lupton, Col.

REVEILLE WITH BEVERLY: Ann Miller—Lively music by well known radio bands, a sparkling dance routine by Ann Miller and several good laughs. Pleased the young folks especially and did average business in top spot. Played Sunday-Wednesday, March 14-17.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

TALK OF THE TOWN, THE: Cary Grant, Jean Arthur, Ronald Colman—This is the kind of comedy which is greatly responsible for the "going to the movies" habit. After seeing a picture like this the audience comes back to the theatre time and time again, always hoping that they will see another picture as good. Flawless performances by Cary Grant; a fugitive on a trumped up charge of murder and also Jean Arthur, an old friend of the fugitive who finds herself unwillingly hiding him in a cottage which she has rented to a law school dean; and Ronald Colman, the tenant, seeking peace and quiet in order to do some writing in anticipation of being appointed to the Supreme Court, make this picture tops in entertainment. Colman finds that not only are his peace and quiet disturbed, but his whole philosophy of life is upset. A profound theorist at law, for the first time in his life he is faced with a practical problem of justice—and with a beautiful girl with whom he falls in love. The situations which arise are very humorous, and the picture is a delight to see. Played Saturday, February 20.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J.

Metro-Goldwyn-Mayer

AFFAIRS OF MARTHA, THE: Marsha Hunt—Just down to earth common folk entertainment. Marsha was liked very much in this, and Marjorie Main did her bit in putting it over. They all like her here. Played Friday, Saturday, March 5, 6.—H. T. Nokes, Ozark Theatre, Ozark, Mo.

ANDY HARDY'S DOUBLE LIFE: Mickey Rooney, Lewis Stone—This series still popular here and this one is better than most of them with a new love interest for Andy that is tops. Played to above average business. Played Saturday, Tuesday, February 13-16.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

FOR ME AND MY GAL: Judy Garland, George Murphy—This was a grand picture, although business was not as good as I expected. Those who saw it were well pleased. Played Saturday, Sunday, March 10, 11.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

GONE WITH THE WIND: Vivien Leigh, Clark Gable, Leslie Howard, Olivia de Havilland—Played fourth time to good business. Greatest attraction of all time.—Sammie Jackson, Jackson Theatre, Flomaton, Ala.

GONE WITH THE WIND: Vivien Leigh, Clark Gable, Leslie Howard, Olivia de Havilland—Played this for third time to good business, also to the tune of crying infants and restless children. Perhaps MGM will be content to wrap it up now or is it to become an institution? Played Friday, Saturday, March 12, 13.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

JACKASS MAIL: Wallace Beery, Marjorie Main—Enjoyed a good Sunday on this. People like it, too! Played Sunday, Monday, February 28, March 1.—E. K. Menagh, Star Theatre, Ft. Lupton, Col.

JOHNNY EAGER: Lana Turner, Robert Taylor—Van Heflin's Academy Award winning performance helped boost the interest in this picture. My customers all agree that he earned it. A good picture from every angle. Played Thursday-Saturday, March 4-6.—Delmar C. Fox, Fox Theatre, Pincher Creek, Alta.

JOURNEY FOR MARGARET: Robert Young, Laraine Day—Was disappointed in this one as it failed to draw as we had expected. Most of your women customers will like it. Played Wednesday, Thursday, March 10, 11.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

MAISIE GETS HER MAN: Ann Sothern, Red Skelton—Pretty good. No one raved about it, but no one wanted his money back, so I suppose we were all satisfied. Played Wednesday, Thursday, March 3, 4.—H. T. Nokes, Ozark Theatre, Ozark, Mo.

OMAHA TRAIL: James Craig, Dean Jagger—Very good Western. Good for Saturday. Good cast.—Sammie Jackson, Jackson Theatre, Flomaton, Ala.

PANAMA HATTIE: Red Skelton—This has some good moments and drew a fairly good crowd, but it is a real disappointment from what is expected from a cast and story like "Panama Hattie." I would not have missed it if I had not played it.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y.

RIO RITA: Abbott and Costello—Not so good as their past pictures had been, comments not very good from the patrons. Had no walkouts on it, but no rush to get in. Played Sunday, Monday, February 7, 8.—H. T. Nokes, Ozark Theatre, Ozark, Mo. Rural patronage.

SEVEN SWEETHEARTS: Van Heflin, Kathryn Grayson—No war, no propaganda in this one. A pleasant little story with a very capable cast. Kathryn Grayson sings beautifully and is nice to look at. Our patrons liked the show and we did well on it. Played Friday-Monday, March 5-8.—Elden D. Pollock, Lincoln Theatre, Mt. Vernon, Wash.

SOMEWHERE I'LL FIND YOU: Clark Gable, Lana Turner—It was intended to be bigger and better than it turned out here, both in quality and drawing power. Everything tended toward the fair side in this town.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

SOMEWHERE I'LL FIND YOU: Clark Gable, Lana Turner—Fairly good business and favorable comments. Played Sunday, Monday, February 14, 15. —E. K. Menagh, Star Theatre, Ft. Lupton, Col.

TARZAN'S NEW YORK ADVENTURE: Johnny Weismuller, Maureen O'Sullivan—Played this picture very late and the first of the Tarzan subjects played. Takes the place of a Western picture more or less in a rural community. Could really not judge this one according to patronage as it struck us in 30 below zero weather and the roads blocked by huge drifts of snow. Worse storm of the winter. Had no compliments about this release from any of my patrons. Animals were interesting to the children and plenty of action for the adults. Played Thursday, March 11.—Arthur L. Dove, Bengough Theatre, Bengough, Sask. Rural and small town patronage.

TISH: Marjorie Main, Zasu Pitts—Another pleasant surprise from MGM. They all said they liked it. Gross satisfactory. Picture was priced right. What more does an exhibitor want? Played Friday, Saturday, February 19, 20.—Tom McCormick, Rock Theatre, Rockford, Ia. Rural patronage.

TISH: Marjorie Main—Metro didn't know how good this was, or we would have been paying more for it, taken in more on it, than we did on "Mrs. Miniver." It's real entertainment. Let's have more like this. Played Sunday, Monday, January 31, February 1.—H. T. Nokes, Ozark Theatre, Ozark, Mo. Rural patronage.

WHITE CARGO: Hedy Lamarr, Walter Pidgeon—I regret to say I didn't hear one favorable report on this picture from my people. Usual business at the box office with pleasant weather. Sunday, Monday, February 21, 22.—Thomas Di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

WHITE CARGO: Hedy Lamarr, Walter Pidgeon—Did swell business, but had many complaints.—Sammie Jackson, Jackson Theatre, Flomaton, Ala.

YANK AT ETON, A: Mickey Rooney, Ian Hunter —This is not up to standard for Mickey Rooney. Played Sunday-Tuesday to below normal business. Played Sunday-Tuesday, February 28-March 2.—W. W. Sides, Cascade Theatre, Boerne, Texas.

YANK AT ETON, A: Mickey Rooney—Ran this with "Sin Town" to average receipts (and average isn't what it used to be). This one was a disappointment from MGM. Another case of some good moments, but the picture as a whole is not good. Too bad.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

Monogram

SILVER SKATES: Kenny Baker, Pat Morison, Irene Ware—Here is as fine a piece of film entertainment you could wish for. Belita, the English skating star, should go places. You'll get great satisfaction out of playing this picture. We did extra advertising and felt we had given our audience a real treat. They told us so. Business was excellent. Played Thursday, Friday, March 18-19.—Harland Rankin, Centre Theatre, Chatham, Ont.

UNDERGROUND RUSTLERS: Range Busters— Good Western. My folks say they don't like Corrigan so much, because he thinks he's the whole show. Terhune is the most popular one of the three. John King is well liked also.—Sammie Jackson, Jackson Theatre, Flomaton, Ala.

Paramount

DR. BROADWAY: Macdonald Carey, Jean Phillips—This was a good little program picture; everyone liked Macdonald Carey very much and wanted to see more of him. Business only fair. Played Friday, Saturday, March 12, 13.—Miss Cleo Manry Buena Vista Theatre, Buena Vista, Ga.

FOREST RANGERS, THE: Fred MacMurray, Paul

(*Continued on opposite page*)

(Continued from opposite page)

ette Goddard, Susan Hayward—A top picture in every respect for us. Has plenty of comedy, lots of action and an outdoor setting in Technicolor. Played Saturday-Tuesday, January 2-5.—Elden D. Pollock, Lincoln Theatre, Mt. Vernon, Wash.

GREAT MAN'S LADY: Barbara Stanwyck, Henry Fonda—This picture drew no business for us. It would seem that experience should prove that productions of this type cannot be shown profitably. Played Wednesday, Thursday, March 17, 18.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

HENRY ALDRICH, EDITOR: Jimmy Lydon, Charlie Smith—Did fair business. Just another Aldrich picture. Some said it was "nerve wracking." Played Sunday, March 7.—Miss Cleo Mantry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

MAJOR AND THE MINOR, THE: Ginger Rogers, Ray Milland—A dandy picture for the family trade. Played Thursday-Saturday, March 11-13.—Delmar C. Fox, Fox Theatre, Pincher Creek, Alta.

PRIORITIES ON PARADE: Ann Miller, Jerry Colonna—Pleasing entertainment that is most timely and brought much favorable comment. Also enjoyed nice week of business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario.

REAP THE WILD WIND: Paulette Goddard, Ray Milland—When somebody once said "de mills grind slowly but exceeding fine", they could not have been referring to Cecil B. This may not be his best picture, but it is still tops in entertainment for this location. Played Monday-Wednesday, March 8-10.—Delmar C. Fox, Fox Theatre, Pincher Creek, Alta.

STAR SPANGLED RHYTHM: Bob Hope, Victor Moore, Bing Crosby—Played to big grosses for each performance. While not the best picture of the season, it has entertainment for everyone and will please the majority. Played Saturday, Tuesday, March 13-16.—Ritz Amusements Inc., Park Theatre, North Vernon, Ind. Small town patronage.

STREET OF CHANCE: Burgess Meredith, Claire Trevor—Above the average program offering, but low in box office value. Used with "The Boogie Man Will Get You" from Columbia, one day at reduced admissions. What it needs is better support than I gave it to draw them in. Played Tuesday, March 9.—H. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

THIS WAY, PLEASE: Betty Grable, Fibber McGee & Molly—I did more business on this reissue than I do on most of the new pictures. No complaints. Play it and get some money. Played Sunday, Monday, March 14, 15.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

WILDCAT: Richard Arlen, Arline Judge—Above average program picture that was well received, business above average. Played Saturday midnight, March 14.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

WILD CAT: Richard Arlen, Arline Judge—This is one of the lowest bracket pictures Paramount has produced this season. Played it with "Lucky Legs" from Columbia, another that was every bit as tame. Why they waste film on this kind of stuff is beyond me. Played Tuesday, March 16.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

RKO

CALL OUT THE MARINES: Victor McLaglen, Edmund Lowe, Binnie Barnes—Fair. Used on Bargain Night, just what it was made for, I imagine.—Sammie Jackson, Jackson Theatre, Flomaton, Ala.

CAT PEOPLE, THE: Simone Simon, Jack Holt—Good picture of the thriller mystery type. Pleased most everyone. Played Tuesday, March 16.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

FALCON'S BROTHER, THE: George Sanders, Tom Conway—An interesting thriller of its type. Folks like Tom Conway and that was part of the purpose of this one—to introduce Sanders' brother. Played Friday, Saturday, February 19, 20.—Arthur K. Dame, Palace Theatre, Penacook, N. H. General patronage.

HERE WE GO AGAIN: Edgar Bergen, Fibber McGee and Molly—An amusing picture that did not warrant a top rental in our house. Business was off and yet those who came were glad they had come and went home happy. Played Friday, Saturday, February 19, 20.—Arthur K. Dame, Palace Theatre, Penacook, N. H. General patronage.

HIGHWAYS BY NIGHT: Richard Carlson, Jane Randolph—Good. Jane Darwell helps plenty to make this seem important. Light draw. Played Tuesday, February 23.—Arthur K. Dame, Palace Theatre, Penacook, N. H. General patronage.

HITLER'S CHILDREN: Bonita Granville, Tim Holt—Played to capacity business in our B house. Just a program picture, but the name and radio publicity will pull many a new face into your house. Played Sunday-Tuesday, March 7-9.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

LITTLE FOXES, THE: Bette Davis, Herbert Marshall—Ran this with Lum and Abner in "Bashful Bachelors". Don't know if I should recommend it as it's depressing rather than entertaining. Bette Davis does splendid acting, as usual. Played Tuesday-Thursday, February 9-11.—E. K. Menagh, Star Theatre, Ft. Lupton, Col.

IN NEWSREELS

MOVIETONE NEWS—Vol. 25, No. 59—Nazi disaster in Russia. . . Captured German films show futile campaign against Soviet. . . . Mme. Chiang at Chicago stadium. . . . War workers try Army life. . . . U. S. bombers over Tunisia. . . . Fordham five nips Kentucky State.

MOVIETONE NEWS—Vol. 25, No. 60—Rommel chased from Mareth Line. . . . Eden at Maryland legislature. . . . Religion in the news. . . . Chicago donates bowling alleys to service men. . . . FDR's White House dog. . . . New bishop installed at Coventry.

NEWS OF THE DAY—Vol. 14, No. 257—Nazis halted at Stalingrad. . . . Nazi Field Marshal and 24 generals captured. . . . Work workers try hitch in Army. . . . Americans blast Nazis in Tunisia. . . . Women in uniform doing men's work.

NEWS OF THE DAY—Vol. 14, No. 258—Land, sea and air battle in Africa. . . . Britain honors Russian allies. . . . Anthony Eden at Annapolis. . . . Henry Wallace in Latin America. . . . Mme. Chiang on coast. . . . President's dog headed for film stardom.

PARAMOUNT NEWS—No. 62—Hitler's Russian disaster. . . . Russia's answer to Hitler's attempted conquest of Soviet. . . . Official Russian Army war films and captured German pictures tell dramatic story. . . . Winter and Russian Army combine to provide Hitler's downfall.

PARAMOUNT NEWS—No. 63—Henry Wallace in Costa Rica. . . . Anthony Eden at Annapolis. . . . Mme. Chiang on coast. . . . Tunisia showdown. . . . FDR's White House dog. . . . War workers try Army life. . . . Report from the labor front by Ted Stack and Walter Reuther.

RKO PATHE NEWS—Vol. 14, No. 62—Films of Russian Army and those captured by Germans. . . . Films show battle of Russia in summer of 1942. . . . Stukas from Nazi Army lead way against Soviet. . . . Tide turns as great Russian offensive smashed through German flanks. . . . Stalingrad front stands against the invaders.

RKO PATHE NEWS—Vol. 14, No. 63—Axis attacks North African port. . . . Captured films of Nazi fleet. . . . Admiral Raeder greets Jap sub. . . . Blitzed town installs bishop. . . . New Year's for Moscow kids. . . . England honors Red Army. . . . FDR's White House dog. . . . Petain-Laval meeting.

UNIVERSAL NEWSREEL—Vol. 16, No. 175—Stalingrad holds. . . . Eden tours south. . . . Brooklyn in spring training. . . . War workers try Army life. . . . Yankees' spring training. . . . WAACS release more men. . . . Launchings answer U-boat challenge. . . . General Emmons and Nichols review Hawaiian troops.

UNIVERSAL NEWSREEL—Vol. 16, No. 176—Eden outlines war aims. . . . 25,000 more to man our ships. . . . Wallace in Costa Rica. . . . Mme. Chiang on coast. . . . Strato-trainer for high flyers. . . . Bishop installed in Coventry. . . . FDR's White House dog. . . . Nazi raids fail to halt Allied armies.

ALL AMERICAN NEWS—Vol. 2, No. 23—Marine Corps raider battalion returns from attack on Japs. . . . Dillard University president interviewed. . . . Heroes decorated for military action. . . . Student nurses trained for front-line duty. . . . Lt. Col. Benjamin O. Davis, Jr., awards Negro air cadets their wings as training is completed.

Republic

FLYING TIGERS: John Wayne, Anna Lee—Did a wonderful job at the box office for me, and gave complete satisfaction. Made to order for Saturday showings. Republic seems to be keeping up with the parade as far as hits are concerned. Played Friday, Saturday, March 12, 13.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

HI! NEIGHBOR: Jean Parker, John Archer, Lulubelle & Scotty—Right down the alley for small towns. Played it on cash night to capacity crowd. Had plenty of favorable comments on this one. Played Wednesday, Thursday, February 17, 18.—W. W. Sides, Cascade Theatre, Boerne, Texas.

JOAN OF OZARK: Judy Canova, Joe E. Brown—A very good comedy team and gave complete satisfaction on giveaway nights. Should do well in any situation. John Q. Public likes their style of acting right now. Played Wednesday, Thursday, March 10, 11.—H. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

Twentieth Century-Fox

CHETNIKS, THE FIGHTING GUERRILLAS: John Sheppard, Virginia Gilmore—This is a pretty good action picture, but there is too much German accent in it. I did fair business on Friday-Saturday, but probably would have lost considerably on any other days. Played March 19, 20.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

FOOTLIGHT SERENADE: John Payne, Betty Grable, Victor Mature—This is a fast moving musical comedy which is extremely entertaining in all departments—singing, dancing, comedy and action. Cobina Wright, Jr., displays her wares as a singer and actress and very nice wares they are, too. Betty Grable nimbly prances through some intricate dance numbers and enhances her reputation as one of the best dancing actresses on the screen. Most of the comedy is handled by Phil Silvers, who does a very good job. He is assisted in this department by James Gleason and Jane Wyman. And the action—well, that's where John Payne and Victor Mature come in. In their respective roles as amateur boxer and professional boxer who are engaged to put on an exhibition match during the performance of a musical comedy, they find themselves embroiled in a situation which causes them to put on a real fight. This situation is caused by a misunderstanding on the part of Victor Mature. Not knowing that Betty and John are married, he falls in love with her and then he has reason to believe that John has done her wrong. If audience reaction here is any criterion, this picture should be very well received wherever it is screened. Played Saturday, February 13.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

GIRL TROUBLE: Don Ameche, Joan Bennett—A pretty good comedy that the customers seemed to enjoy. But when March came in like a lion, this picture just ran. That's all. Played Monday-Wednesday, March 1-3.—Delmar C. Fox, Fox Theatre, Pincher Creek, Alta.

ICELAND: Sonja Henie, John Payne, Jack Oakie—A dandy small town picture that everyone enjoyed. Cold weather made this more appropriate than profitable. Played Thursday, February 11.—Delmar C. Fox, Fox Theatre, Pincher Creek, Alberta. Small town patronage.

ICELAND: Sonja Henie, John Payne—A very good offering from this feminine star and the 20th-Fox organization, which held wonderfully on a two-day showing. It was on a par with "Sun Valley Serenade" with the same star which played here in January a year ago. Played Sunday, Monday, March 7, 8.—H. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

LIFE BEGINS AT 8:30: Monty Woolley, Ida Lupino—This picture was a big flop at the box office. Well acted and well made drama which pleased the few who took a chance on it. Too dramatic, I think, and a poor title, too. Played Wednesday, Thursday, March 17, 18.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

MOONTIDE: Jean Gabin, Ida Lupino—Only a fair picture that just got by. Practically no action. Played Tuesday-Thursday, January 19-21.—E. K. Menagh, Star Theatre, Ft. Lupton, Col.

MOONTIDE: Ida Lupino, Jean Gabin—Pathos, humor, romance—this is one for the masses. Gabin, crooked smile and bushy hair, makes the pretty boys look pretty weak. Ida Lupino is one swell actress. Good Friday-Saturday business. Played Friday, Saturday, January 15, 16.—Victor Mojtek, Alamo Theatre, Robert Lee, Texas. Rural and small town patronage.

ORCHESTRA WIVES: George Montgomery, Ann Rutherford. Very good show.—Sammie Jackson, Jackson, Jackson Theatre, Flomaton, Ala.

PIED PIPER, THE: Monty Woolley, Roddy MacDowall—Very good and well liked by all but did not do more than average business.—B. R. Johnson, Roxy Theatre, Nipawin, Sask. Rural patronage.

PIED PIPER, THE: Monty Woolley, Roddy MacDowall—Fair picture. Had few walkouts. Weather kept many away. Played Thursday-Saturday, February 25-27.—M. Bailey, Strand Theatre, Dryden, Ont. Small town patronage.

POSTMAN DIDN'T RING, THE: Richard Travis, Brenda Joyce—Here is a very fine small town double bill feature. Can be used with a "dog" and carry the load. One of the best we have had on a Friday-Saturday change for a long time.—L. V. Bergtold, Westby Theatre, Westby, Wis.

United Artists

AMERICAN EMPIRE: Richard Dix, Preston Foster—Fair picture that did satisfactory weekend business. No regrets. Played Monday-Wednesday, March 15-17.—Harland Rankin, Centre Theatre, Chatham, Ont.

POWERS GIRL, THE: George Murphy, Anne Shirley, Carol Landis—Not so hot. This picture lacked something that would make it different from dozens of light musicals that we've played. Business just average. Played Saturday, Tuesday, February 6-9.—Ritz Amusements Inc., Park Theatre, North Vernon, Ind. Small town patronage.

Universal

ARABIAN NIGHTS: Jon Hall, Maria Montez—Very good picture. There have not been many pictures of this type made recently, consequently the public seemed to like it for a change. Had very good business for three days. Beautiful Technicolor. Played Sunday-Tuesday, March 7-9.—W. W. Sides, Cascade Theatre, Boerne, Texas.

BETWEEN US GIRLS: Diana Barrymore—This was a sleeper. It did good business and was one of the funniest pictures in a long time. Diana Barry-

(Continued on following page)

(*Continued from preceding page*)

more is swell and made a real hit here. I could use more like this.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y.

EAGLE SQUADRON: John Loder, Eddie Albert—Not much to say about this. It did not draw very well, no kicks, or comments, not the special that I thought it to be, and not the draw I thought. Too much of a war picture for my patrons, anyway. Played Sunday, Monday, February 28, March 1.—H. T. Nokes, Ozark Theatre, Ozark, Mo.

GET HEP TO LOVE: Gloria Jean—Swell little musical show which pleased. Drew good business. Previewed Saturday, March 20.—E. M. Freiburger. Paramount Theatre, Dewey, Okla.

HOLD THAT GHOST: Abbott & Costello—This is an old one but we think it's the best this pair have made and we've played their later ones. It also has Joan Davis and Ted Lewis and his band, which adds much to it. Played Monday, Tuesday, February 22, 23.—W. R. Pyle, Dreamland Thetare, Rockglen, Sask., Canada. Rural and small town patronage.

HOW'S ABOUT IT?: Andrews Sisters, Robert Paige—Small musical show which failed to draw any extra business. Those who came were satisfied. Played Saturday, March 13.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

INVISIBLE AGENT: Ilona Massey, Jon Hall—Better than I expected and I would class it as well up to standard. Unfortunately, the power failed the last night and we had to refund so took quite a licking on it.—B. R. Johnson, Roxy Theatre, Nipawin, Sask. Rural patronage.

KID FROM KANSAS: Stuart Erwin, Ona Munson—Did fair midweek business with this one. Lots of action and satisfactory receipts. Played Wednesday, Thursday, March 17, 18.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

Universal

MOONLIGHT IN HAVANA: Allan Jones, Jane Frazee—Played with "Wrecking Crew." No comments. Played Thursday-Saturday, March 4-6.—C. A. Smith, Regent Theatre, Chapleau, Ont. Small town patronage.

MOONLIGHT IN HAWAII: Johnny Downs, Jane Frazee—A very good musical that satisfied and gave the cashier extra work. Played Thursday-Saturday, March 4-6.—Harland Rankin, Central Theatre, Chatham, Ont., Canada.

MOONLIGHT IN HAWAII: Jane Frazee, Mischa Auer—Very good picture that was most satisfactory to all. Played Wednesday, Thursday, March 17, 18.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

MUG TOWN: Dead End Kids—A weak picture only fit for the tag end of a double bill and we do not double bill but we still have to fill dates.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

NIGHTMARE: Diana Barrymore, Brian Donlevy—This is a dandy mystery-melodrama. Both stars are in top form and suspense is nicely sustained. Okay draw. Played Wednesday, Thursday, March 17, 18.—Arthur K. Dame, Palace Theatre, Penacook, N. H. General patronage.

SHADOW OF A DOUBT: Teresa Wright, Joseph Cotten—Did not please over 50 per cent. Directing and acting almost perfect but too depressing. Those who like that kind thought it wonderful. Fair business Sunday matinee and night. Not overly good on Monday and almost nothing on Tuesday. Played Sunday-Tuesday, March 7-9.—P. R. Matson, Crystal Theatre, Flandreau, S. D.

SILVER BULLET: Johnny Mack Brown, Fuzzy Knight—These Brown westerns are very good. Fuzzy Knight is a great help to them.—Sammie Jackson, Jackson Theatre, Flomaton, Ala.

SIN TOWN: Constance Bennett—Ran this with "A Yank at Eton" to average receipts. Best I can say is that it is about what you expect of it with a few slow spots that do not help any. The audience seemed to take it O. K. as far as I could see.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

WHEN JOHNNY COMES MARCHING HOME: Allan Jones, Jane Frazee, Gloria Jean—Good little program picture with music that played to average midweek business. Played Wednesday, Thursday, March 3, 4.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

Warner Bros.

ACROSS THE PACIFIC: Humphrey Bogart—As this came during a vacation, receipts were too small to count. However, it is a dandy picture full of suspense and thrills. It is not a war picture but concerns intrigue preceding the war.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

CASABLANCA: Humphrey Bogart, Ingrid Bergman—In my opinion this is the finest picture we have played from any company in the past year. Although nothing exceptional at the box office, business was average and everyone well pleased. Played Sunday-Wednesday, Feb. 28-March 3.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

DESPERATE JOURNEY: Errol Flynn—Very good, lots of good comments, and drew well. Played Sunday, Monday, March 7, 8.—H. E. Nokes, Ozark Theatre, Ozark, Mo.

GEORGE WASHINGTON SLEPT HERE: Jack Benny, Ann Sheridan—Don't know when I have heard the audience laugh so much as they did during the showing of this picture. Extra good picture and extra good business. Can recommend it to satisfy any audience anywhere.—L. G. Tewksbury, Harbor Theatre, Deer Isle, Me. Small town patronage.

NOW, VOYAGER: Bette Davis, Paul Henreid—Here is a truly excellent picture that drew a very good crowd, many of whom were not Bette Davis fans before. I was surprised at the result. It is one of the best dramatic pictures of the year and here is one town where it was thoroughly appreciated.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y.

SPY SHIP: Craig Stevens, Irene Manning—Fair Bargain Night show.—Sammie Jackson, Jackson Theatre, Flomaton, Ala.

WINGS FOR THE EAGLE: Ann Sheridan, Dennis Morgan—Picture was good although business was not so good. Played Monday, Tuesday, March 8, 9.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

YOU CAN'T ESCAPE FOREVER: George Brent, Brenda Marshall—An exciting story that didn't do quite average midweek business. Picture was received favorably so should be rated at least average entertainment.—L. V. Bergtold, Westby Theatre, Westby, Wis.

Short Features

Bay State Film Co.

OIL FOR ALADDIN'S LAMP: Interesting picture story on oil and its uses in war time. An acceptable gratis reel.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

Columbia

AMERICA SINGS WITH KATE SMITH: Kate Smith—A nice piece of entertainment. All seemed to like it. Quite patriotic.—V. C. Kinchen, Avon Theatre, Poteet, Texas.

COMMUNITY SING, NO. 9: Nice song hits.—V. C. Kinchen, Avon Theatre, Poteet, Texas.

CONCERTO IN B-FLAT MINOR: Color Rhapsodies—Just another cartoon.—V. C. Kinchen, Avon Theatre, Poteet, Texas.

DUMB CONSCIOUS MIND, THE: Phantasy Cartoons—Rather good—a sort of cartoon Jekyll and Hyde idea.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

HOW WAR CAME: Historical reel—Informative is about all.—V. C. Kinchen, Avon Theatre, Poteet, Texas.

OLD AND MODERN NEW ORLEANS: Tours—Well photographed scenes in black and white.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y.

SCREEN SNAPSHOTS, NO. 4: This is the issue with the famous Russian symphony. The recording is not wonderful and the subject probably will not be of interest in too many situations. It was criticized here.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y.

SCREEN SNAPSHOTS, NO. 2: Good.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

SCREEN SNAPSHOTS, NO. 3: One of the best Screen Snapshots we have ever had here. All seemed to enjoy it.—V. C. Kinchen, Avon Theatre, Poteet, Texas.

SONG OF VICTORY: Color Rhapsodies—Pretty good color cartoon.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y.

THREE SMART SAPS: All Star Comedies—Crowd sure goes for Stooge comedies here. This one made them laugh.—V. C. Kinchen, Avon Theatre, Poteet, Texas.

TOLL BRIDGE TROUBLES: Color Rhapsodies—Just about everything one can ask of a cartoon is supplied in this clever drawing of the adventures of the fox who meets up with the crow in a battle of wits. The gags are really funny and our folks want more. These are our favorite cartoon characters.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

Metro-Goldwyn-Mayer

ATCA: Miniatures—A good single on air cadet training.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y.

CALLING ALL PA'S: Pete Smith Specialty—I wish we'd kept this for Father's Day. It's a natural. Take our tip—plenty of laughs.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

CHIPS OFF THE OLD BLOCK: Technicolor Cartoons—Very good color cartoon that depends upon cuteness for laughs. Your whole audience will love it.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, New York.

EARLY BIRD DOOD IT, THE: Technicolor Cartoons—Colored cartoon. Quite entertaining, especially for the children, but altogether too short.—Arthur L. Dove, Bengough Theatre, Bengough, Sask.

FOR THE COMMON DEFENSE: Two-Reel Special—"Crime Does Not Pay" series. No entertainment value for rural community.—Arthur L. Dove, Bengough Theatre, Bengough, Sask.

GOOD JOB, THE: Miniatures—A good job of direction makes this quite a good little study of characters in a store. Unusual and worthwhile, although there is no plot.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, New York.

EARLY BIRD DOOD IT, THE: Technicolor Cartoons—Here is one of the funniest cartoons of the year. Wish I could have one like this once a week. This is the screwy type of humor that the college students and I like so well. Let's have some more, MGM.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y.

KEEP 'EM SAILING: Two-Reel Special—An interesting treatise on sabotage. Good dramatic short to use with a comedy feature.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

LAND OF ORIZABA: Fitzpatrick Traveltalks—This Fitzpatrick Traveltalk is a dandy and it's all about our good neighbor, Mexico. We never suspected from the title—guess our geography's lax is a little lacking.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

LISTEN, BOYS: Miniature—Okay—pleasing and laughable to watch the gals improve their faces and figures.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

MAGIC ALPHABET, THE: Passing Parade—Interesting single reel on the discovery of vitamins and their importance. Worth playing any time.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y.

MAGIC ALPHABET, THE: Passing Parade—A liberal education on vitamins.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

WILD HONEY: Technicolor Cartoons—A riot of fun as Barney Bear tries to beat the sugar rationing by going after wild honey.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

Paramount

BRAVO, MR. STRAUS: Madcap Models—Another good Puppetoon in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

HIKE OR BIKE: Sportlights—Entertaining sport reel.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

QUICK RETURNS: Sportlight—Okay action reel.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

SABOTEURS: Superman—The same old routine. Not funny—not thrilling.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

SUPERMAN IN TERROR ON THE MIDWAY: Superman Color Cartoons—I do not like Superman and neither do the kids; they never applaud and laugh like they do for the Merrie Melodies and Color Cartoons. I'm sorry I ever had to play any of them, they are all alike—too, too fantastic.—Gertrude Proulx, Au Gres Theatre, Au Gres, Mich.

SUPERMAN IN THE MUMMY STRIKES: Superman Color Cartoon—Average Superman comedy.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

TULIPS SHALL GROW: Madcap Models (Color)—Very timely and very good.—H. B. Narfason, Foam Lake Theatre, Foam Lake, Sask.

TULIPS SHALL GROW: Madcap Models—Nice color and thought behind this "Madcap Model." Some folks do not like them but they have quite a following here. This ought to be played everywhere.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y.

UNUSUAL OCCUPATIONS NO. 3: Entertaining reel in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

WE REFUSE TO DIE: Victory Shorts—Paramount is to be congratulated on its Victory reels. This is superb. There is no question in my mind as to which company is putting out the best of these. Play this by all means as a favor to your audience.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y.

WITNESS, THE: Benchley Comedies—Okay but too mildly presented.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

RKO

CONQUER BY THE CLOCK: Victory Specials—A good victory subject—tells the importance of work

(*Continued on following page*)

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without letup.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

COOKS AND CROOKS: Edgar Kennedy—We liked this and you will, too. I believe this is one of the few good two-reel comedy series left.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

EARLY TO BED: Disney Cartoon—Good color cartoon from Disney.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

FIGHTING FISH: Sportscope—Good enough fishing reel.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y.

GOOD TIME FOR A DIME, A: Disney Cartoon—Good color cartoon from Disney.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

INFORMATION PLEASE, NO. 11: This series held the attention of my crowd well, so I for one am sorry this is the last. Well, they can't go on forever.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, New York.

JOHNNY LONG AND ORCHESTRA: Jamborees—This hits the bottom of something as band reels go.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y.

MAIL TROUBLE: Leon Errol—Usual Leon Errol mixup that kept my crowd interested and laughing. Need more than that?—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, New York.

PLUTO AT THE ZOO: Disney Cartoons—This is one of Disney's best and most riotous cartoons. Put it in your best spot.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y.

RECORD BREAKERS: Sportscope—Fair sport reel showing a track meet.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y.

SKY TROOPER: Disney Cartoon—My crowd agreed that this Donald Duck is inferior even though they could not state why.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y.

Twentieth Century-Fox

AFRICA, PRELUDE TO VICTORY: March of Time—This is excellent if you do not wait too long to play it. It is concerned with the African front. Many good comments from the audience.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y.

BACK TO BIKES: Sports Reviews—Entertaining one-reel subject.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

CLIMBING THE PEAKS: Adventures Newscameraman—Just a filler.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

NAVY AND THE NATION, THE: March of Time—As usual, a nice issue on a timely subject.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y.

NIGHT LIFE IN THE ARMY: Terrytoons—Very funny.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

ONE DAY OF WAR—RUSSIA 1943: March of Time—Entertaining two-reel subject—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Universal

ARSENAL OF MIGHT: Victory Featurettes—Standard Defense short—the type that is getting a little boring from frequent repetition.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

CANADIAN PATROL: Variety Views—This is interesting and drew favorable comment from the audience.—Arthur K Dame, Palace Theatre, Penacook, N. H.

SERENADE IN SPRING: Musicals—So-so musical reel and a half.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

HOLLYWOOD MATADOR: Color Cartune—Good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

ROAR, NAVY, ROAR: Two-Reel Special—Very timely two-reel subject with plenty of bang-bang.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

YANKEE DOODLE SWING SHIFT: Swing Symphonies—Excellent color cartoon with patriotic angles.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y.

Victory Films

BATTLE OF MIDWAY: Government films—You have all played this by now. I was late with it. You know it has drawing power, is well photographed and is very interesting. If you have not played it, put it in soon. It will still be potent.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, New York.

SHORT PRODUCT PLAYING BROADWAY

Week of March 29th

ASTOR
- Sufferin' Cats ..... MGM
- Arsenal of Might ..... Universal
- *Feature: The Human Comedy* ..... MGM

CRITERION
- Boogie Woogie Sioux ..... Universal
- Mother of Presidents ..... Universal
- Arsenal of Might ..... Universal
- *Feature: It Ain't Hay* ..... Universal

GLOBE
- They Stooge to Conga ..... Columbia
- Arsenal of Might ..... Universal
- *Feature: Chetniks, the Fighting Guerrillas* ..... 20th Cent.-Fox

HOLLYWOOD
- Women in Sports ..... Vitaphone
- Tortoise Wins by a Hare ..... Vitaphone
- *Feature: Air Force* ..... Warner Bros.

MUSIC HALL
- The Vanishing Private ..... RKO-Disney
- *Feature: Keeper of the Flame* ..... MGM

PARAMOUNT
- Trading Blows ..... Paramount
- At the Bird Farm ..... Paramount
- *Feature: Happy Go Lucky* ..... Paramount

RIALTO
- Arsenal of Might ..... Universal
- Superman in Showdown ..... Paramount
- *Feature: Frankenstein Meets the Wolf Man* ..... Universal

RIVOLI
- Donald's Gold Mine ..... RKO-Disney
- Arsenal of Might ..... Universal
- *Feature: The Moon Is Down* ..... 20th Cent.-Fox

ROXY
- Back to Bikes ..... 20th Cent.-Fox
- Scrap for Victory ..... 20th Cent.-Fox
- Arsenal of Might ..... Universal
- *Feature: Hello, 'Frisco, Hello* ..... 20th Cent.-Fox

STRAND
- To Duck or Not to Duck ..... Vitaphone
- King of the Archers ..... Vitaphone
- Fighting Engineers ..... Vitaphone
- Arsenal of Might ..... Universal
- *Feature: The Hard Way* ..... Warner Bros.

JAPANESE RELOCATION and FUEL CONSERVATION: This dual purpose reel is very interesting as it pertains to Japanese relocation, but when they got to the three-minute pep talk on fuel conservation, our folks tittered. It's all theory—not practical experience.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

Vitaphone

AMERICA'S BATTLE OF BEAUTY: The Sports Parade—An unusually clever idea makes this a much better than average scenic.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y.

CASE OF THE MISSING HARE: Merrie Melodies Cartoons—A good Bugs Bunny cartoon but slightly on the not-so-good side. This cartoon character is our favorite.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y.

MY FAVORITE DUCK: Looney Tunes Cartoons—My crowd liked this a lot especially when the film is supposed to break. It looks too realistic for comfort to the projectionists. Play it for laughs, with Daffy Duck in color for the first time.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y.

SHIP IS BORN, A: Technicolor Specials—This color double reel is excellent as it shows the building of a ship from beginning to end, including the crew. Very worthwhile.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y.

SIX HITS AND A MISS: Melody Master Bands—Don't pass this up—it's a honey. Recent shorts and features haven't made use of the musical comedy girl chorus in their dance numbers. This does, and how.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

TALE OF TWO KITTES, A: Merrie Melodies Cartoons—Very good.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

U. S. MARINE BAND: Melody Master Bands—Splendidly photographed and recorded band reel. It gets applause and deserves it.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y.

WOMEN IN SPORTS: The Sports Parade—Okay if rather ordinary.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

Warner Bros.

COAL BLACK AND DE SEBBEN DWARFS: Merrie Melodies Cartoons—One of the cleverest and funniest burlesques of a fairy story that we have ever seen. It takes an adult to appreciate it so keep it out of kiddie matinees. Color cartoon.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y.

DING DONG DADDY: Merrie Melodies Cartoons—Some laughs in this color cartoon, but below usual Schlesinger standard.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, New York.

WOMEN IN SPORTS: The Sports Parade—Entertaining sport reel in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Drive in California Nets $270,000

More than $270,000 was collected in California theatres for the 1943 Infantile Paralysis Fund during its recent drive, the figure being disclosed by Joseph M. Schenck, state chairman of the campaign. Collections were approximately $100,000 more than last year.

The funds will be divided equally among local communities which participated in the drive and the National Foundation for Infantile Paralysis. The data on the campaign was made known at a private luncheon honoring Greer Garson, and attended by Mr. Schenck, Charles P. Skouras, president of National Theatres; Robert H. Poole, director of the Independent Theatre Owners Association and George Mann, northern California drive chairman.

236,263 Attended Games In Cincinnati in Month

Despite pending court action seeking to compel Cincinnati city officials to prohibit continuance of chance games by refusing to issue playing permits, Police Chief Eugene T. Weatherly has reported to City Manager C. O. Sherrill that 236,263 persons attended 210 city-licensed "social" parties during February. Gross was $176,032.55, and prizes, $42,895.05, leaving net of $133,137.50 to the sponsoring organizations. Average net cost per player was 56.4 cents.

Dickinson Adds 16th Theatre to Circuit

The Dickinson circuit purchased the Roanoke theatre and building in Kansas City last week, making the sixteenth theatre in the circuit. It followed closely the purchase of the Mullikin in Springfield, Mo., which reopened on March 14th after alterations had been made.

Dwight Borin, manager of the Colonial theatre in Lincoln, Neb., will take over the management of the Roanoke.

Annual KAO Meeting May 18

The annual meeting of the stockholders of Keith-Albee-Orpheum Corporation has been scheduled for May 18th due to a change in the company's by-laws switching the meeting day from the first Wednesday in April to the third Tuesday in May.

RAF Film Men Expected

Hugh Gray and John Boulting, members of the Royal Air Force film unit, are expected in New York shortly to discuss plans on the production and distribution of a documentary film on inter-Allied training methods.

PICTURE GROSSES

A statistical compilation and comparison of Box-Office Performance in first-run theatres

Figures directly below picture title compare dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated gross to average business.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

THEY GOT ME COVERED (RKO)

Final Reports:

Total Gross Tabulated	$501,500
Comparative Average Gross	390,552
Over-all Performance	128.4%

BALTIMORE—Hippodrome, 1st week . . . 144.4%
(SA) Adrian Rollini and others
BALTIMORE—Hippodrome, 2nd week . . 107.1%
(SA) Adrian Rollini and others
BOSTON—RKO Keith Memorial, 1st week . 150.0%
(DB) Calaboose (UA)
BOSTON—RKO Keith Memorial, 2nd week . 130.0%
(DB) Calaboose (UA)
BOSTON—RKO Keith Memorial, 3rd week . 110.0%
(DB) Calaboose (UA)
BUFFALO—20th Century, 1st week 235.2%
(DB) Highways by Night (RKO)
BUFFALO—20th Century, 2nd week 192.9%
(DB) Army Surgeon (RKO)
CINCINNATI—RKO Albee 142.8%
CINCINNATI—RKO Grand, MO, 1st week . 120.0%
CINCINNATI—RKO Grand, MO, 2nd week . 120.0%
INDIANAPOLIS—Indiana 192.8%
INDIANAPOLIS—Lyric, MO, 1st week . . 77.7%
KANSAS CITY—Orpheum, 1st week . . . 240.0%
(DB) Truck Busters (Warners)
KANSAS CITY—Orpheum, 2nd week 200.0%
(DB) Mrs. Wiggs of The Cabbage Patch (Para)
KANSAS CITY—Orpheum, 3rd week . . . 115.3%
(DB) Mrs. Wiggs of the Cabbage Patch (Para)
LOS ANGELES—Carthay Circle, 1st week . 107.3%
LOS ANGELES—Carthay Circle, 2nd week . 87.2%
LOS ANGELES—Carthay Circle, 3rd week . 53.3%
LOS ANGELES—Chinese 118.5%
LOS ANGELES—Loew's State 120.5%
LOS ANGELES—Ritz 90.4%
OMAHA—Brandeis, 1st week 140.0%
(DB) City Without Men (Col)
OMAHA—Brandeis, 2nd week 108.8%
(DB) City Without Men (Col)
PHILADELPHIA—Mastbaum, 1st week . . 150.0%
PHILADELPHIA—Mastbaum, 2nd week . . 83.5%
SAN FRANCISCO—Golden Gate, 1st week . 125.6%
(SA) Vaudeville
SAN FRANCISCO—Golden Gate, 2nd week . 102.5%
(SA) Vaudeville
SAN FRANCISCO—Golden Gate, 3rd week . 92.3%
(SA) Vaudeville
ST. LOUIS—Ambassador 106.0%
(DB) Hi Ya Chum (Univ)
WASHINGTON—RKO Keith's, 1st week . 196.4%
WASHINGTON—RKO Keith's, 2nd week . 169.6%
WASHINGTON—RKO Keith's, 3rd week . . 151.7%
WASHINGTON—RKO Keith's, 4th week . 75.8%

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SHADOW OF A DOUBT (Univ)

Final Reports:

Total Gross Tabulated	$429,800
Comparative Average Gross	356,196
Over-all Performance	120.7%

BALTIMORE—Keith's 150.0%
BOSTON—RKO Boston 114.8%
(SA) Connie Boswell & others
BUFFALO—Lafayette 195.0%
(DB) Behind the Eight Ball (Univ)
CHICAGO—Palace, 1st week 131.0%
(DB) How's About It? (Univ.)
CHICAGO—Palace, 2nd week 100.0%
(DB) How's About It? (Univ.)
CINCINNATI—RKO Palace 95.8%
CINCINNATI—Keith, MO, 1st week 80.0%
CINCINNATI—RKO Lyric, MO, 2nd week . 70.0%
INDIANAPOLIS—Circle 100.0%
(DB) Johnny Doughboy (Republic)
KANSAS CITY—Esquire 100.0%
KANSAS CITY—Uptown 100.0%
LOS ANGELES—Para. Downtown, 1st week . 119.1%
LOS ANGELES—Para. Downtown, 2nd week . 86.4%
LOS ANGELES—Para. Hollywood, 1st week . 130.0%
LOS ANGELES—Para. Hollywood, 2nd week . 98.8%
NEW HAVEN—Roger Sherman, 1st week . 116.6%
(DB) Moonlight in Havana (Univ)
NEW HAVEN—Roger Sherman, 2nd week . 86.8%
(DB) Moonlight in Havana (Univ)
NEW YORK—Rivoli, 1st week 194.4%
NEW YORK—Rivoli, 2nd week 150.0%
NEW YORK—Rivoli, 3rd week 122.2%
NEW YORK—Rivoli, 4th week 116.6%
NEW YORK—Rivoli, 5th week 88.8%
PHILADELPHIA—Aldine, 1st week 172.2%
PHILADELPHIA—Aldine, 2nd week 122.2%
PITTSBURGH—Fulton, 1st week 136.0%
PITTSBURGH—Fulton, 2nd week 80.0%
TORONTO—Uptown, 1st week 157.8%
TORONTO—Uptown, 2nd week 84.2%
TORONTO—Uptown, 3rd week 84.2%
WASHINGTON—Keith's, 1st week 165.0%
WASHINGTON—Keith's, 2nd week 102.6%

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THE HARD WAY (Warners)

Intermediate Reports:

Total Gross Tabulated	$340,828
Comparative Average Gross	283,010
Over-all Performance	120.4%

BUFFALO—20th Century 100.0%
(DB) Mexican Spitfire's Elephant (RKO)
CHICAGO—Chicago 96.2%
(SA) Johnny Long's orch.
CHICAGO—Garrick, MO, 1st week 121.4%
CINCINNATI—RKO Palace 100.0%
CINCINNATI—RKO Shubert, MO, 1st week . 111.0%
INDIANAPOLIS—Indiana 85.0%
(DB) Truck Busters (W.B.)
LOS ANGELES—Warners Hollywood, 1st week 146.6%
LOS ANGELES—Warners Hollywood, 2nd week 87.2%
LOS ANGELES—Warners Downtown, 1st week 128.4%
LOS ANGELES—Warners Downtown, 2nd week 89.6%
LOS ANGELES—Warners Wiltern, 1st week 173.2%
LOS ANGELES—Warners Wiltern, 2nd week 94.0%
NEW HAVEN—Roger Sherman 116.6%
(DB) Secret Enemies (Para.)
NEW YORK—Strand, 1st week 152.5%
(SA) Ina Ray Hutton and others
NEW YORK—Strand, 2nd week 127.0%
(SA) Ina Ray Hutton and others
PHILADELPHIA—Mastbaum 142.5%
(DB) At the Front (Warner Bros.)
PROVIDENCE—Majestic, 1st week 175.0%
(DB) Mysterious Doctor (Warner Bros.)
PROVIDENCE—Majestic, 2nd week 125.0%
(DB) Mysterious Doctor (Warner Bros.)
ST. LOUIS—Ambassador 106.9%
(DB) Great Impersonation (Univ.)

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CRYSTAL BALL (UA)

Intermediate Reports:

Total Gross Tabulated	$177,400
Comparative Average Gross	157,000
Over-all Performance	112.9%

BALTIMORE—Century 108.3%
BUFFALO—Buffalo 126.6%
(DB) Mrs. Wiggs of the Cabbage Patch (Para)
CHICAGO—Chicago 104.7%
(SA) Jan Savitt & Orchestra
CINCINNATI—RKO Albee 121.4%
CINCINNATI—Keith's, MO, 1st week . . . 120.0%
CLEVELAND—Loew's State 89.2%
INDIANAPOLIS—Loew's 112.5%
(DB) Lucky Legs (Col)
KANSAS CITY—Midland 120.0%
(DB) City Without Men (Col)
NEW HAVEN—Loew's Poli 90.0%
(DB) Margin for Error (20th-Fox)
PHILADELPHIA—Aldine 151.0%
WASHINGTON—Loew's Capitol 115.8%
(SA) Murtah Sisters and others

THE POWERS GIRL (UA)

Intermediate Reports:

Total Gross Tabulated	$149,750
Comparative Average Gross	131,200
Over-all Performance	114.1%

BALTIMORE—Loew's Century 104.1%
CINCINNATI—RKO Palace 108.3%
CINCINNATI—RKO Grand, MO, 1st week . 110.0%
CLEVELAND—Loew's State 78.5%
INDIANAPOLIS—Loew's 128.5%
(DB) At the Front (Warners Bros.)
KANSAS CITY—Midland 100.0%
PROVIDENCE—Loew's State 170.0%
(DB) A Night to Remember (Col)
PROVIDENCE—Carlton, MO, 1st week . . . 100.0%
(DB) A Night to Remember (Col)
SEATTLE—Liberty 116.6%
(DB) McGuerins from Brooklyn (UA)
ST. LOUIS—Loew's 113.3%
(DB) At the Front (Warners Bros.)
TORONTO—Uptown 105.2%
(DB) Sherlock Holmes Silent Weapon (Univ)
WASHINGTON—Loew's Capitol 120.8%
(SA) Hal Sherman and others
WASHINGTON—Columbia, MO, 1st week . . 125.0%

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THE AMAZING MRS. HOLLIDAY (Univ)

Intermediate Reports:

Total Gross Tabulated	$226,600
Comparative Average Gross	187,542
Over-all Performance	120.8%

BALTIMORE—Keiths 125.0%
BUFFALO—Lafayette, 1st week 175.0%
(DB) Eyes of the Underworld (Univ)
BUFFALO—Lafayette, 2nd week 137.5%
(DB) Eyes of the Underworld (Univ)
CINCINNATI—RKO Albee 125.0%
CINCINNATI—RKO Capitol, MO, 1st week . 109.0%
INDIANAPOLIS—Indiana 110.0%
(DB) At the Front (Warner Bros.)
KANSAS CITY—Esquire 100.0%
KANSAS CITY—Uptown 96.0%
LOS ANGELES—Pantages 127.1%
LOS ANGELES—RKO Hillstreet 123.5%
NEW YORK—Rivoli, 1st week 155.0%
NEW YORK—Rivoli, 2nd week 111.1%
NEW YORK—Rivoli, 3rd week 72.2%
PITTSBURGH—Harris 103.2%
PITTSBURGH—Senator, MO, 1st week . . . 102.0%
PROVIDENCE—Majestic 147.3%
(DB) How's About It? (Univ)
ST. LOUIS—Ambassador 117.3%
(DB) Happy-Go-Lucky (Para)
TORONTO—Uptown 121.0%

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TENNESSEE JOHNSON (M-G-M)

First Reports:

Total Gross Tabulated	$84,000
Comparative Average Gross	75,000
Over-all Performance	112.0%

KANSAS CITY—Midland 100.0%
(DB) Three Hearts for Julia (M-G-M)
MILWAUKEE—Palace 116.6%
(DB) Whistling in Dixie (M-G-M)
PHILADELPHIA—Aldine, 1st week 122.2%
PHILADELPHIA—Aldine, 2nd week 77.7%
PITTSBURGH—Stanley 110.0%
(SA) Earl Carroll's Vanities
WASHINGTON—Capitol 131.5%
(SA) Vaudeville

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

BOB WILE, Editor GERTRUDE MERRIAM, Associate Editor

The Showman-Columnist

One of the surest ways of getting material about the motion picture into the local paper is to be the Hollywood columnist or motion picture commentator yourself. Latest to join the ranks of showman-columnists is Lew Breyer, manager of the Strand theatre, Holyoke, Mass. He writes for the Holyoke *Democrat* under his own by-line and the title, "From Hollywood to Holyoke".

Recently, Nathan E. Goldstein, president of Western Massachusetts Theatres, Inc., of which the Strand is a unit, inaugurated a policy of allowing service men to take their places at the head of the waiting line at all the circuit's theatres. This was duly announced in Lew's column.

It was also explained that service men must return to their camps at midnight, or even earlier in some cases, and unless allowed at the head of line might not be able to make it.

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The Help Problem

There is lots of conversation about the difficulty of obtaining satisfactory theatre help these days; this department is glad to pass along to others suggestions to overcome it.

School teachers make excellent assistant managers, it has been found by the Warner theatres in Philadelphia. Civil servants of all types are underpaid in comparison with others, and they are often glad to augment their incomes by working in the theatre at night. The male teachers employed in Philadelphia work six evenings a week, reporting at 6:30 and beginning at noon on Saturdays and 5:00 P. M. on Sundays. They are reported to make excellent assistants, to have the innate polish and courtesy generally required for work involving contact with the public and to be intelligent and easily trained.

When advertising for these part-time assistants, the Warner theatres also came across another type of individual which has been tried out in some cases. Wholesale butchers, whose work formerly kept them occupied all day, can now sell and handle their entire quota of meat in the morning, leaving the rest of the day free. Reluctant to give up business they have built up over a period of years, they welcome the opportunity to retain their own trade and add to its slender proceeds.

Other civil servants whose wages have not yet caught up with the rising cost of living make good assistants and, in some cases, such as manual laborers, are willing to work as porters so as to retain the security of their civil service jobs and yet make enough to live on.

In Bridgeport, Conn., it was found that retired policemen make good doormen. They are bondable, are of sufficient stature to inspire respect, and find it necessary to earn money in addition to their pensions. Slight disabilities are no handicap to these men in performing a doorman's duties, yet they are sufficient to have earned them retirement on a pension.

Older Boy Scouts have been found to make excellent ushers. Although they are only 16 or so, when a Boy Scout reaches this age he is already a leader of a small group. Local Scoutmasters will be glad to supply the names of likely candidates for part time ushers' jobs.

Any other practical suggestions on ways to get help are welcomed by busy managers whose worries over the help problem have prevented them sometimes from exercising the art of showmanship.

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New Slant on Old Stunts

Orville Rennie of the Paramount, Cedar Rapids, Iowa, reports on a combination and variation of some familiar publicity and exploitation methods which are worthy of some attention.

The subject was "Star Spangled Rhythm". First, Orville sold a cooperative ad of a full page to 24 merchants. This appeared opposite the regular theatre ad. Each merchant, in addition to his own copy, carried a picture of one of the stars from the picture. This was all tied together with a contest with newspaper readers being asked to write, print or type on a separate sheet of paper the names of each of the stars, together with the number identifying him or her in the ad.

In addition, and in order to assist contestants, the 24 names were scattered throughout the classified advertising page.

This whole idea took careful planning and a lot of leg work to follow through. But the results show it, too.

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The coincident promotion of two of the Todorov boys of Steelton, Pa., led to some recent publicity in their home newspaper, the Harrisburg (Pa.) *Telegraph*. Milan Todorov, oldest of the boys, was promoted from assistant to manager of the State theatre, Allentown, Pa. Spasi was promoted to assistant at the Colonial in Harrisburg; the youngest brother, Tommy, is now doorman at the Rio in Harrisburg. A picture of Milan and a long laudatory paragraph about the family were included in Paul Walker's column in the *Telegraph*. —BOB WILE.

STAGE, LOBBY, STORE IDEAS



By Irving Schlesinger

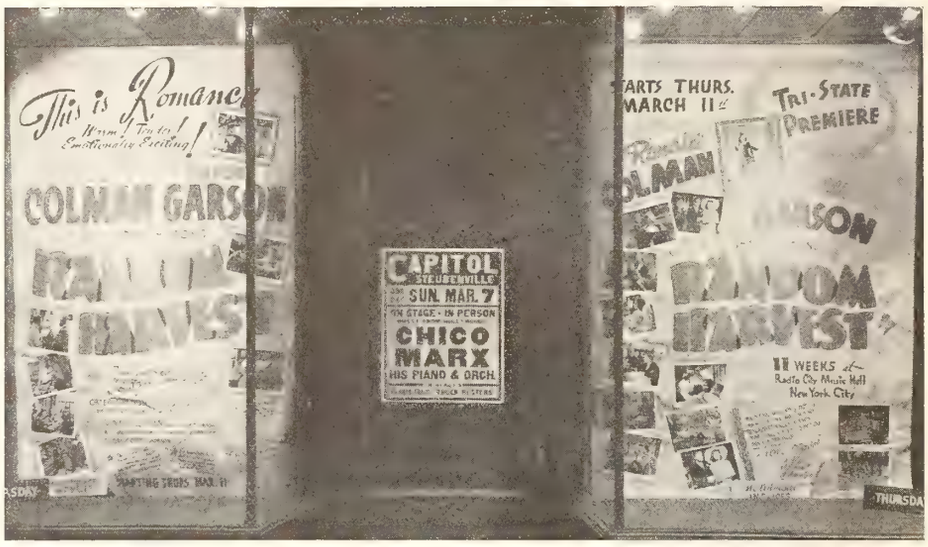
More than $22,000 was realized in a special Gala Bomber Bond Rally held at the Waldorf theatre in Brooklyn under Manager Walter Goldstein last week. Above are Bob Harris, WMCA announcer, the International Twin Cantors and women of the A.W.V.S. who conducted the rally from the stage. Below, officials of the Randforce Circuit sign up the Bond buyers.





By Joseph R. Marcello

A mummy case, including the mummy, was used by Rita Morton for a double horror show at the Albee, Providence, R. I.



Good use is made of empty store windows by Max Felder of the Capitol, Steubenville, Ohio, who posts displays on his attractions there.



Harland Rankin of the Centre theatre, Chatham, Ont., used a large cutout display for "Now, Voyager", flanked by smaller figures and copy on coming films.



At the Golden Gate it's just as wrong to say "'Frisco" as it is to call a fire an earthquake. So they sniped the 24-sheets with "San Francisco" in that city.

Home Town Commandos Arranged for 'Commandos'

An effective stunt ahead of "Commandos Strike at Dawn" was arranged by Rene Joyal, assistant manager, at the Suffolk theatre, in Holyoke, Mass., whereby he tied in with the Massachusetts State Guard on a Home Town Commando drive. Joyal promoted all types of the State Guard's commando equipment, which when supplemented with stills and accessories made an eye-arresting window.

Additionally, Rene arranged for the Guard to have a booth in the lobby of the theatre during the run of the picture where uniformed Guardsmen actually enlisted a large number of recruits. Because of this, the theatreman was able to have the entire company, headed by the State band, march to the theatre on the opening night and give a short drill, while spotlighted from the marquee.

In the course of a three-minute talk from the stage, the commanding officer commended the theatre and the industry generally for their fine efforts in the war work and for their assistance in this particular drive. The goodwill engendered, it is reported, was of inestimable value.

Coloring Contest Opens "It Ain't Hay" Date

On the Abbott-Costello picture, "It Ain't Hay," Jack Flex at the Keith theatre, in Syracuse, planted a coloring contest with the *Post Standard,* using sketch outlines of the two comedians with contestants requested to draw in the facial lines. A limerick contest featuring a two-column layout of Abbott and Costello was also used, with readers submitting a last line to tie in with the limerick copy. A third contest was along the quiz lines, asking contestants to name titles of previous pictures in which the stars appeared. For his street ballyhoo Flex dressed two of his team to represent the comedians and had them cover the downtown district in a horse-drawn open carriage appropriately bannered.

Aids Victory Book Committee

Elmer Pickard, manager of Warners' Fox Theatre, Philadelphia, tied in with the Victory Book Drive Committee to herald the opening of "The Immortal Sergeant." He launched a drive for copies of the John Brophy novel, "The Immortal Sergeant," and turned over a large pack of the books on opening date, with due ceremonies, to the Victory Book campaign.

Enke's Scout Display

To help celebrate Boy Scout Week, Ed Enke at Skouras' Rivoli theatre, in Hempstead, L. I., has an exhibit of Scout handicraft as part of the activities. In attendance are Boy Scouts to answer all questions. The local dailies covered the event with art and story.

Kleper's Boxing Ballyhoo

Two boys of teen age covered the streets of New Haven as part of Sid Kleper's ballyhoo on "Kid Dynamite" at the Poli Bijou. The lads each wore fighting trunks, punching gloves and appropriate back banners. As crowds assembled, the boys engaged in fisticuffs.

Selling Points
ON THE NEW PRODUCT

[The material below reflects press books now in preparation and represents the point of view of the distributors' exploiteers about the selling points and special merit of these pictures.]

HELLO, 'FRISCO, HELLO (Twentieth Century-Fox): National tieups abound on this one. Local dealers may be cooperated with on the following products: The House of Westmore will distribute counter and window displays on Alice Faye, Lynn Bari and June Havoc, in addition to a large-space magazine campaign. Calox Tooth Powder is running magazine ads featuring John Payne. Blowups of the ad on drug store counters or in windows, plus scene stills and credit cards, will attract attention. The Western Printing & Litho Co., of Racine, Wis., is publishing a series of paint books, story books and cutouts featuring John Payne; here, too, local magazine and book distributors will arrange for displays of scene stills and credit cards at newsstands and stores. A tieup has been arranged with Eastman Kodak for the use of scenes from the picture, featuring Payne, Havoc and Oakie; photographic supply and drug stores would be naturals here for cooperation. For street attention, a barbershop quartet could go around town singing "Hello, 'Frisco, Hello" and other hit tunes from the picture while visiting night clubs, restaurants and other public spots. A contest could also be run on the air or in the theatre for the best barbershop quartet in town. A dance contest on the stage could also be featured, with entrants concentrating on the old-time dances such as "The Turkey Trot", "Bunny Hug", "Grizzly Bear", etc. For newspaper coverage a contest here too could concentrate on the fact that "'Frisco" marks the reunion of Alice Faye, John Payne and Jack Oakie, who were also starred in "Tin Pan Alley" and "The Great American Broadcast". Scenes from previous films in which the stars appeared together could be run in the paper, with entrants required to identify the pictures.

HANGMEN ALSO DIE (U.A.): Newspaper contests are offered here, one of which is a five day affair with a screen still published each day in which an underground code message is shown in scrambled form. These are to be decoded by rearranging the letters to make a single, coherent sentence. In order to make it not too difficult, one correct word, the key word, is given with each message and the correct number of words and letters per word are also indicated. Cash prizes and guest tickets might be awarded here. Another one-shot contest includes a full two-column size mat with thumbnail cuts of the stars in the picture and the characters they portray. Headed "Who killed Hitler's Hangman," readers are invited to study the clues and in a 50-word letter tell the name of the killer. For feminine interest, plant a human interest story with one of the local women's-page writers along the lines of "if the man who meant the most in your life was held hostage to force information from you, would you keep silent though it might mean his death?" The same situation offered for solution by feminine readers in the form of a letter contest might also be used. For a teaser, "wanted" posters could be used about town, in lobbies and ads. Three concise five-minute radio transcriptions in the "Hot from Hollywood" series are available on the picture. These records have already been played on an 80-station network as pre-selling shots in the national campaign.

Staff Comment Cards Used on "Silver Skates"

As part of his advance exploitation on "Silver Skates" at the Cambria, in Johnstown, Penna., Chuck Shannon printed up small cards which were addressed "Dear Patron" and signed by "Your Usher at the Cambria". Copy on the card ran along the lines of "As a member of the Staff, it has seldom been my pleasure to address you personally. However, I have a message for you that justifies my stepping out of character". This was followed by a plug for the picture.

Miniature imprinted blotters were distributed at school libraries, hotels and public libraries; special underlining and overlining was planted on the menus of three local restaurants and a special lobby display consisting of large cutout flittered letters spelling out the title was featured together with blowup stills of the stars.

Victory Book Campaign Tied to Kiwanis Club

Cooperating with the local Kiwanis Club, which sponsored the Victory Book Campaign, A. J. Kalberer, at Switow's Indiana, in Washington, Ind., presented a special Saturday morning show to which a book was the price of admission. A special feature picture, comedies, cartoons and news reel comprised the show which ran for two hours and was donated by the theatre management together with the services of its employees. The doors opened at 9:30 a.m., with the Boy Scouts on hand to aid in stacking the books.

SHOWMEN EMPHASIZE USE OF LOCAL BUS, CAR ROUTES

Efforts Made to Hold Those Who Formerly Came to Theatres by Automobile

Gasoline rationing presented a serious problem to most of the theatres in the country whose patronage came largely from automobilists. Except for certain neighborhood theatres in the largest cities where populations are dense, a large percentage of the patronage of most theatres came by automobile. Many theatres' sites were selected with an eye to parking facilities and many boasted of their large parking lots.

With the exception of New York, Chicago, Philadelphia and Boston, by far the largest number of theatres are dependent on people who come by automobile.

However, the ingenuity of the showmen found ways to overcome this difficulty. Detailed here are some of the many ideas which were employed and are still in use.

Businss Picks Up As a Result

In Dallas, Tex., where a three way tieup was made between the Interstate theatres, the city's restaurants and the Dallas Railway and Terminal Co., it was reported that business in the theatres had improved considerably, that the restaurants had also benefited and that the buses were not so crowded in the rush hour.

A supplementary campaign was employed utilizing the phrase "Ease the Squeeze" and emphasizing the idea of staying downtown for dinner, seeing a show and returning home after the rush hour. Dinner time-show time-bus time was the catchline for the three way tieup. James O. Cherry, city manager for Interstate in Dallas; Bill Elliott, the circuit's artist, and Stanley Campbell, advertising counsel for the Dallas Railway and Terminal Co., prepared the campaigns, using photographs in each ad. A series of 12 ads was used, each bearing much the same copy and all emphasizing the same idea. The last one bore a picture of a chef, an usher, and a bus driver. Over their respective heads appeared the copy, "Dinner time," "Show time," "Bus time." Additional copy on the cook said, "What's cookin'? You mean for dinner? Delicious! For you I'm having what you like best tonight and every night. It makes me most happy to help you ease the squeeze. Always I'm at your service." The usher's copy read: "What's showin'? Such a grand line-up of star-spangled features that you can pick your show and pick a hit! Tickles me to find seats for you when you are helping ease the squeeze for everyone!" The bus driver said, "Believe me, I like for my passengers to be at ease. And, seats are more plentiful after rush hours. That's why I'm much in favor of this ease the squeeze idea. Thank you one and all for cooperating."

To cap all this, the Interstate Circuit arranged to sell tokens for street cars and buses in the box offices. A poster disparaging the token fumbler was used to plug this service which was regarded by patrons as a distinct convenient service rendered them.

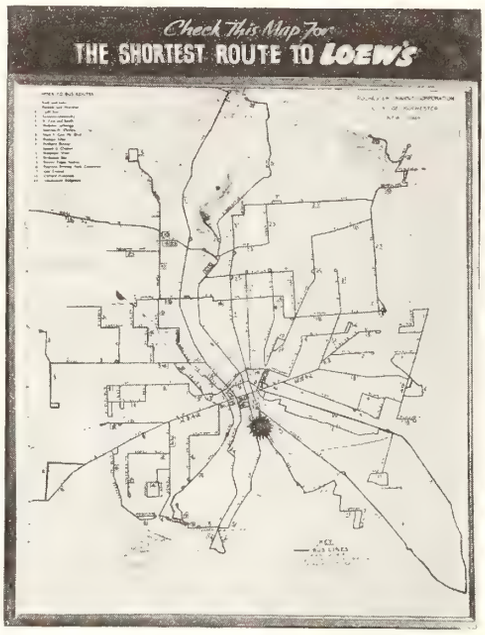
As an example of what was done in a small town in the East where the ration is even smaller than elsewhere in the country, Clayton Cornell's effort to overcome seemingly insurmountable handicaps is worthy of attention. He manages the Pontiac at Saranac Lake, N. Y. Buses never were plentiful in that section and the topography and physical layout of Saranac Lake as well as the character of the population made driving almost all essential.

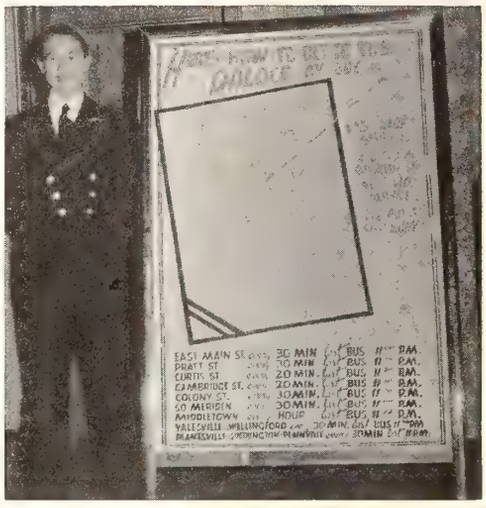
Cornell Promotes Co-op Ads

Schedules of the buses between Lake Placid and Saranac Lake were printed extensively in the local papers and posted on the cash registers in town as well as in other conspicuous places. Cornell also circularized the people on his mailing list with a special letter suggesting the use of the buses. Then he promoted a cooperative ad in the Lake Placid paper, giving the details of the bus schedule.

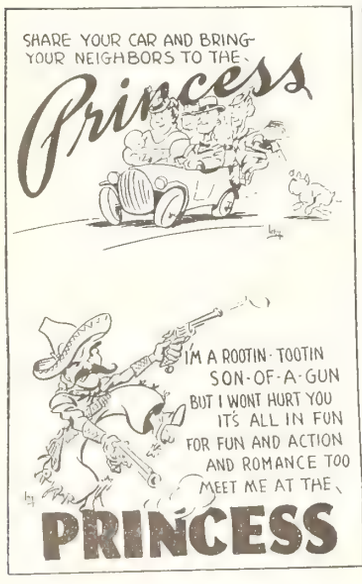
Taxicabs were all supplied with bumper strips by Cornell which read, "Take a cab to shop and attend the Pontiac."

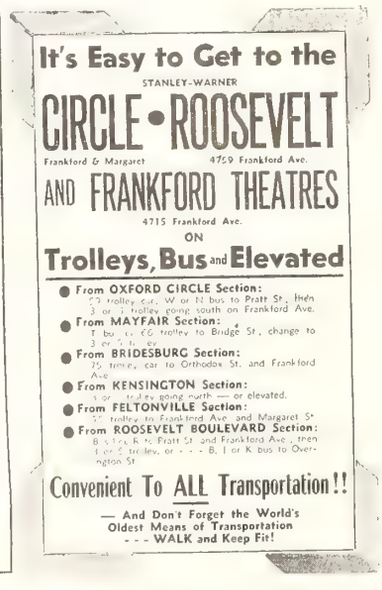
Edwin Enke of the Rivoli theatre, Hempstead, Long Island, was also dependent on automobilists for the greater part of his business. He had a small cartoon map printed showing the location of the Rivoli with relation to bus stations and the Long Island Railroad depot. This appeared in the centre spread of a folder which also bore the schedules of buses from surrounding towns to Hempstead and back again. The back gave the schedules of Long Island Rail Road trains. The front cover of this offset folder was a montage of train, bus and theatre with this copy, "Everybody heads for the showplace of Nassau. Rivoli Hempstead. By bus, by train, by buggy, by foot, it's easy! Look inside."





Route maps of local bus lines have been placed in the lobbies of theatres like that of Lester Pollock at Loew's Rochester, left, and Joseph Samartano at the Poli, Meriden, Conn., above.





Left, above, two of a series of ads to combat gasoline rationing used by J. Glenn Caldwell, Princess theatre, Aurora, Missouri. He also ran a contest for ideas that would make similar cartoons. Right, above, Arthur Cohn's ad for the Warner theatres in the Frankford section of Philadelphia.

SHOWMEN TURN ENERGIES TO RED CROSS CAMPAIGN

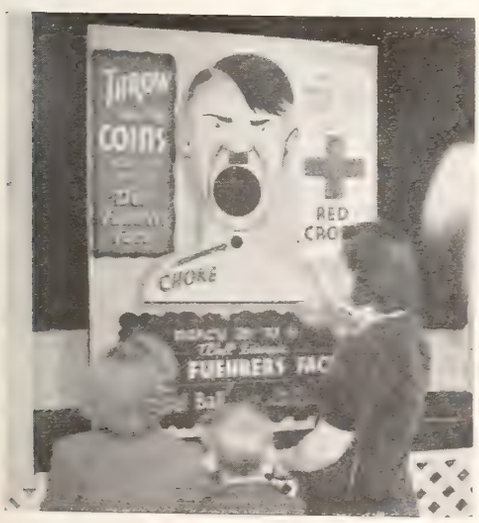
Lobby Displays, Tieups, Newspaper Publicity . . . All Aid in Drive

Theatremen around the country have been concentrating recently on the Red Cross Drive and turning in some mighty effective campaigns as a result. For instance, in Worcester, Mass., Gertrude L. Tracy promoted material from her local Red Cross branch for an attractive lobby display which consisted of flags and dolls, measuring two feet in height, the dolls being dressed in Red Cross uniforms representing nurse, motor corps, etc. A tableaux was presented on the stage on the opening night at which time an appeal for blood donors was made. Red Cross women in uniform made collections at the theatre and a different speaker was secured for each night of the drive.

As an advance shot, Joseph S. Boyle, at the Poli-Broadway, in Norwich, Conn., landed a story in the Sunday paper, which included a recent message delivered by General Dwight Eisenhower praising the work of the Red Cross. The story also included a plug for the March of Time short to be shown at the theatre and which is devoted to the work of the Red Cross.

Lectures Delivered from Stage

Clayton Cornell at the Pontiac, in Saranac Lake, N. Y., secured appropriate posters, which he displayed in his lobby and foyer during the first two weeks of the drive. On two different evenings, officials of the drive were permitted the use of the stage to announce to the public the progress being made on same. A local doctor was permitted the use of the stage to show the audience a sample of blood plasma and to deliver a brief address explaining same and the need for funds. Cornell spoke on the radio for the drive during the first week of the campaign.



Harold Grott at the Met, in Baltimore, invites his patrons to toss coins into opening in Hitler's neck. Coins thus collected helped swell the Red Cross Fund.



A regular Red Cross workroom was set up in the lobby of the Rivoli, Hempstead, L. I., by Edwin Enke, manager, in advance of the Red Cross drive. The lobby display was augmented with other material from the local chapter, as indicated.

A large banner frame was furnished the organization by the theatre and the house artist lettered copy on it for display at a main corner of the town.

A crowd-stopper in the lobby of the Met theatre, in Baltimore, was employed by Harold Grott, who erected a six by eight foot overall head of the Fuehrer's face. Hitler's open mouth measured one foot in diameter and a hole in his neck was three inches in diameter. Patrons were invited to throw a coin in the hole in the Fuehrer's neck and to those making a bull's-eye, a guest ticket was awarded. At the time of reporting his stunt, Harold reports having already taken in $120 to be turned over to the Red Cross. The display was set up in the lobby on March 8 and will remain until the end of the drive.

Up in Canada, Mel Jolley at the Century theatre, in Trenton, Ontario, devotes space in his newspaper ads using the line "Help the Canadian Red Cross."

Much was made in the local papers over the wrestling match which was held at the Poli theatre, in Meriden, Conn., in connection with the Red Cross benefit and for which Joe Samartano issued hard tickets. The sports editor of one of the papers devoted his entire column to the event with a plug for Jimmy Braddock, who is now in the Army in Brooklyn, and who had been granted permission to be on hand to act as guest deferee. Featured on the all-star mat card were four bouts and special invitations were sent to persons well known in the world of sports.

Paraphernalia Exhibit Featured

For his showing of the short subject, "First Aid," Boyd Scott of the Grand, Holdenville, Okla., tied up with the Red Cross to the benefit of that organization as well as the attendance at the theatre.

Splints, bandages and other equipment were obtained from the local chapter and together with stills was used as a lobby display in advance and out front during the run of the subject.

An announcement was made by Scott from the stage concerning the formation of a new first aid class. A table was placed in the lobby for registration.

Scott wrote to each of the graduates of the First Aid training course in Holdenville telling them about the picture and describing it. He also used a mat in his ads playing up the short almost like a second feature.

Asks for "Casablanca" Letters

To usher in his date on "Casablanca" at the Diane theatre, in Medina, N. Y., Bill Johnson ran a reader in his local paper asking for letters from local boys who are now in Casablanca in addition to their pictures. The story further added that Bill wanted the names so that he could honor the men during the showing of the film.



Easter Season Suggests Some Special Ideas

To stimulate the season's activities, the Round Table sets forth successfully tried Easter ideas which have been effected in the past by theatremen across the country.

On Easter Sunday, between the hours of two and five in the afternoon, a committee of impartial judges might roam the main streets to select at least 50 best dressed women. Each might be presented with a promoted corsage and card advising them that they had been so designated and requesting that they appear on the stage the following Monday. At that time all selectees should be judged by audience applause, the three best dressed women receiving grand prizes from local merchants.

A Mickey Mouse Easter Party for the children might be in order directly tied in to national defense and especially for the scrap collection. Admission to the special show,, which would be a program of good selected shorts and a feature of interest to the juvenile trade, could be either items of rubber or copper.

Bonnet Contest Recommended

Still good for a repeat is the Easter Bonnet contest in which women design hats, the local merchants tie in. Entry blanks are available a week ahead at the cooperating stores with the best entries selected for showing in prominent windows. The public is invited to choose the funniest, most stylish and the one made from "left-overs" on the war economy line. Prizes here to be presented from the stage ahead of Easter.

In theatres where organs are available a community sing is in order. The organs themselves to be decorated with small silvered branches gathered from the fields. A coop with baby chicks placed on top of the console with an amber spot adds to the atmosphere. Personal appearances of a popular local woman harpist playing appropriate Easter music is another suggestion.

Style Shows in Order

Style shows could include a two day slant where spacious lobbies are available, a section to be roped off and colorfully decorated for the exhibit. A tieup could be arranged with a furrier for example to have local debs and professional models display the latest models. The merchant paying all expenses of production and advertising. To inject a little novelty in stage style shows, the males could be given an opportunity to display their latest models, parading across the stage, with audience applause deciding the winner. In all shows, local florists should be promoted for decorations in exchange for credit card. A horticultural exhibit in the lobby could also be held in conjunction with the local garden club. In addition, the first one hundred women attending the Easter Day matinee might be presented with a rose.

Another style angle could be arranged with local department store on what could be called a "Spring Cotton Frolic." The merchant to display dresses made from cotton fabrics, no garment displayed to sell for more than three dollars.

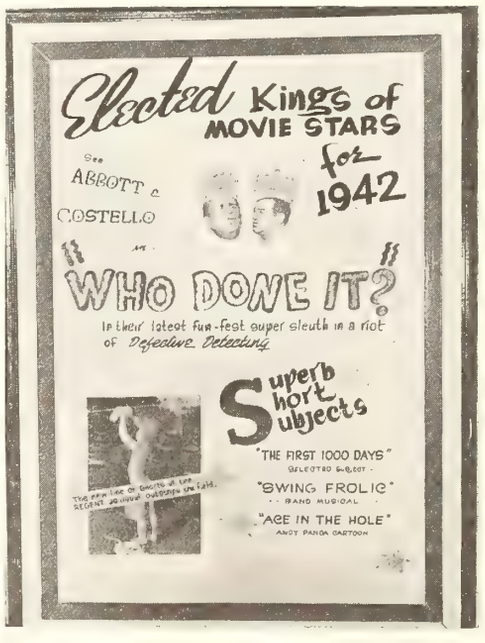
Advance Screening Comments Used on "Random Harvest" Ads

In order to give "Random Harvest" a good sendoff, Charles B. Taylor, advertising manager of the Buffalo Theatres, in Buffalo, arranged a screening which was attended by about 150 selected representative officials, social, civic, clerical and others. This was held well in advance of the opening and those in attendance were requested to give their comments, which were used for lobby purposes and newspaper advertising. The *Courier Express* used advanced rotogravure art and story copy in the black and white section for two weeks before the opening.

Government postcards were mailed to more than 2,000 Buffalonians of English descent, advising them that both the story and the stars were English and that it was a picture they should see. Added to this were 2,000 sepia postcards offered in the pressbook, which were also sent to social and civic leaders in and about the city.

An especially good advertising tieup was effected with one of the leading stores when it was discovered that they were featuring a Greer Garson hat. This brought two big ads with a cut of Garson topping them, together with picture copy. This broke the day before the opening. Other merchant tieups included a half-page ad from another department store in which a picture of Garson and Colman dominated the setup, and a jeweler cooperated with a sizeable ad with a picture of the stars.

Bookstore tieups included window displays and the distribution of bookmarks here and at the public library. Through the cooperation of officials at the Curtiss Airplane plant, Taylor arranged for the distribution of 10,000 heralds with part of the space urging workers to tell their friends about available jobs.



Max Phillips of the Regent, Sudbury, Ont., Canada, sold "Who Done It" on the angle that Abbott and Costello were chosen the Number One money-making stars for 1942 *in the* Motion Picture Herald - Fame *poll and thereupon dubbed Kings of movie stars by Universal. Phillips plugged his short subject selection with an ad taken from* Motion Picture Herald *of Oct.* 3,

Jungle Helmets Worn By Staff on "Jacare"



(*Photo by Parlet-Gerber*)

Jack Sidney at Loew's Valencia, in Baltimore, dressed his staff with imprinted helmets as part of his campaign on "Jacare."

For atmosphere, Jack Sidney at Loew's Valencia, in Baltimore, ahead of "Jacare" dressed his entire staff with helmets bearing title and playdates. In addition, Jack put a boy out on the streets also wearing one of these helmets and distributing heralds to passersby.

Twelve trucks of a local news company were appropriately bannered with one-sheets to command attention. Since this news company delivers papers to four nearby Army camps, the picture message was brought directly to the service men.

Radio coverage included plenty of breaks for the picture on a weekly 15-minute program; spot announcements gratis and plugs on another music program, all gratis. Newspapers came through with regular art breaks and readers, reviews, and a four-day quiz contest.

Full Dress Military Premiere Held for "Commandos"

To lend Army dignity to the opening of "Commandos Strike at Dawn" at the Capitol theatre, in Winnipeg, Manitoba, Harold Bishop decided to have a full dress military premiere with invitations sent out by Brigadier McFarlane, D.O.C. of the Military District, to all the high ranking officers, in addition to the Lieutenant Governor, Premier of Manitoba, and the Mayor of Winnepig. Arrangements were made for the appearance of the Band of the Royal Canadian Artillery on the stage for the first two evening performances. This was broadcast over CJRC.

Through arrangements made in advance with Columbia in New York, a telegram of personal greetings was sent to the theatre from Paul Muni. This was good for newspaper breaks, too. Commandos in full battle dress with blackened faces were posted at both entrances of the theatre on the opening night, and publicity was sent out by Military District to all county newspapers. Lance Bombardier Alfred Zipp, a member of the Royal Canadian Artillery Band, composed a number entitled "Commandos Strike at Dawn" and the first performance of this number was presented at the opening and broadcast.

OF A PERSONAL NATURE

Jim Carey Has Filled Every Job in Theatre

Jim Carey is proud of the fact that he has filled practically every spot in the theatre. This is not strange, since he has been in the show business since the day he started breathing. His mother played the first organ in a picture house in Pittsburgh and his father was Shubert's house electrician in the Smoky City, having been on the road with Maude Adams before that. Dad Carey, by the way, is now chief electrician at Loew's Penn in Pittsburgh. Jim was a hoofer and went on the road. In 1936, vaudeville having faded into oblivion, he went to work in the front of the house starting at the time of the Pittsburgh flood. He was later transferred to Dayton as student assistant and a year later was made assistant. Then he was moved to Evansville, Ind., as assistant, later being promoted to manager. To bear out his boast that he has done everything, Jim points out that in addition to acting, he was an usher at the Nixon, Pittsburgh, an operator just before the Pittsburgh flood, assistant to the engineer during the flood and after, and was doorman and cashier while a student in Dayton.



HAPPY BIRTHDAY

April 4th
Oliver B. Prickett
Sam A. Gilman
Loren S. Cooper
Jack Johannson
R. J. Freedman
Magan Kheta
Stanley Rothenberg

5th
Joseph Polak
William M. Scruggs
Farol Horton

6th
Milton A. Schosberg
Merle R. Blair
Walter C. Carroll
A. M. Bowyer
Benedict Govan
Robert Ingham

7th
J. T. Hughes
Ben Weshner
Jack E. Alger
Jack Purves
W. M. Allison

April 7th
Walter Fleck
Frank S. Nugent
Wendell Richardson

8th
J. V. Tamblingson
Maxwell Weinberg
Bob Goodfried
Harry M. Yudin
Bernard V. Samuels
Robert B. Battin
Sam Freedman

9th
Herbert Ram
Robert Corbin
H. E. Harrington
Walter Goldstein

10th
William Briemann
Roland K. Vanderburg
Fred G. Doney
Doty H. Elmore
Leo Barron
Howard Sexton
Clifford L. Knoll

EDDIE ROSEN has joined Warners as manager of the Victoria theatre, in Philadelphia. He replaces Mickey Kippel, on indefinite leave of absence to recuperate from an illness. Walter Potamkin, former manager of the Girard theatre and recently released from the Army, is acting manager of the Wynne theatre, while Edgar Wolfe, manager, recuperates from an illness. Potamkin will then continue as rotating manager. Morris Doveberg was promoted to manager of the Harrowgate, succeeding Maurice Goldberg, who entered the Army. Jimmy Devlin succeeds Doveberg as assistant manager of the Kent. Bill Kanefsy, assistant manager at the State, has been promoted to assistant at the Earle, succeeding Curtis Tapley, who entered a defense plant.

JOE KLEIN, formerly at the Lancaster theatre, in Boston, is now managing the Middlesex theatre, in Middletown, Conn.

HORACE SPENCER, former assistant manager of the Capitol theatre, in Davenport, Ia., has been promoted to manager of the Spencer theatre, in Rock Island, Ill.

ART SMITH, formerly with the Rosenblatt-Welt circuit in New York, has joined the Varbalow circuit as manager of the Savar theatre, Camden, N. J.





ROUND TABLE VISITORS. Left, Lieut. (j.g.) William Scholl, until recently publicity and advertising director for the Fox theatre, Detroit, who stopped on the way to Harvard Naval Training School. Right, Mr. and Mrs. Maurice Druker. He was manager of Loew's State, Memphis, until his induction into the Army this week.

Rei Terry Had Distinguished Career on the Stage

Not only is the lady pictured a showman in her own right, but she is the wife of Charles Grace, another Round Tabler, whose biography appeared on this page recently. Mrs. Grace, or Rei Terry as she has been professionally known, was born in Chicago. After graduating from the Chicago School of Expression and Dramatic Art with an O.B. (Bachelor of Oratory) she was appointed to the faculty of De Paul University in the dramatic arts department. She gave up teaching for a stage career starting as an ingenue with a stock company in Columbus, Ohio. Then she went successively to stock companies in Tampa, Chattanooga, Atlanta, Macon, Ga., St. Louis, and Chicago returning to Macon to manage the Playhouse theatre there. After two years she was recalled to Chicago and then started radio work. She did the guest lead in a road production with Grace as her leading man. Shortly after that, they were married. She came to New York with him and continued radio work over the networks. She may at present be heard over WOR (Mutual) on "The Battle of the Boroughs" doing dramatized commercials. She is a member of the American Women's Voluntary Services and the American Theatre Wing, which she finds time for in addition to her duties as manager of the Roosevelt theatre in Woodhaven, Queens.



Jim Gamble Started in Theatre at Age of 9

Troy, Ohio, was the birthplace of James M. Gamble, now manager of the Colonial theatre, Detroit. Jim started as an usher and helper at the Lyric and Faurot theatres, Lima, Ohio, at the age of nine. On leaving school at the age of 17, he joined a carnival and finally became manager of it. At the end of the season he returned to Lima to manage the Rialto theatre. On January 1, 1939, he came to Detroit and worked as a talker for the Colonial. In June he again joined the carnival and went to Miami with it. He resumed his talking job the following winter and became handy man for all the houses. In August of last year, he was made assistant manager and doorman of the Majestic in Detroit and then became manager of the Forest, later supervising both the Forest and Majestic. He is now day manager of the Colonial and relieves in the others at night.



CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York

HELP WANTED

MANAGER: MODERN THEATRE IN SMALL Michigan town. State age, ability, experience, draft status. References. BOX 1617, MOTION PICTURE HERALD.

THEATRES

POPULAR NEIGHBORHOOD HOUSE IN Rochester for sale. Twenty years successfully operated. Selling due to ill health. R. H. CARROLL CORP., 39 State St., Rochester, N. Y.

TWO MOTION PICTURE THEATRES—NEIGHborhood locations—Columbus, Ohio. BOX 1616, MOTION PICTURE HERALD.

WANTED TO BUY

THEATRE CHAIRS WANTED. WILL BUY FOR cash any quantity. Give details, upholstered, make, size, level or slope, or veneer. CHICAGO USED CHAIR MART, 844 S. Wabash Ave., Chicago.

WANTED TO BUY BURCH POPCORN MAchine. POP KLINKEL, Albion, Mich.

LOOKING FOR ANY MAKE 16MM. OR 35MM. sound projector, rectifiers, generators, sound equipment. BOX 1615, MOTION PICTURE HERALD.

BUSINESS BOOSTERS

BINGO CARDS, DIE CUT, 1 TO 100 OR 1 TO 75, $2.00 per thousand. $17.50 for 10,000. S. Klous, care of MOTION PICTURE HERALD.

ORIGINAL DIE CUT BINGO CARDS, 1 TO 100 or 1 to 75 with the most combinations. Remember price does not make the best combinations. Our price $1.75 per thousand in lots of 5,000. Original theatre bingo company. BOX 1606, MOTION PICTURE HERALD.

BOOKKEEPING SYSTEM

THEATRE MANAGEMENT RECORD AND TAX Register. This new accounting system is the finest book of its kind ever made available to an exhibitor. In addition to being complete in every respect, it is simple—so much so that it is not necessary to have had bookkeeping experience in order to keep an accurate, complete and up-to-minute record of the business of your theatre. Price is only $2.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

USED EQUIPMENT

THEY'RE NOT LONG FOR THIS PLACE—SO buy now—RCA PA50 amplifier, reconditioned, $129.50; Jensen 14" heavy magnet speakers, $29.50; RCA 60" horn with speaker, $22.50; factory rebuilt Gold Seal 3 unit ticket machines, $425.00; Brenkert Super H. I. arcs, $155.00. Spring bargain bulletin now ready. S. O. S. CINEMA SUPPLY CORP., New York.

FOR SALE—550 EXTRA HEAVY DUTY VENEER theatre chairs. BODELSON & CO., 10-38 Jackson Ave., Long Island City, N. Y.

NEW EQUIPMENT

YOU'RE WELCOME TO THESE—WHILE THEY last—underwriters labelled 3" linen rubber firehose per foot, 60c; 4", 80c; couplings, $4.75 pr.; nozzles, 3", $1.50; 4", $3.00; fire bomb sand pails, 49c; 500 watt baby spotlamps, $9.75; latest Superior projector mechanisms, $595.00; Forest Suprex rectifiers, single 50 ampere, $378.00; double 50 ampere, $583.00; double 65 ampere, $724.00. Spring bargain bulletin ready. S. O. S. CINEMA SUPPLY CORP., New York.

FOR SALE — THEATRE SOUND SYSTEMS, brand new, latest make, complete with soundheads, amplifiers and speakers. BODELSON & CO., 10-38 Jackson Ave., Long Island City, N. Y.

TRAINING SCHOOLS

THEATRE EMPLOYEES: TRAIN FOR BETTER positions. Learn modern theatre management and advertising. Big opportunities for trained men. Established since 1927. Write now for free catalog. THEATRE MANAGERS SCHOOL, Elmira, N. Y.

BOOKS

NOW READY, COMPLETELY REVISED 7TH Edition of Richardson's Bluebook of Projection with treatise on Television and complete Sound Trouble-Shooting Charts, as well as a host of additional up-to-the-minute text on sound and projection equipment Order Now! $7.25 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York City.

SOUND TROUBLE SHOOTING CHARTS. A handy tool in the booth. Gives the answers to all questions regarding trouble shooting on every type of sound equipment. $1.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

MOTION PICTURE SOUND ENGINEERING—547 pages; illustrated; covers every practical method and process in present-day sound engineering. Leading engineers explain every detail of apparatus and its arrangement, with diagrams, tables, charts and graphs. This manual comes straight from the workshops of the studios in Hollywood. It is indispensable to everyone working with sound equipment. Price $6.50 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

NEW 567 PAGE BOOK ON AIR CONDITIONING, by Charles A. Fuller, authority on the subject. Available for theatre owners contemplating engineering changes. Book is cloth bound with index and charts and covers every branch of the industry as well as codes and ordinances regulating installation. Order now at $4.00 a copy postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

Frank Gillmore Dies at 75

Frank Gillmore, president of the Associated Actors and Artistes of America since 1929, and a founder and president emeritus of Actors' Equity, died on March 29th at the Roosevelt Hospital in New York from a kidney condition. He had been ill for a month. He was 75.

A firm believer in the right of collective bargaining, Mr. Gillmore as a leader in the actors' strike in 1919, was instrumental in establishing recognition of Actors' Equity, of which he was executive secretary at the time. In 1928, he was elected president of the group, retaining his position until 1937, when he became head of the AAAA. His efforts in 1924 won a closed shop for actors on the legitimate stage, and in 1929, he attempted to establish a similar policy in Hollywood.

Although born in New York, Mr. Gillmore started his acting career on the London stage, remaining there eight years, before returning to America.

The funeral was held Wednesday at the Protestant Episcopal Church of the Transfiguration. He leaves a widow, the former Laura MacGillivray, and two daughters, Mrs. Max Sonino and Mrs. Robert Ross, the former Margalo Gillmore.

Edward Blondell

Edward Blondell, 77, died at the home of his daughter and son-in-law, Joan Blondell and Dick Powell, in Hollywood on March 25th. He was a retired vaudeville and stage actor, and was a member of the Lambs Club and The Friars. He is survived by his widow, Mrs. Catherine Blondell; a son, Ed Blondell, Jr., camera man at the Warner Studios, and two daughters, Joan and Gloria.

Edgar G. Milne

Edgar G. Milne, theatre man of Seattle, died on March 20th at his home in the city. He was 55. Until confined to his home by illness early this year, he was publicty and exploitation manager for RKO's Seattle branch. He is survived by his widow, Mona, two sisters and a brother.

Richard J. Gardiner

Richard J. Gardiner, 80, owner of the American Theatrical Equipment Company in Columbus, Ohio, which he founded in 1909, died at his home in that city on March 25th, following a heart attack. He leaves a widow, two sons and two daughters.

Samuel Shurman

Samuel Shurman, 52, Metro-Goldwyn-Mayer exchange manager in Milwaukee, died in that city on Monday. He had been associated with the company for 25 years. He is survived by his wife, a son and a daughter.

Nicholas Villano

Nicholas Villano, 55, operator at the Roger Sherman theatre in New Haven for the past 19 years, died on March 19th in that city. Mr. Villano had left the theatre the night before apparently in good health.

MGM Sets Trade Showings

Trade showings of "Pilot No. 5" will be held in most exchange centers on April 6th, Metro-Goldwyn-Mayer has announced. The film will be shown in Washington on April 5th, and in Detroit, April 7th.

Group Inducts 55 Members

Fifty-five new members were inducted into the Motion Picture Associates at a meeting of the group in New York last Thursday.

MOTION PICTURE HERALD

Better Theatres

EQUIPMENT • FURNISHINGS • DESIGN • PHYSICAL OPERATION

BEGINNING—

The Light on Your Screen

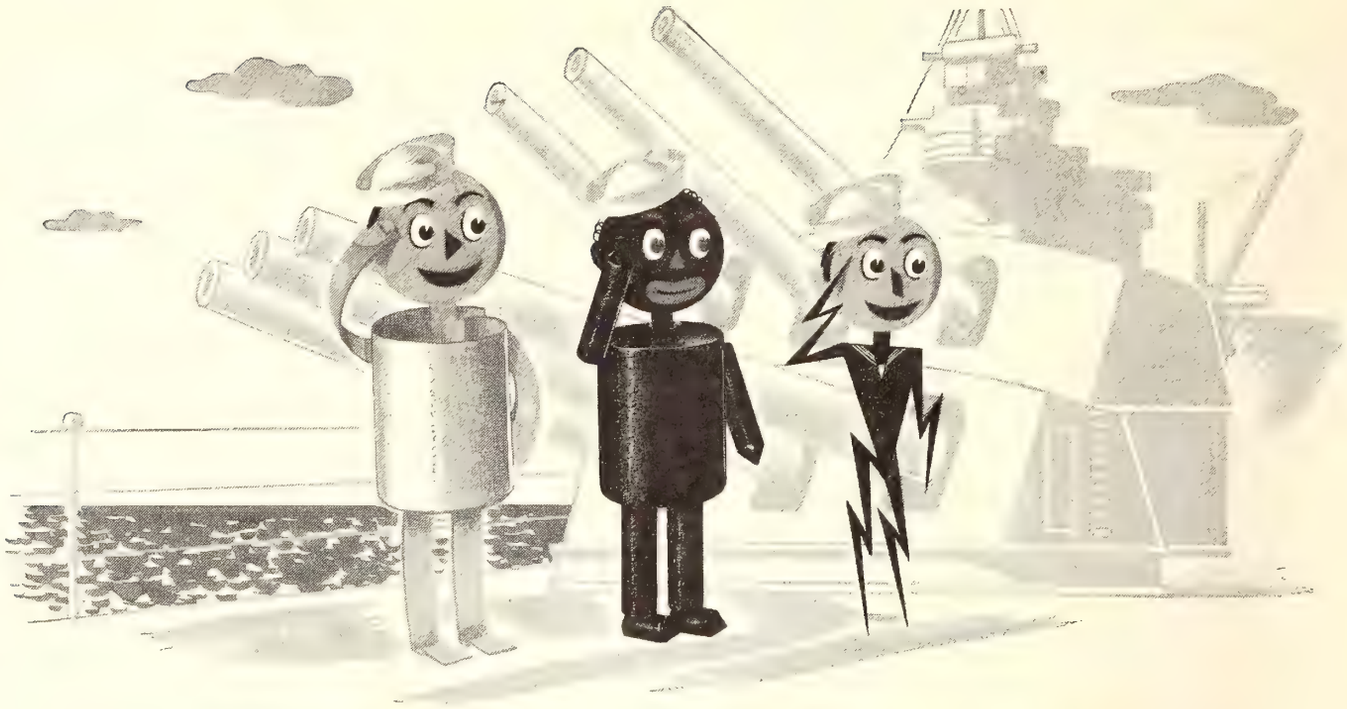
A new service department PAGE 57

Blower Motor Tricks PAGE 62

22-Row Floor Plan PAGE 60



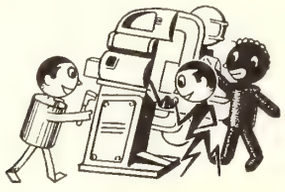
APRIL 3, 1943



THE 3 C'S SAIL THE SEVEN SEAS!

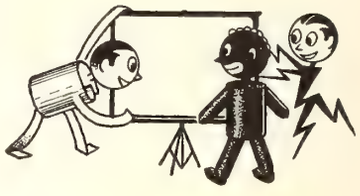
Wherever Our Troops Fight for Freedom—
Copper, Carbon, and Current Play their Part!

No offensive can be launched anywhere without adequate preparation. In organizing our attacks on the enemy—and carrying them through—Copper, Carbon, and Current are vitally important. You can help free the 3 C's for war duty by using less of them in your theatre. Just follow these rules:



HAVE YOUR PROJECTOR INSPECTED REGULARLY

Regular inspection will help you prevent breakdowns, enable you to save current by keeping your projector in perfect condition. Your nearest RCA Theatre Supply Dealer is the man to see for this job!



USE LESS LIGHT WITH RCA SNOWHITE SCREEN

RCA Snowhite Screen is tops in real whiteness. Because it uses the maximum amount of projected light, it helps you save on light. For the finest projection results, this is the screen to get!

* * *

Do your share to save Copper, Carbon, and Current so they can fight for freedom. See your RCA Theatre Supply Dealer. Or write RCA Photophone Division, Radio Corporation of America, Camden, N. J.



RCA

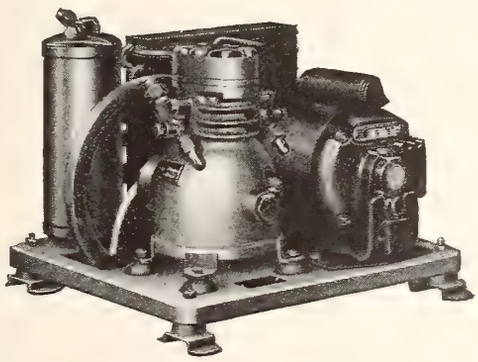
RCA THEATRE EQUIPMENT

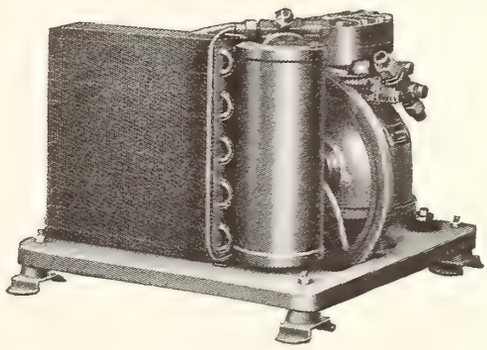
RCA Photophone • RCA Magicote Lens Service • RCA Screens • RCA Theatre Service
RCA Hearing Aids • Westinghouse Lamps • Brenkert Projectors and Accessories • Benwood Linze Rectifiers

Photophone Division, **RADIO CORPORATION OF AMERICA**, Camden, N. J.

To owners of G-E Air Conditioning, G-E Commercial Refrigeration

YOUR EQUIPMENT NEEDS AIR





Don't smother it!

Your condensing unit cannot get enough air to operate efficiently when packing cases or debris are piled close to it. To assure free circulation of air, make it a rule to keep the floor area clear for several feet around the unit.

Don't stifle it!

Your condensing unit clogs up when lint and dirt are permitted to accumulate on the cooling fins. Clean the fins occasionally with a soft bristled brush. Spilled oil should be cleaned off thoroughly with carbon tetrachloride or similar solvent.

CHECK YOUR EQUIPMENT *NOW!*

Make sure that your General Electric equipment is receiving proper attention and care. As you know, your air conditioning is irreplaceable today. Impress your maintenance man, too, with the importance of keeping motors oiled, belts adjusted. Taking such simple precautions may save you service headaches and large service bills. If your equipment needs expert attention, however, call in your G-E service man immediately. *General Electric Company, Air Conditioning and Commercial Refrigeration Department, Division 3654, Bloomfield, New Jersey.*

GENERAL ELECTRIC

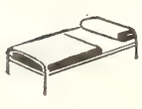
THERE ARE NO RUGS IN TANKS



BIGELOW WEAVERS



DUCK. We've set our sights to double last year's production.



BLANKETS. Bigelow is one of the largest producers of Army blankets.



ORDNANCE. Bigelow machine shops are humming. Machine tools and ordnance are being turned out.



GUN COVERS. Fabrication of such things as tank crash pads, gun covers, etc. are a large part of our activity.



1025 MEN. There are Bigelow men from the Mills and the Offices in all branches of the armed service.

IF you asked one of the boys in a tank crew how he liked living without rugs on the floor or maybe an easy chair to relax in, he would probably tell you:

"Sure those things are swell. We want to get this war over with, so we can go back to them. But they won't beat off a counter attack or help us take an enemy position."

We want to get the war over with as quickly as possible too. So we have put a big percentage of the Bigelow looms to work making the things that are needed now. Blankets and duck for example; blankets to keep our fighting men warm and duck to keep their powder dry.

This means that we cannot supply you with carpet replacements that you need and the new rug designs that you want. Our looms that made fine contract carpet are producing entirely for war. And if because of this Bigelow rugs are not available today, remember your waiting has permitted us to turn out blankets that have kept the night cold from some boy, or an order of duck has sheltered someone from the tropic sun.

BIGELOW-SANFORD CARPET CO., INC.

140 MADISON AVENUE, NEW YORK, N. Y.

Better Theatres

Published in every fourth issue of Motion Picture Herald
GEORGE SCHUTZ, Editor RAY GALLO, Advertising Manager

Theatres (Pretty) Sure Of Operating Supplies

THEATRES are proving highly effective contributors to the war effort—and the Government will provide the essential means of keeping them in operation.

This was the message that A. G. Smith, acting director of the Amusements Section of the War Production Board, brought to exhibitors in his talk before the March meeting in New York of the Atlantic Section of the Society of Motion Picture Engineers.

His assurances were based, of course, upon present conditions and signs, and although he did not expressly say so, one must enter the reservation on one's own account, that while government proposes, war disposes. As we predicted a year or so ago, theatres will get the equipment they must have so long as providing it does not interfere critically with the prosecution of the war.

Mr. Smith, a theatre equipment man himself, having been for many years connected with the National Theatre Supply Company, laid the burden of continued operation of theatres chiefly in the lap of equipment *repair*. Replacement of entire units of equipment is now difficult, may well become more so. He stated, however:

"There is no acute shortage of repair parts and the exhibitor and projectionist should see that necessary repairs are made immediately. The parts are available and can be delivered without delay. It would be unpatriotic for any exhibitor or projectionist to refrain from repairing his projection or sound equipment under an alibi that priority ratings prohibit him from getting repair parts. That statement would be untrue. To keep equipment in repair means longer operating life and the possible elimination of fires."

The latter statement, especially with reference to the availability of repair parts *without delay,* became an issue in the discussion following Mr. Smith's talk. Only the written text of his address, however, was made admissable to publication.

Mr. Smith stressed the dealer as a source of supply. One gathered from the general tone of his prepared talk that what is to be allowed the theatre will be, in the vast majority of instances, available through the supply dealer. This means that the dealer's form PD-1X is a more potent piece of paper than the exhibitor's form PD-1A.

Referring specifically to projection and sound equipment, he said that manufacturers now file for their material requirements with the Amusements Section.



A. G. Smith, acting director of the Amusements Section of the WPB, addressing the Atlantic Section of the SMPE on the availability of equipment to theatres. At right is Dr. A. N. Goldsmith, Atlantic Section chairman. (By staff photographer.)

As an example of the problems and methods of the section, in its efforts to obtain operating supplies for theatres, Mr. Smith described the condition faced in the vacuum tube field. Civilian requirements were 45 million tubes a year, that of theatres 145,000. Before Pearl Harbor 850 different types were manufactured; this was reduced to 350.

Meetings with manufacturers, dealers and technicians were held. "By working together," Mr. Smith asserted, "we were enabled to devise substitute tubes for all of the tubes which were being taken out of production. There has not been, and we hope there will not be, a shortage of tubes to keep the theatres in operation."

"Manufacture of rectifiers of all types," he pointed out, "as well as all other types of projection and sound equipment, has been stopped by existing material orders, except for the Army and Navy. If a rectifier is burned out, however, or damaged beyond repair, it can be replaced with a new rectifier and considered as a repair." This is on the condition that at least nearly as much copper is salvaged from the worn rectifier as is used in the new equipment. "That is," Mr. Smith added, "if a new rectifier requires 35 pounds of copper in its fabrication, not less than 34 pounds of copper must be returned to the Government stock pile." But he pointed out that such replacement is not encouraged.

Exhibitors were cautioned to take extreme care to prevent fires. Mr. Smith warned that in the event a theatre is severely damaged by fire, there is no assurance whatever that materials will be available to restore it sufficiently for resumption of operation.

Wartime Financing of Post-War Rehabilitation

SOME MONTHS ago Government economic agencies were toying with the idea of cumulative payments on goods to be delivered after the war. The purpose was two-fold: To build up orders that could be converted promptly into employment at the war's end; and to check inflation during the war.

RCA's so-called "Purchase-Priority Plan," recently announced, is essentially such a project, though it is of course somewhat different in ultimate purpose. And it is our understanding that the National Theatre Supply Company expects to offer a method of its own, similarly to provide exhibitors a convenient way to prepare for the restoration of their properties after the war.

Plans of this sort give concrete expression to the timely truth that theatre management would do well to think of some substantial portion of net receipts, not as profit, but as loss—loss in the form of deterioration. It may be money available for spending now, but if spent now it won't be available after the war when the vast majority of theatres will need immediate rehabilitation of unprecedented dimensions.

Some theatre operators already have established repair and replacement funds in contemplation of post-war restoration of their properties. *All* should. Even in normal peacetime operation, such a fund is no more than practical recognition of physical and financial facts which, if not faced in the allocation of each week's grosses, ultimately rise up to tell us that we have only been kidding ourselves about all those nice profits. But with the restrictions of war preventing any but emergency maintenance, theatres are getting a battering they never before have experienced; the cost of restoring them is going to be proportionate.

Theatre management, we may in each instance assume, is responsible enough to set up its own "Post-War Restoration Fund." Certainly, no pre-payment system provided by sources of supply can embrace all the products and services that will be needed, for much of the rehabilitation will concern the building, both inside and out. But a plan like that announced by RCA will appeal to many exhibitors as one that can be incorporated into their own scheme of preparation, and that offers at the same time reasonable assurance that they will be among the first to get deliveries.

—*G. S.*

Get the most from your VICTORY CARBONS



RECOMMENDED TRIM AND RANGE OF ARC CURRENT FOR LAMPS USING COPPER COATED, HIGH INTENSITY, PROJECTOR CARBONS

Type of Arc	*Arc Current — Amperes*	*New Victory Carbons — Size and Type*
"1 Kw" High Intensity, A.C.	52-66	7 mm x 9 inch H.I., A.C. Carbons in both holders
"1 Kw" High Intensity, D.C.	40-42	7 mm x 12 inch or 14 inch "Suprex" Positive 6 mm x 9 inch "Orotip" C Negative
Simplified High Intensity, D.C. with *adjustable* feed ratio	42-45	7 mm x 12 inch or 14 inch "Suprex" Positive 6 mm x 9 inch "Orotip" C Negative
Simplified High Intensity, D.C. with *fixed* feed ratio	42-45	7 mm x 12 inch or 14 inch "Suprex" Positive 7 mm x 9 inch "Orotip" C Negative
Simplified High Intensity, D.C.	56-65	8 mm x 12 inch or 14 inch "Suprex" Positive 7 mm x 9 inch "Orotip" C Negative

You can obtain maximum efficiency and economy from your Victory Carbons by observing the following simple rules.

USE CARBON TRIM RECOMMENDED FOR YOUR PROJECTION EQUIPMENT.
The Victory Carbon trims indicated in the above table were established by comprehensive laboratory and field tests to ascertain the best results obtainable in all types of equipment.

OPERATE CARBONS AT SPECIFIED ARC CURRENT.
Better projection and greater economy are obtained when recommended arc currents are maintained. The maximum allowable arc current is stamped on each Victory Carbon at the left of the trade-mark.

CHECK FEED RATIO CAREFULLY.
Changes of arc current alter the ratio of burning rate between positive and negative carbons. On lamps equipped with adjustable feed and formerly operated above 45 amperes arc current, this ratio should be adjusted to meet the new current conditions.

A bulletin describing operation of the new Victory High Intensity Carbons is available for distribution and will be sent promptly upon request.

SAVE THE COPPER

Most of the copper used for plating copper coated projector carbons drops to the floor of the lamp house when the carbons are burned. Continue to save these copper drippings and turn them over to your supply dealer as designated by our government.

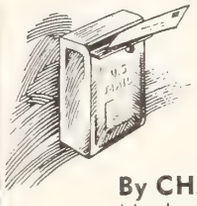


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Beginning The LIGHT on your SCREEN





By CHARLES E. SHULTZ
Member SMPE . . . Honorary Life Member LOCAL 365, IATSE & MPMO

THIS department will specialize on the subject of projection lighting in order to give it the undivided attention deserved by such an important phase of projection, especially under wartime restrictions.

Projection lighting deals primarily with the following: Arc lamps, carbons, arc power, reflectors, projection lenses, revolving shutters, screens, optical alignment, screen illumination.

So that the department may be of direct help as well as of general interest among all concerned with practical projection, it will be conducted, at least for the most part, in the form of questions and answers. I hope that these columns will have all of that informality of the chat you may have with Joe Doakes when you run into him downtown after the show and he gives you that build-up on the terrific light he has on *his* screen. After an hour of conversation you and Joe have exchanged enough ideas and suggested sufficient questions to fill a small book. One purpose of this department is to circulate these ideas to thousands of other fellow projectionists who are interested in Joe's ideas, too.

Projectionists are an especially co-ordinated group of craftsmen who recognize the important part such an exchange of ideas plays in the excellence of their work. When a question arises in your projection room it is reasonable to assume that many of your brother projectionists have faced or will face a similar question in the course of their work. Obviously your question and its answer will interest your fellow workers and may suggest a timely topic to which they may wish to add their experiences.

If *you* "get the urge" to forward a question or suggestion to this column, *please* dispense with all formality. Write your communication on anything that is handy at the moment (the back of a used schedule sheet, for instance). It makes no difference *how* we receive your question as long as we can put it in this column with an accurate answer that can be of service to you and your brother projectionists.—C.E.S.

How Much Light is Lost By Reflector Cut-Away?

OUR FIRST LETTER comes from Howard Hartzell, projectionist of Phillipsburg, N. J., who asks an interesting question about reflectors.

"In one of the theatres in which I work," he relates, "we use Peerless low-intensity lamps with the conversion 10¼-inch reflectors. We have the new Bausch and Lomb f:2.0 lenses with coated surfaces and get a very nice light on the screen, but I have often wondered just how much light is lost from the part of the mirror that is cut away at the bottom to allow it to fit into the low intensity lamp.

"Another thing that I would like to know is why the spot on the aperture is perfectly round although the mirror has this part cut away and is not round."

The loss in efficiency from the cut-away section is equal to *the difference in area between a whole reflector, and one with this section missing.* The area of a whole reflector is approximately 97 square inches,



and the area of a mirror with the standard cut-away for Peerless low-intensity lamps is approximately 88½ square inches. The area of the cut-away is, therefore, approximately 8½ square inches, which is about 8¾% of the area of a whole reflector, hence your light loss is also 8¾%.

Because of the curved surfaces of the mirror it is hard to visualize a comparison between the cut-away section and the whole reflector, so I have made the accompanying drawing, which shows how the reflector would look if it were flattened out. The mirror appears as a flat disc 11¼ inches in diameter, with a hole of 1⅝ inch in the center; the cut-away is shown in the shaded area at the bottom. This drawing may help you to visualize the comparison between the areas of the whole reflector and the cut-away on a flat plane.

The Image Is of the Round Crater

Now to your question about the round spot on the aperture despite the fact that the outside diameter of the reflector is *not round.* The mirror which you are using has a reflecting surface of a curvature called "ellipsoidal." Reflectors of this type produce an image of the crater of the positive carbon at the aperture. As this crater is circular in shape, its image is also circular, and it would make no difference whether the reflector were square or rectangular.

As a matter of fact, you could paint the entire surface of the reflector black and scrape the paint off at *any* point on the reflecting surface and still have a complete image of the crater of the positive carbon at the aperture.

Shutter Blade Reduction With Victory Carbons

Clifford Anderson, projectionist at Roy's theatre in Blairstown, N. J., writes:

"In the August 22, 1942, issue of BETTER THEATRES *you gave a method for telling the number of degrees in the width of a shutter without removing it from the projector or measuring it with a tool. We have nearly used up our standard suprex carbons and I will begin to use the new Victory trim soon. It will be necessary for me to reduce my arc current from 50 amperes to 42 amperes when I use these new carbons and I want to get as much light as possible through my shutter with this reduction in current.*

"I can borrow a Weston light meter from a friend of mine to make the shutter tests if you can tell me how to go about it in my case. I want to try to make my shutter as narrow as possible to balance up for the loss I will get from reducing my arc current, but I don't know how wide my blades are now. Here are all the things you said that are necessary to know to figure out how much light I have now,



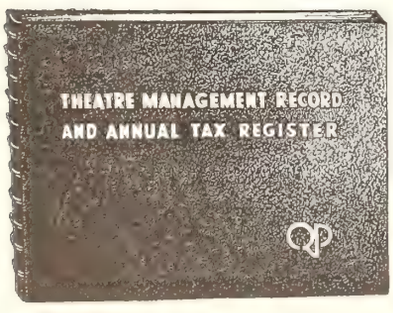
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QUIGLEY BOOKSHOP
ROCKEFELLER CENTER, NEW YORK

how wide my shutter is, and how much light I will have with 42 *amperes*:

"Screen—15 *feet wide;* lens—*B & L Cinephor Series I, not coated,* 4½ *inches E. F.; smallest opening in the lens* 1½ *inches;* reflector—10¼ *inches with a distance of* 25¼ *inches from the aperture to the center hole of the reflector;* lamp—*Strong utility using* 50 *amperes with* 6x7-*mm. suprex carbons;* shutter—*Simplex rear shutter with adjustable blades;* projector—*Stanard Simplex.*"

This inquiry is certainly a complete story; it gives enough information to answer completely. As you have no idea how much light your shutter is transmitting we will talk in terms of the amount of light falling upon your screen without the shutter in operation.

You also have no idea of how your light is distributed over the screen, but with the figures you have given we can reach a very accurate result on this if your optical alignment is correct. I will give you a step by step answer on this problem for your reference.

Your 4½ E. F. lens with an opening of 1½-inch has a relative aperture of f:3.0.

Your 10¼-inch reflector with a working distance of 25¼-inch has a relative aperture of f:2.3.

Your entire optical system has a relative aperture of f:3.0.

An f:3.0 optical system used with 6x7-mm. suprex carbons at 50 amperes, with an uncoated four-element lens, such as yours, produces approximately 4,000 screen lumens without your shutter running. Your 15-foot screen has an area of 164 square feet.

When the 4,000 lumens are spread over 164 square feet they produce about 24 lumens per square foot, or 24 foot-candles average illumination all over the screen. We know, however, that a screen can never be as bright at the sides as it is in the center with your type of equipment, and that when you focus the arc you can make the sides brighter or dimmer, compared to the center. It has been found that with the lamp you are using, when the picture appears *most nearly* pure white, the sides are 60% as bright as the center. Therefore, if you have an average screen illumination of 24 foot-candles, you will have 32.8-foot candles *in the center,* and 19.6 foot-candles at the sides, with 60% distribution at 50 amperes *without* the shutter.

When you reduce your amperage to 42 and begin the use of the new Victory carbons you will have about 3,000 lumens instead of 4,000.

By following the same procedure as above we find that 3,000 lumens give an average of approximately 18 foot-candles on the screen, and at 60% distribution this would result in your having 24.5 foot-candles at the center of the screen, and 14.75 foot-candles at each side *without* your shutter running.

Getting Blade Area from Screen Brightness

Now let's turn to that question about how wide, your shutter blades are, and how much you can reduce them in width, i

(*Continued on page* 72)



"DON'T WAKE ME UP... I'm Dreaming I can buy a BRENKERT!"

"I can see it right in front of me ... oh baby, what a dream!

"There it stands—a brand new Brenkert—slick and streamlined and sturdy ... as neat a piece of projection equipment as ever graced a booth.

"Now I'm rubbing it in ... now I'm reminding myself that the Brenkert is the only projector that has *both* a drive mechanism running in a continuous oil bath—*and* double rear shutters that give up to 20% more light.

"Now I'm patting myself on the back—because I'm being smart. Sure, I say, I know the Brenkert will give me better performance with less power consumption. Sure I know it's the finest projector on the market. Sure I know it'll last and last and last. Sure ...

"Oh well, a fellow can dream, can't he? ... But I can tell you one thing—as soon as this war is won, I'm going to make that dream come true! I'm going to race down to my nearest RCA Theatre Supply Dealer and order all the Brenkerts I can use! ... And I've got War Bonds salted away right now — to do it with!"



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HOW TO DESIGN a Motion Picture Theatre . .

One of a Group of Articles on Theatre Planning

Floor Slope for a 22-Row Seating Plan

By
BEN SCHLANGER

THE FACTORS which govern the selection of the proper type of floor slope have been thoroughly examined in the last several articles of this series; now we go into the actual designing of the floor.

The slopes indicated in the accompanying diagram serve a twofold purpose. First, they can be used for a specific type of theatre; second, many of the clues for additional designs for other types of theatres become apparent.

The diagram shows the slope design for theatre type 1A illustrated in the previous article. This type would be on ground sloping 3 feet or more downward toward the proposed screen position, and would have a seating depth of approximately 22 rows or less, all seats on one floor.

Two slopes are shown as Floors "A" and "B." Floor A was calculated in accordance with the formula explained in the issues of January 9th and the February 6th. Before calculating the slope the screen image size had to be decided upon so that the point for starting the floor slope could be determined. A picture approximately 11 feet high by 15 feet wide being suitable for the maximum viewing distance created by a 22-row seating depth, it was found that the slope could start at the sixth row. *It is important that the slope start as far back from the screen as possible.* The closer to the screen that the floor starts sloping, the more extreme the slope will be. (If the slope were started in the first instead of the sixth row, the slope Floor A would require stepped platforms in the rear rows, a condition always to be avoided.)

LOCATING THE SCREEN

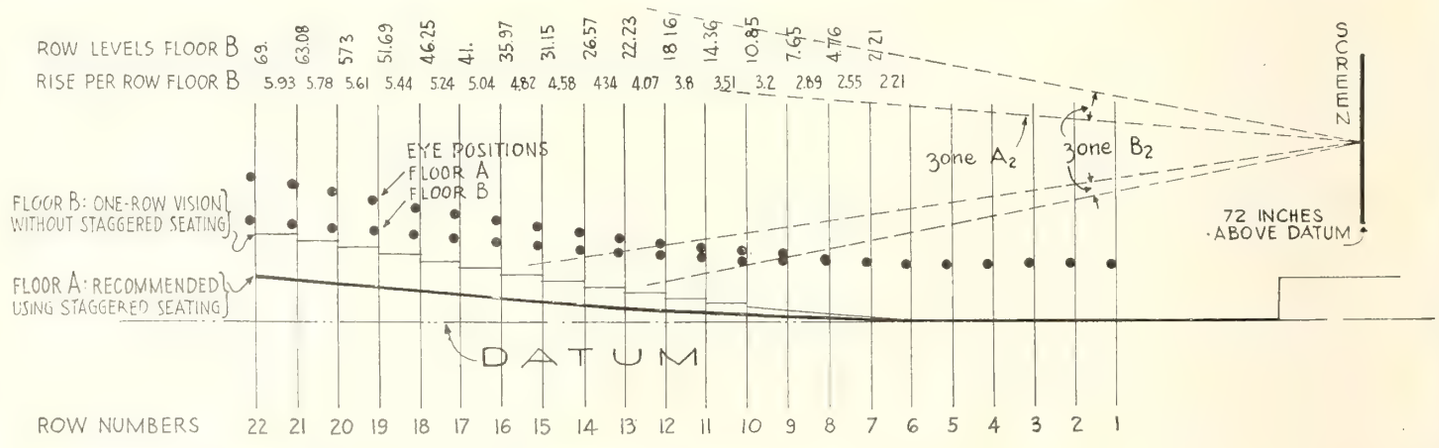
Datum (a uniform reference line purely for calculation) has been established as the floor level at the sixth row. The bottom of the projected picture has been set at 72 inches above datum. Placing the screen higher than this would have made it possible to start the slope even farther back and to reduce the slopes, at the same time would have caused too many of the seats in the first ten rows to afford excessive upward vertical angles of vision (as pointed out in previous articles) unless a marked reverse slope were introduced in this area. The theatre type calling for a downward slope only, as explained previously, precludes such an arrangement. And placing the screen *lower* than shown would force the start of the slope *closer to the screen* and would *increase the slope* (Floor A).

With the slopes specified in the accompanying drawing, persons sitting in the first six rows would have a negligible amount of the picture obstructed from view. In the extreme instance, at the sixth row, no more than 5% of the whole picture area would be obstructed, while the remaining rows would have less and less obstruction as the distance to the screen diminished.

The acceptance of these tolerable obstructions, the delayed start of the slope, and the selected vertical position for the screen made it possible to produce a slope (Floor A) which has 3 inches as its extreme pitch per row from the twenty-first to twenty-second row. When the pitch per row becomes more than 3 inches, stepped platforms are necessary.

All of the levels and pitches per row are given in inches and decimal parts of an inch. The pitch per row for Floor A is exactly half that in the corresponding rows in Floor B. This cutting in half of the pitches of Floor A, which is calculated according to formula, is a short cut for arriving at pitches for *staggered* seating.

In the case of Floor B, all of the sightlines clear the head of a preceding patron



AUDITORIUM FLOOR SLOPE NO. 1: For Auditorium Type 1A (see text)

The levels and rise per row are noted in inches and decimal parts of an inch (up to one-hundredth of an inch). For practical construction purposes five-hundredths of an inch would be sufficiently accurate. In forming floors an accurate template taking in three rows at a time should be used.

The drawing shows areas marked Zones A-sub-2 and B-sub-2. In the articles of this series in the December 12, 1942, issue, the vertical range of vision was discussed, describing the zones of relative desirability for seating position in vertical relationship to the screen (that is, how much the viewer has to move his head back or forward in normal sight of the picture). Zone A-sub-2 was shown to be the most desirable. With the floor slope shown here a greater part of the seating falls into this zone. Although the first eight rows are located below this Zone B-sub-2, only a small part of the seating is outside of the desirable zones because the seating plan (horizontally, or across the width of the auditorium) would become decidedly narrower toward the front.

and arrive at the bottom of the picture. In the case of Floor A, the sightlines arrive at a point about a foot below the bottom of the picture. The extra foot of clearance is a necessary factor of safety because the patron has no remedy whatever if he cannot see over the head of the person *two* rows ahead. (If he moves his head to one side to see around the head of a person two rows ahead, his vision will be obstructed by a head in the *third* row forward.)

In one-row vision, in which the eye is calculated to see *over the head of the person immediately in front,* such a factor of safety is not absolutely necessary because the patron can, if he must, look around the head immediately in front. The factor of safety also allows for taller stature of a person immediately ahead.

RELATION OF FLOORS "A" AND "B"

The total slope for Floor A is one-half the slope of Floor B, or 34.5 inches. This slope can be used with a *proper stagger arrangement* of the chairs. If, however, this slope is used *without* staggered seating, a person can see the screen effectively only by constantly shifting his head, to look around heads immediately in front.

With the screen position shown, any slope *greater* than Floor A, and *less* than Floor B, would be without purpose, since it would not give one-row vision, and would not permit an adequate view of the picture over the head in front.

Floor B is included really to show the slope necessary when clearance of view over the head immediately in front is desired, but *staggered seating is not used.* This slope offers a positive guarantee of clear sightlines even without stagger. Thus it is equal, *without* stagger, to Floor A, *with* stagger, as a means of obtaining one-row vision; however, Floor B would require risers, which are highly undesirable.

The risers would vary from about 3½ inches to 6 inches in height. Now in order to use a stepped arrangement it would be necessary to effect a compromise to attain a more uniform dimension throughout. The use of non-uniform riser heights is apt to cause tripping because a person is keyed for negotiating a step in accordance with the first few steps taken and a sudden increase in riser height becomes unexpected and therefore dangerous. Since you cannot reduce the height of the larger risers, the smaller risers would have to be increased in height. For the 12 rows affected, the rear four rows would take 5½-inch risers, and the remainder risers of 5 inches.

This disposition of the problem would increase the slope considerably and you would find you had designed what would be properly a stadium design—that is just the way the stadium plan evolved. One of the disadvantages of this type of stadium design is that a couple of rows of seats in front of the stadium section have to be eliminated to gain access to the stadium. This can be avoided, of course, if the stadium section is, one might say, lifted bodily to permit passage under the forward part of the stadium to provide passage to seats.

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John J. Sefing's
WAYS & MEANS
in operation, installation, maintenance

John J. Sefing is a graduate mechanical engineer and has long specialized in theatre work

¶ Need a Blower Motor? These Tricks May Help

WITH THE COUNTRY in the second year of total war, we are by now depending more and more upon our own initiative, ingenuity and resourcefulness to be able to operate equipment and maintain furnishings and buildings for the duration, or as long as possible. Standard practices and methods, and established rules, must of necessity be discarded in many cases, and so-called unorthodox ways or "tricks" be resorted to in order to prolong the useful life of equipment and properties.

At this time of year it is important to make a careful check-up of the air supply system. Part of it has been in use all winter, part may have been standing idle, awaiting the return of spring and summer. This discussion will cover a simple ventilating system, consisting of a blower, drive, motor, air washer, intake louvres, duct system and exhaust fan. Nevertheless, many of the ways and means to be suggested for repairing and maintaining this equipment can be applied equally as well to more elaborate air conditioning systems, since they also have similar components with such apparatus as compressors, condensers and cooling coils added.

An item of ventilating equipment that we will find difficult if not impossible to obtain as time goes on, is a new motor, and without a motor to drive the ventilating equipment there cannot be any ventilation to relieve patrons during the hot, sultry days that are just ahead. Of course, by the same token much more cannot be expected if the present motor is in bad shape or is neglected, since the hard grind imposed on it during the stuffy summer days will soon result in its complete breakdown. In the event that the present motor connected to the ventilating blower is badly run down, or perhaps completely dead, there are several things that can be done in order to have the ventilation in the summer months.

ADAPTING AN M. G. SET MOTOR

First, look around the theatre to see if some other motor is not laying idle that could be put to good use with a few changes. There are theatres that have an old motor-generator set that was replaced by a low-voltage motor-generator required by suprex type carbon arcs. In most cases, these old motor-generators have definitely been junked. Now, however, their motors may well be salvaged and converted to drive a ventilating system. Of course the old motor may be of a somewhat higher horsepower rating than the motor originally installed with the blower system and as a result less efficient in operation; however, the main idea is that, in a pinch, it can be made to drive the ventilating system.

Only a motor on a motor-generator set known as the CP type can be put to this use. On this set the motor shaft and the generator shaft are in two separate parts with a close fitting solid steel coupling between, fastening them together.

Before starting a conversion job of this sort, first check the horsepower rating, voltage, phase and cycle characteristics, as well as the R.P.M. (revolutions per minute) *of the motor connected to the ventilating blower,* and compare these with similar characteristics of the motor of the motor-generator set. If they are the same except for the horsepower rating, and this is 25% below or above the blower motor, the installation can be made with reasonable assurances of satisfactory results if it is carried out carefully.

REMOVING THE MOTOR

In removing the motor from the generator, first back-off the four bolts on the coupling, then the bolts that hold the motor frame to the motor-generator base. Next carefully pull off half of the coupling from the motor shaft. Never use a hammer or other hard object to remove or loosen the key and coupling, for by doing so the shaft will be burred, making the installation of a pulley on the shaft more difficult. If the coupling is exceptionally hard to get off the shaft, use a suitable puller, similar to one used for pulling off bearings or for removing the rear wheels of an automobile.

Next check the diameter of the shaft on the motor taken off the motor-generator set, and then the diameter of the shaft on the blower motor. If the shaft on the motor taken off the motor-generator set is larger in diameter than the blower motor shaft, the hole in the pulley used on the blower motor should be reamed out to the size required and a new keyway and key made to fit. Conversely, if the blower motor shaft diameter is larger than the shaft on the motor taken off the motor-generator set, a proper bushing must be installed in the pulley to fit snugly the smaller-sized shaft.

When the pulley has from six to eight grooves for the drive belts, some trouble may be experienced in reinstalling it on the new shaft as the extension might not be enough from the motor for a rigid fastening. In this case, the key should be driven in solid and the set screws on the hub of the pulley be screwed in very tight. This work can be easily done by a neighborhood machine shop or even a first-class garage.

When this motor is installed at the blower, *make sure that it is fastened solidly to the floor and that the motor pulley lines up perfectly with the blower pulley,* otherwise there will be undue and rapid wear of the drive belts. Also, misaligned pulleys are contributing factors in the rapid wear of the bearings in the motor and blower, causing torque strain sidewise on the shafts. Use a straight edged board or similar tool for lining up these pulleys, making sure that this straight edge rests evenly against both sides of the outer diameters of both pulleys.

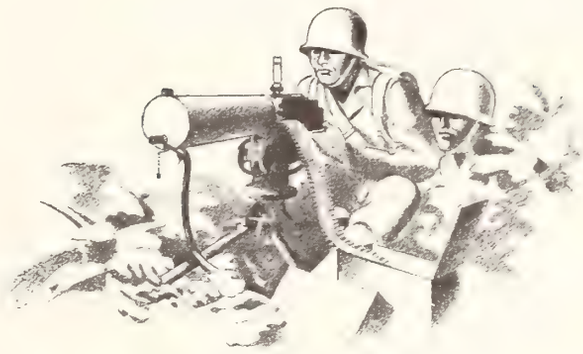
INSTALLING TO DRIVE FAN

While on the subject of pulleys, it should be noted, as a reminder, that the size or diameter of these pulleys, and the speed (revolutions per minute) of the motor, have a definite and important bearing on the speed of the fan or blower. A good plan is to check for oneself just what effect the new motor will have on the fan or blower and the ventilating system in general. This can be done by simple arithmetic after finding the size or pitch diameter of the fan or blower pulley, the pitch diameter of the motor pulley, and also the R.P.M. of the motor.

CALCULATING MOTOR EFFECT

For example, let's say the fan pulley has a 24-inch pitch diameter, and the motor pulley a 6-inch pitch diameter, while the R.P.M. of the motor is 1,200, and the fan speed is to be found. First find out the speed ratio thus: $\frac{24}{6} = 4$ speed ratio. Then $\frac{1200}{4} = 300$ R.P.M. speed of the fan or blower.

Let's assume further that the speed of the fan or blower was 300 R.P.M. *before the new motor was installed,* but *after* the



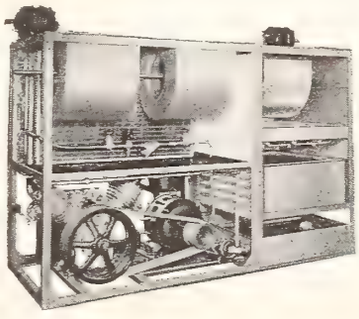
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installation, using the same pulleys, it was found that the blower speed was increased to 320 R.P.M. Roughly, at 300 R.P.M. the blower would be forcing about 32,000 cubic feet of air a minute into the auditorium at around 2,200 feet per minute velocity, and the required brake horsepower of the motor would be around 10. However, with the blower speed increased to 320 R.P.M., the air produced would be around 40,000 cubic feet per minute at 2,800 feet per minute velocity, but the brake horsepower of the motor would have to be about 16 to force this amount of air through the duct system.

From the above examples it can be seen that the horsepower of the new motor would have to be high enough to take care of this overload, or else the pulley ratio would have to be changed to meet the original requirements of the ventilating system. The pulley ratio can be changed by either (1) decreasing the size of the *motor* pulley, or (2) increasing the size of the *blower* pulley to obtain the desired blower speed.

In case the speed of the motor pulley was wanted, and still using the above assumed figures, the procedure to follow would be thus: $\frac{24 \times 300}{6} = 1{,}200$ R.P.M. motor pulley, or $\frac{23 \times 300}{1200} = 6$ inches pitch diameter of motor pulley.

Likewise, to find the speed of the blower pulley: $\frac{6 \times 1200}{24} = 300$ R.P.M. blower pulley; and $\frac{6 \times 1200}{300} = 24$ inches pitch diameter of blower pulley.

The above data given is for the sole purpose of acquainting the theatre management or local service man with the general procedure to follow in case any quick calculations must be made on the job to solve a problem.

ORGAN OR WASHER MOTOR

Another source of a motor that could be put to much use is an organ loft where the organ equipment has been dismantled. If still in good shape, this motor can be adapted to an exhaust fan or other purpose. An organ motor, however, can be used only for light duty, since the horsepower rating usually runs from 1 to 3 horsepower. In any case, it should be salvaged, cleaned up and stored away for future emergency use.

Still another place where a motor might be salvaged is where at present an air-washer is used in conjunction with the ventilating system. An air washer is commonly used only a few months a year, especially in localities where the humidity is very high. It therefore might be more practical in these times to disconnect the pump and motor from the unit, then the pump from the motor, and use the motor to drive the blower. These pump motors are rated from 3 to 7.5 horsepower and, if in good condition, could easily be converted. The method of conversion is similar to that of a motor-generator motor.

ELECTRICAL INSTALLATION

Always remember that when the electrical wiring is completed on a conversion job, the horsepower rating of the motor to be reinstalled should be checked. If the motor is either of a higher or lower horsepower rating than the motor taken out, put in the proper size of fuses in the switch panel for safety and protection of the equipment. Also, before making the final hookup, *identify or tag each wire* so that the proper connection will be made. This is very important for if the motor is turned on improperly connected, especially if of a multi-speed type, a burn-out will surely result in a short time. Of course, the motor on a motor-generator set is a single or constant speed type and the connections are much simpler than in the case of a multi-speed or d.c. variable-speed motor. In case the rotation of the a.c. motor is wrong, reverse the two outside wires of the 3-phase power supply that connects at the motor.

MOTOR MAINTENANCE

A very important point to consider is the proper maintenance and repair of a ventilating system motor. First, as with anything else, make sure that the entire motor is always perfectly clean. Every effort should be made to prevent dirt, grease, oil or other foreign material from getting into the motor. Periodically blow out dust and dirt from the interior of the motor with a vacuum cleaner or comparable means. Wipe any oil and grease from the windings and rotor with a cloth wetted with carbon tetrachloride.

Check and test the motor at least twice a month during these abnormal times when new motors are not available and replacement parts are almost impossible to obtain. There is no doubt that operating and replacement costs for motors are lowered materially by systematic inspection and application of proper methods of reconditioning. In case of motor trouble of a kind not immediately known, check if one phase or one side of the 3-phase wiring is out, due to a blown fuse, burned out coil, or loose rotor bars. Remember also that the trouble may also be in the blower or drive though it may appear to be in the motor.

In checking and repairing the motor, the theatre service man or the local repair shop should have the proper tools and instruments. Now a motor in its makeup is not as complicated or as much of a mystery as a casual look would make it appear. Of course, there are certain definite procedures and methods to follow that the layman must be acquainted with before attempting any repairs; but training in electrical de-

sign engineering is certainly not required—just simple commonsense application of established repair methods. The instruments that should be on hand for testing the motor is a voltmeter, ammeter and "nigger" with ranges and characteristics suitable for testing the windings and general wiring. A handy kind of ammeter is one that works in connection with a split-core transformer which can be clamped over the motor end. With this type of transformer the reading on the ammeter can be multiplied any number of times by merely passing the motor lead through the transformer the required number of times, the final reading to be multiplied exactly as many times as the lead is passed through the transformer. Use the "nigger" to test for proper insulation, to see if the windings are soaked with moisture or oil, weakened or punctured in spots due to high voltage or overloads, grounds, short circuits or open circuits.

Make it a standing rule to use only oil or grease recommended by the manufacturer—and it is better to use them somewhat to excess rather than too sparingly, for when lubrication is neglected, the maintenance and repair bills go up; however, special care should be taken to prevent the oil or grease from reaching the windings and wiring, for oil or grease on rubber or other insulation will tend to cause it to deteriorate very fast. Make sure that the oil level in the cup (if oil bearing) is always at least half full. About twice a month thoroughly clean out the cups and pipes and refill with clean oil. Remember, a half or full cup of oil does not necessarily mean that the oil level is the same at the bearings!

DISMANTLING A MOTOR

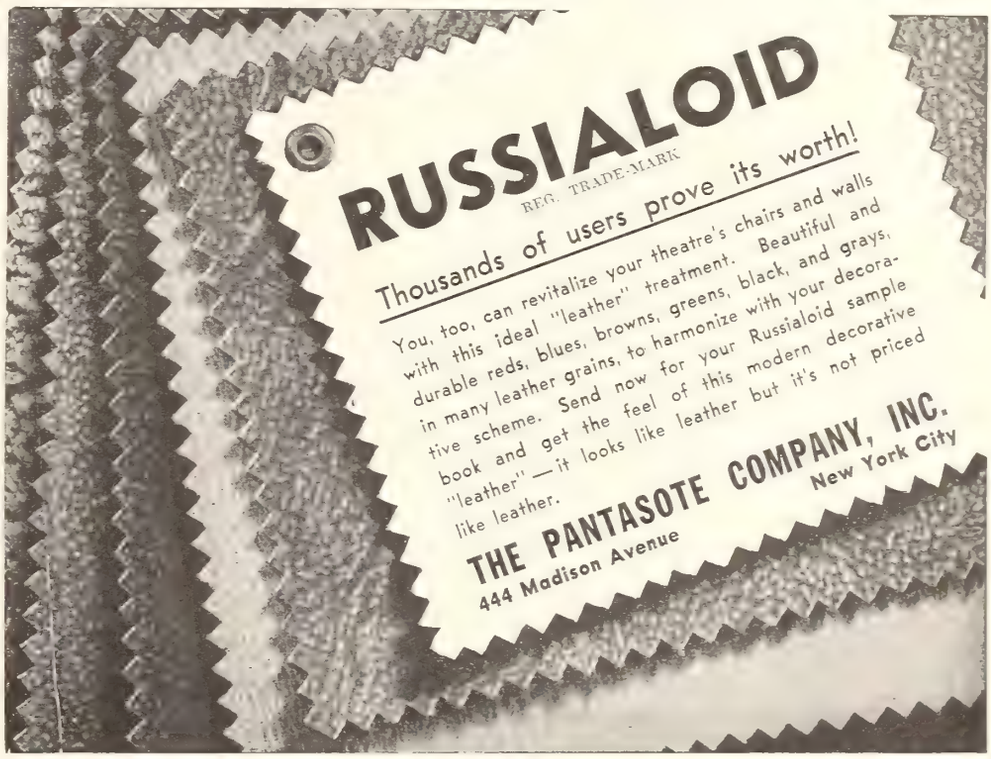
When dismantling a motor, carefully examine it for possible defects, bad insulation, grounds, shorts, open circuits and loose bars in the rotor. When the motor is overhauled make sure that a sketch is made of the lead arrangement, and tag all wires that might possibly be reconnected incorrectly. Make a punch or chisel mark on the end "bell" or yoke and on the frame to insure the correct replacement of these parts.

In the actual dismantling job either on the site or at the nearest repair shop, first take out the cap screws at the yoke end, then remove the framehead. Blow out the entire interior of the motor with clean dry air and wipe it clean with a rag saturated with carbon tetrachloride. If the coils are found to be in good condition and tight, have them covered with a good motor winding varnish; do the same to the whole interior of the motor. *Be careful, however, not to varnish the pole piece faces.*

CHECKING COILS AND ROTOR

In case the coil or coils are in bad shape they should be removed by first disconnecting the cables and then removing the cap screws holding them in the frame. The coil and pole piece should then be taken out through the end of the frame and the





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coil slipped off the pole piece. Remember that each pole, coil and all the shims should be kept together. When these coils are reassembled they should be placed in the position they originally were, with new insulation, such as "armobilt," Armco or Empire around them. The thicknesses of these insulations run from .025- to .010-inch each. Make sure that new lock washers are used on the pole piece cap screws as well as on the screws holding the yoke or "end bell" in place.

Clean all contact surfaces and be certain that the cables are properly reconnected and all bolts or screws drawn up tightly. Check once again the polarity of the poles and see if they are in the proper relation—crosscoil diagonally opposite crosscoil, straight coil diagonally opposite the other straight coil.

In case the motor rotor is to be reconditioned, it should be first baked in an oven about 12 hours at a temperature 250° Fahrenheit and then, while still hot, be covered with a good grade of motor winding varnish. Make sure that the oil gauges, if oil sleeve bearings are used, are properly replaced. If they are damaged or broken, new ones should be installed. The caps should always have lids or covers to keep out dirt, dust or other abrasive material. New felt gaskets should be installed where needed; the felt washers around the shaft also should be new and pliable. Always make sure that the oil rings revolve freely after the motor is turned on.

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Among the most important parts of the motor are the bearings. They may be of the "oil-bearing," sleeve-bearing or ball-bearing type, but in any case, proper and systematic attention should always be given them. It is far better to spend a few dollars on bearing repair and maintenance than a few *hundred* dollars on new windings.

Periodically test the rotor clearance top and bottom between the stator windings—that is, the air gap—with regular rotor clearance gauges. This testing will show if there is any bearing wear and will avoid costly burn-outs due to the rotor swiping the stator.

Another way of testing for bearing wear is to try lifting the motor shaft or pulley by hand, or gently by the use of a bar or piece of stout wood as a lever; if a sort of squashing noise is heard in the bearing housing, the bearing or bearings need immediate attention. Also, check for any looseness between the shaft and the rotor; if any is apparent, place the rotor on centers in a lathe and test for trueness. When the motor is salvaged from an obsolete motor-generator set and the bearings are found to be a little worn, they should first be thoroughly cleaned of all old grease or oil, then new grease or oil, free of acid and of a heavier type, should be put in. This, of course, will be only a temporary measure and in a short time the process will have to be repeated, otherwise trouble will surely result, especially if the bearings are badly worn.

It is a good idea also to salvage the bearings from the generator, as in most cases they can be used on the motor with but little modification. Care must be used in removing these bearings from the shaft as they can be easily damaged. Use only an approved bearing puller tool if the bearing is tight on the shaft. On ball bearings the races or raceways usually wear the fastest. When this is the case they can be remedied by grinding the surfaces smooth and inserting larger ball bearings.

FITTING BEARINGS TO SHAFT

When it is found that the motor shaft diameter is slightly larger than the generator shaft where the bearings fit, get a smaller bearing, if possible, or grind the old one and insert a bushing to fit the shaft and outer raceway. The bushing or bushings should be exactly centered in order to have the balls roll properly with the shaft.

Always remember that if the brass sleeve is used, the pressure must be on the inner raceway of the bearings. In the case of sleeve bearings, make sure that they always revolve freely at the shaft; if they do not, a rebabbitting job will have to be done.

In case the present sleeve bearing is worn and needs repair, the old babbitting should be reamed out carefully and a new babbitted bearing sleeve inserted into the housing. Make sure the new babbitting fits properly the shaft diameter and that the oil grooves are of the same size, quantity and location as they were in the old babbitted bearing sleeve. Handle with care

the bearing sleeve or housing, as it is of cast iron and can be easily cracked.

Where a lot of oil leaks out of the sleeve bearing housing, take off the oil well covers and insert new felt washers in the grooves of the same size as the old ones. Then replace the covers so that they seat tightly.

PULLEYS AND DRIVE BELTS

Periodically check the pulley on the blower and motor for looseness as sometimes the keys or set screws work out gradually and there might be slippage. A loose pulley will tend to fly off the shaft due to centrifugal force, causing damage or breakage to itself and surrounding objects. These pulleys are usually of cast iron, especially the larger ones, and should be serviced and handled carefully to insure against breakage.

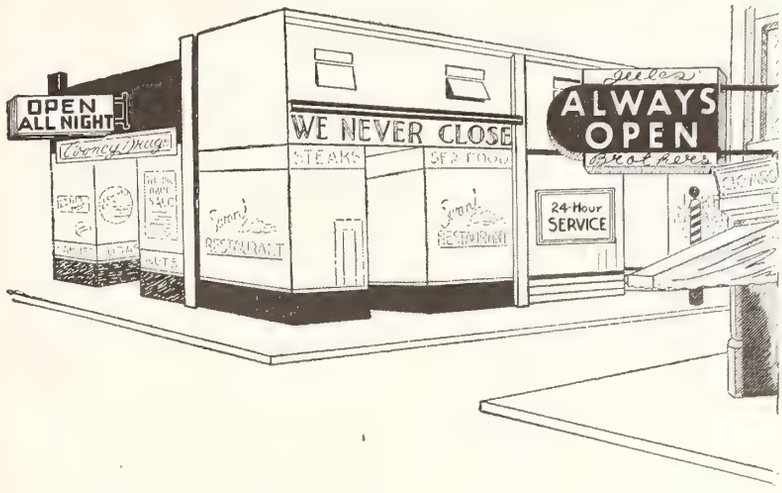
Another item of the ventilating equipment that should be checked regularly is the drive- or V-belts. In case the old belts are badly worn or broken they can be repaired, in a pinch, by first cutting off the worst spots and then splicing them with ordinary metal eyelet or metal hooks. These hooks should be of a large size so that a "good bite" is made in the belt for proper fastening—and make sure that no metal extends on the sides to rub against the groove in the pulley. Also in an emergency, good second-hand V-belts can be used; nor do they need to be of the same make or type as the ones replaced. However, in both cases the center distances between the shafts will be changed, made either greater or smaller, and the motor will have to be shifted accordingly with all belts lined up perfectly to fit the grooves.

SUBSTITUTING WOOD LOUVRES

Where the metal fresh air intake louvres, be they stationary or adjustable, are badly corroded and not working properly, they can easily be replaced with wooden louvres. The theatre handy man or a local carpenter can do this work at little expense and it will save metal. If the metal in the ducts —splitters, dampers, etc.—is corroded, bent out of shape and rattling, it can be easily and cheaply repaired by the use of Celotex, Masonite or other easily obtainable material. Parts of this metal can be reused by making reinforced strips or channels for or around the Celotex or Masonite as this material alone does not have the necessary stiffness.

USE OF UNIT HEATER FAN

In case none of the foregoing methods cannot be put into effect, the next best thing under the circumstances, is to try to pick up second-hand unit fan heaters, or to make use of any idle ones around the theatre. This type of unit heater consists of a small fan, motor and heating coil and the air output is usually around 2,000 cubic feet of air per minute, free delivery, without any duct work. In an extreme situation, where some movement of air must be had in the theatre, a fan of this type could be put inside the blower room.



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F. H. RICHARDSON'S
COMMENT on PROJECTION

Wartime Pupils of The Theatre Business

FOR SOME little time now there has been a steady increase in the number of letters coming to me from newcomers in the business—as many from new managers as from fellows who have recently taken over the duties of projectionist. This, of course, is an indicatoin of how the war is thinning the ranks of experienced theatre men. Some of the letters are quite amusing in their innocence of theatre routine and equipment; and usually they are frank to admit ignorance—asking, however, that the writer's name not be published.



F. H. R.

Here's one of the more recent ones. It comes from a Middle Western state.

"Recently I moved into this small town and learned that the manager of the theatre was soon to leave for the Army. The theatre was a non-union house incidentally. I needed a job badly, so I applied for his position and with a great deal of bluff I managed to land. As a matter of fact, I know nothing about managing a theatre. The nearest I have ever come to that position is once when I was an usher, and another time when I was a ticket seller. While working around the aforesaid theatres I picked up a good bit of keeping my ears open and, of course, as every underling does. I had ideas of what I would do if I ever became a manager. Well, now I am a manager and within reason I can try out my ideas—and I must say some of them have not been so bad either. But when it comes to anything pertaining to projection or sound I just can't speak that language and I get myself continually in hot water. Lately, for instance, a chap came in and after listening to our not-too good-sound told me I had bad sound leaks. I tried to look smart and told him I would have them fixed up, but what the Sam Hill he was talking about is more than I know.

Can you help me out? And please do not use my name or the name of the theatre. I really need this job and I really intend to do the very best I possibly can while here. It is just that there is so darned much more to know than I ever dreamed their could be."

Perhaps you are being "taken for a ride" by someone who knows you are a novice. On the other hand, if you stroll around your theatre a bit, you may find that in some areas outside the auditorium the sound is coming through as clearly as in the auditorium, especially at certain frequencies. Small crevices at floors or along walls, lightly constructed walls, ventilation ducts, pipes, etc, will transmit sound readily. In fact, it takes extremely heavy construction, or special sound insulation, to prevent sound from coming, in really good volume, through a wall. Walls set up a vibration and act as a secondary source. However, if the sound is being transmitted in volume and with distinctness comparable with that in the auditorium, the trouble is probably very light wall construction or some pipe or ventilation duct.

Another new manager finds himself in a controversy with his projectionist as to who is responsible for volume levels. He writes:

"I personally try to check any trouble that comes up, place the blame where it should be placed and proceed to raise hell if the trouble occurs a second time. Just at present we are doing a fine business and everything should be all right. But there are times when the sound is not all it should be. Sometimes I find it abnormally high and at others it is entirely too low. I maintain this is the responsibility of the projectionist but there I have a fight on my hand for he refuses to assume that responsibility, saying it is my own fault instead of his. I am, because of this, writing to you since I want to be fair, and if the trouble comes through some neglect of my own I want to know it. However, I still am of the opinion that it is due to carelessness on the projectionist's part."

Well, sir, it is up to the projectionist to operate the sound equipment so as to give your patrons a satisfying performance. Whatever that requires is part of his job. But you can't expect him to be a magician.

With respect to sound volume, you cannot expect a man in the projection room to be aware of its level in the auditorium. His own monitor sound in the projection room should be low. He can tell what the sound level is in the auditorium only by being told what it is by someone in the auditorium. That someone should be the manager or an appointed member of his staff. When volume is too low or too high —or otherwise defective—the projectionist should be informed, by a buzzer system or on the house telephone. The responsibility for volume is the manager's up to the time the projectionist is informed as to whether it should be higher or lower.

Projectionist Wanted— A Wartime Service

RECENTLY I received a letter from Granville Macpherson of the Portola theatre, Portola, Calif. It seems "Mac" at that time was having difficulty

in locating a good projectionist for his theatre. I was able to help him out, though this is out of my line and a thing which I hesitate to do since if either the manager or projectionist is not satisfied I am the "goat." But at that time I did know of a lad who was out of work, so I recommended him and he took the position. Now this chap has gone into the service and again Mac is in need of a projectionist. If any one is interested he might get in touch with Mr. Macpherson personally. He writes:

"I have a position for a competent projectionist who is not subject to call. Working conditions here are ideal. Portola is situated 50 miles northwest of Reno, Nev., in the Sierra mountains of California. Living conditions are good. My equipment consists of Simplex E-7 projectors, Simplex High lamps, B & L Super Cinephor coated lenses, and RCA sound. We have two shows each night and one matinee each Sunday. Competent men are getting hard to find, and if you know of anyone I will appreciate your having them contact me by air mail."

Normally, these columns are not open to such messages; but with the armed services taking more and more men out of theatres, I believe publication of them is warranted, as a service in an emergency to both exhibitors and projectionists. So if any theatre managers expect to have a vacancy in the projection room that will be hard to fill, as a result of the projectionist going into the service or into a defense factory, I will be glad to give space to a letter indicating that fact and briefly giving such facts about the town and theatre as a projectionist out of work might like to know.

Suggests Articles on 16-mm. Projection

ONCE A projectionist, always a projectionist—even if returning to the rating of amateur. That's what Edward E. Doane of Santa Monica, Calif., now calls himself. He writes:

"Back in 1924-25 I spent considerable time assisting, for the experience, in a projection room of a small town theatre in Connecticut. At that time I bought a copy of your Handbook [now Bluebook], which I still have. Later on I was with RCA Photophone, in their very early days of sound equipment. In all these passing years, although not active, I have never lost my interest in projection. For many of these years I read, and still do, the MOTION PICTURE HERALD.

"Sixteen years ago I bought a 16-mm. motion picture camera and two years later my first 16-mm. projector. What I learned by actual work in the projection room and from your books and articles I have been able to use effectively in my own amateur projection efforts. As you have taught, good projection is something that is always essential. This is true even in amateur work. Whether in amateur work or professional work such things as a white screen should not be allowed to occur. Yet so many amateurs offend in this one item alone, which is easy to avoid.

"The purpose of this letter is to ask if it isn't possible that you might direct articles, and maybe a handbook, in the direction of the amateurs. Heaven knows they need them. Although your columns in BETTER THEATRES is directed at the professional projectionist, I read them with interest and from them have gained much that helped me in my hobby."

There is a publication for amateurs, called Movie-Makers. But perhaps Mr. Doane knows of this and does not find that it fulfills his requirements. There is, however, no place in a publication devoted to the commercial theatre for articles on amateur activities.

It would seem to me that the Bluebook can be of considerable help to people interested in 16-mm. projection, at least in giving them the principles of motion pictures and a knowledge of electricity and optics.

Proud of His Workshop In a Small Town Theatre

FROM PROJECTIONIST J. Coo of the Main theatre at Rigby, Ida., comes a letter with two photographs of his projection room equipment, one of which is reproduced below:

"For quite a long time," he writes, "I have been reading and profiting by your

Tips on Wartime Operation of Projection Lamps

Rectifier failures in this emergency are serious because loaner or replacement equipment is not available and the theatre is left to its own resources.

Temporary operation of the arc lamp until permanent repairs can be made is possible by using fully charged ordinary 6-volt automobile storage batteries which can be set on the floor directly beneath the lamphouse.

The 40-ampere One Kilowatt lamp requires five batteries connected in series and wired directly into the lamphouse without the use of the ballast rheostats. Six batteries are necessary for 45-ampere arcs and 10 or 11 for a low intensity arc.

These batteries should serve without recharging for a full evening's performance.

Don't forget to save all copper drippings and strippings from carbons.

● The best projection lamps of tomorrow... like those serving so well today, will carry the name STRONG.

STRONG
ELECTRIC Corporation
87 City Park Ave. Toledo, Ohio

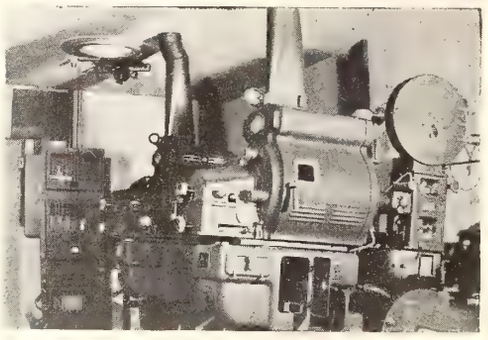
articles in BETTER THEATRES and let me assure you I thoroughly enjoy them each month. Noting that your comments are very often addressed to the 'little fellow' I assume that you spend much time in gathering up good and helpful ideas and suggestions that fit our particular needs. It therefore stands that we should all show our appreciation by sending in anything we have that might be of assistance to you in your work.

"The theatre in which I am projectionist is quite new, having been built about five years ago. I have full charge of the projection end, and Manager H. D. Jorgensen handles all the rest—and does it efficiently, too. I am very proud of my projection room and feel you will find very few such well equipped workshops in as small a theatre as we have. Our town has only about 2,000 population, so you can see that only a very small theatre would be able to carry on.

"In the small snapshot enclosed you will note that we sport Motiograph Model K projectors and bases, with Brenkert lamps. The sound equipment is Western Electric Mirrophonic with 1086A amplifier and 7406 soundheads. The only thing in the entire room which I would like to have changed is the rewind. Some day I hope we will be able to get one which is enclosed, then I will be able to say my projection room, which is 10 x 30 feet, is 100% equipped. And because it is such a fine place to work I try to see that it remains that way, doing everything in my power to keep it clean and efficient.

"I am sorry I could not send you a picture which was taken with a wide angle lens (photography is my hobby), but have none available.

"Before I became projectionist here the former projectionist (who is the manager's brother) made and patented a reel-end



Port wall view of Brother Coo's workshop.

alarm and we found it to be so good we have it in use now. It is a great help in a one-man room. Using a mercury switch, this alarm can be set to ring at any length of time and then shut off when it is lifted to the top of the magazine. When the magazine door is shut it makes the roller fall into position and so of course it is impossible to forget to place the roller arm in position."

Thank you, Brother Coo, for the pictures. Your setup sounds like a small town projectionist's dream. Many is the man who will envy you.

From a Projectionist Now Teaching Aviation

ELBERT F. STANFORD, who will be remembered by many of you as projectionist of the Yucca theatre, Roswell, N. Mex., writes from an Army camp, as follows:

"It has, as you know, been a long time since I have been in touch with you and in that time a lot has happened, and no doubt a lot more will happen before I am back at my old stand. Just yesterday I received your Christmas card, and though it arrived some three months late it was nevertheless most welcome.

"Well, Pop, I am not in a projection room at present. I am doing another job that needs doing badly right now and will probably keep right on doing it until this thing is over with, or whatever the Air Service Command puts me at. Then, I hope, back to the theatre.

"I left the Yucca almost two years ago and took a job in Seattle for Boeing Aircraft Company as electrical trouble-shooter on Boeing 'Fortresses.' Flying had long been my hobby and it came in mighty handy. Some months later I was sent over here as electrical instructor in aircraft maintenance for Spokane Trade School, teaching both men and women to be aircraft mechanics for the new Spokane Army Air Depot. Then the Air Service Command decided they needed me to instruct



Vision for Victory

THE future of the world today depends on American industry's capacity to produce the implements of war. The Soldiers of Industrial Production must be welded into history's most efficient fighting organization before the spectre of aggression can be dispelled.

Because most skills depend on efficient functioning of the eyes, and because nearly one-third of the people of the nation still have uncorrected faulty vision, a valuable public service is performed by calling attention of American workmen to the importance of proper care of their eyes.

Taking as its theme "Vision for Victory," an advertising campaign (one insertion of which is reproduced above) is now appearing in an extensive schedule of nationally-circulated magazines. The program is sponsored by the Better Vision Institute, a non-profit service association, supported by the manufacturing, distributing and professional branches of ophthalmic science.

We also hasten Victory who make minds keener and hands surer through the improvement of human vision.

BAUSCH & LOMB

OPTICAL COMPANY • ESTABLISHED 1853

AN AMERICAN SCIENTIFIC INSTITUTION PRODUCING OPTICAL GLASS AND INSTRUMENTS FOR MILITARY USE, EDUCATION, RESEARCH, INDUSTRY AND EYESIGHT CORRECTION

enlisted men and junior officers in aircraft maintenance and advanced flying, instruments, etc., so here I am instructing personnel for overseas duty.

"While I was at the Yucca theatre you sent me a picture of yourself. I left it on the projection room wall when I left, as I knew, or at least hoped that I would be back. Well, six months after I left, the theatre burned to the ground—and the picture with it. I am asking you to replace it with another.

"I have met a lot of the boys of the theatre up in this neck of the woods and they are a nice bunch of fellows. Will you tell all the gang back there to *keep them rolling* for those of us who have found it necessary to go on to other fields temporarily? We are going to need jobs and we are going to need help when we get back because we will be far behind the times and rusty as the dickens."

How Nature Works—By a Projectionist

AT VARIOUS times through the years I have had occasion to refer to my good friend John Griffiths, projectionist of Ansonia, Conn.—and so he has been this long, long time—and to his hobby, which is nothing less than the investigation of all sorts of things like electromagnetic action, the behavior of light, and so on. These are things that interest a good many men, most of them connected with great universities and laboratories. But John, an 'umble projectionist, has kept plugging away at his study of these matters and now he tells me that he has finally arrived at a solution of the problem of—so he puts it—defining the space medium in mechanical terms. This, he adds, preserves the mechanical view of physical phenomena.

Yes, sir, John says that his theory makes it possible to describe physical phenomena in mechanical terms instead of fourth-dimensional mathematics so that the ordinary man can understand how nature works.

Well, now suppose he turned out to be right! Wouldn't that be something for a projectionist?

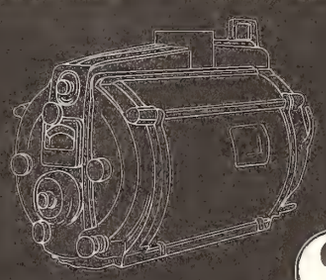
Anyone Want Back Copies of SMPE Journal?

I HAVE A good many of the back numbers of the Society of Motion Picture Engineers *Journal*—not all, but most of them from 1933 on up. If there are any among you who would like to have certain copies which may be lacking from your files, I shall be glad to mail them to you. Since I only have one copy of each number it is a case of "first come first served." Enclose 10c per copy to cover mailing cost. There is much good matter in these books, but Friend Daughter has gone on the war path and insists that we either move to a larger house or clear out the basement. Address me at 3 Tudor Lane, Scarsdale, N. Y.

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A GOOD NAME TO REMEMBER



Simplex HIGH

Theatremen know that it stands for the utmost in projection lighting.

Those who bought Simplex High Lamps know today that their confidence was not misplaced. They're "sitting pretty," unworried, although production of new lamps has been discontinued for the duration. It's a good thing to remember.

THE BIG CONSERVATION DRIVE *IS ON!*

America needs as much copper for producing ammunition today as we used for all purposes in peacetime. Wasting even a small part is the equivalent of withholding bullets for the guns of our fighting men. And you wouldn't do that!

Accordingly, we must save all the copper drippings and strippings from carbons, for without it production of theatre supplies could not be continued.

It may seem like a small thing, this salvage, but in the aggregate it's an important "trifle."

Remember—copper today is in many respects more valuable than gold.

Do not hesitate to call us when in need of parts or service on any type of equipment.

NATIONAL THEATRE SUPPLY COMPANY

THERE'S A BRANCH NEAR YOU

The Light On Your Screen

SHUTTER BLADE REDUCTION WITH VICTORY CARBONS

(*Continued from page* 58)

any. We will assume that you will be using the new Victory carbons by the time you get this answer and that you will have about 24½ foot-candles of light on the screen at the center when you make your shutter test. Have a friend go on the stage and hold the light meter at the center of the screen, with cell facing the projection room. Project the light without the shutter running for a moment until he obtains a reading, then turn on the projector and get a second reading. The following simple table indicates the number of degrees in each blade of your shutter for readings compared with 24.5 foot-candles at the center of your screen *without* the shutter running:

Number of degrees in each blade of your shutter.	Number of ft. candles at center of your screen *with* shutter running.
95°	11.6
96°	11.5
97°	11.3
98°	11.15
99°	11
100°	10.9
101°	10.8
102°	10.6
103°	10.5
104°	10.35
105°	10.25
106°	10.15
107°	9.9
108°	9.8
109°	9.68
110°	9.55
111°	9.4
112°	9.3
113°	9.15
114°	9
115°	8.6

After you find out how many degrees you have in each shutter blade at present, you will be able to decide whether you can reduce the width of the blades without introducing "travel ghost."

From the figures you have given me concerning the relative aperture of your reflector it would appear you could use a shutter with 100 degree blades without "travel ghost" if there is not too much lost motion between your intermittent movement and shutter shaft.

Does Length of Throw Affect Screen Brightness?

Projectionist Harry Rothenbeck of the Palace theatre in Flemington, N. J., submits this problem:

"I have been reading your articles in BETTER THEATRES. In several of these articles you have shown how the size of the screen controls the amount of light from any kind of projector, but you have never shown how the length of throw or distance from the projector to the screen changes the amount of light on the screen. I wonder if you could tell me what rules to follow in determining the differences in screen light projected at various distances from the screen?"

This matter is one often found to be confusing and the answer may be of interest to many other projectionists (inquiries indicate that quite a few have an erroneous idea).

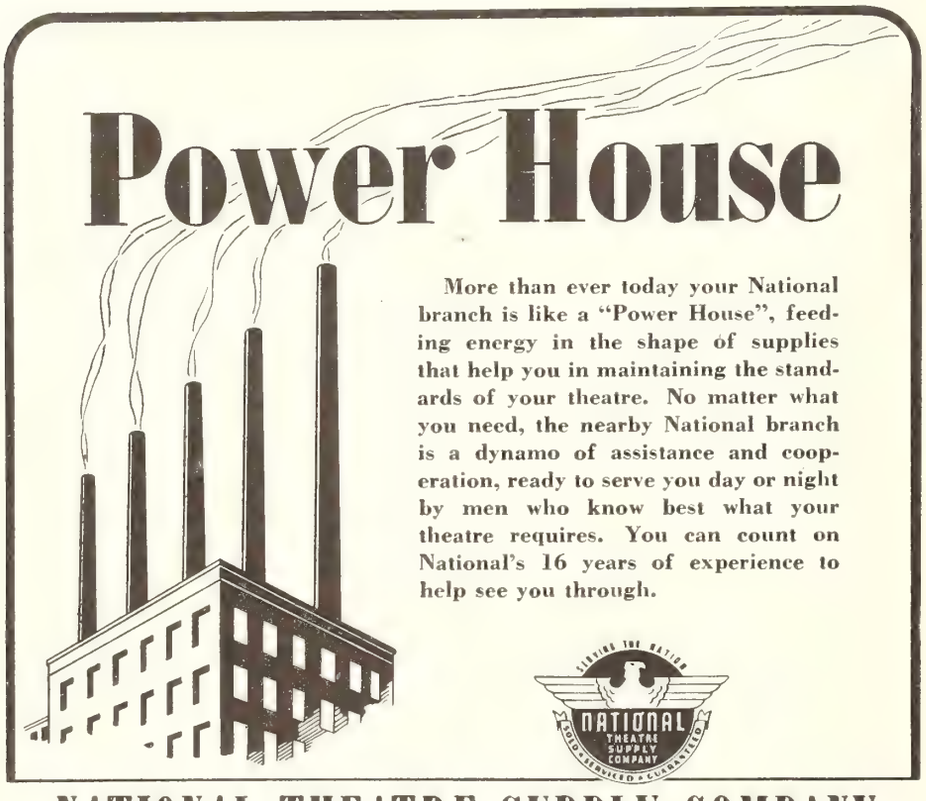
The length of throw, or distance from the projection lens to the screen, has *no* bearing on the intensity of the light incident upon the screen if the air through which this beam passes is sufficiently free of dust, smoke, fog or other foreign particles as not to diffuse or refract the light, and if the lenses used have equal power of transmission.

For example, let us suppose we have a picture 27 feet, 9½ inches wide. A 3¼-inch E. F. lens 110 feet from the screen will project this size of picture with a standard sound aperture, and so will a 5½-inch E. F. lens 185 feet from the screen.

If both the 3¼-inch E.F., and 5½-inch E.F. lens have the same relative aperture and the same number of optical elements, made up of the same kind of glass, there will be no difference in the light on the screen 110 feet or 185 feet away from the lens.

The misconception surrounding the idea that the length of throw has a direct bearing on the amount of light on the screen comes from the fact that if we place an object, say, 4 inches from an open light source, such as a candle, we will have one-fourth as much light falling upon it as we have at 2 inches from the candle (*unfocused* light falling upon an object decreases by the square of the distance from the light source to that object).

Another factor which has led many to believe that a longer throw causes less light to fall upon the same size of screen is the fact that long focal length lenses usually have a lower relative aperture than short focal length lenses, and do, for *that reason only,* transmit less light.



Keep Posted for Post-War Preparedness

¶ Conservation is the keynote of operating policy for the duration. . . . But parallel with it is preparation for the return to normal operation after the war. You can learn now what manufacturers and products will be on hand to serve you then, by reading their current advertising messages. They report developments, and give assurances that help in planning. They keep you advised on what you will be able to get, promptly—and where.

PRODUCT DIGEST

In This Week:

SHOWMEN'S REVIEWS

ADVANCE SYNOPSES

SHORT SUBJECTS

THE RELEASE CHART

Sherlock Holmes in Washington

(Universal)

Mystery Supreme

If Sir Arthur Conan Doyle were alive today he would have reason to congratulate the authors of this exciting mystery drama for doing right by his characters and for contriving a plot that out-Sherlocks Sherlock at his pleasant best.

Basil Rathbone and Nigel Bruce live as Sherlock Holmes and Doctor Watson, respectively, characters with which they have been so successful on the air and on the screen. The story presents a spy ring headed by as clever a villain as Moriarty They are after a document of great importance to the Allied nations, and they do murder to get it. The backgrounds are a little of London and a lot of Washington.

The messenger carrving the document is kidnapped and the document has disappeared when Holmes and Watson take a clipper to Washington. The battle of wits begins and the tides of conflict ebb and flow until the suspense is relieved by a surprise victory for the redoubtable master deductionist.

Rathbone is at his best and Bruce provides amusingly droll relief. Marjorie Lord is beautiful, competent and prominent in the action of the play. Holmes Herbert as "Mr. Ahrens," Thurston Hall as the bluff and lusty "Senator Babcock," and George Zucco as "Stanley," the meanest of rogues, give worthy portrayals.

This well-cast, well-directed, well-invested feature should find response at the box office. It ends with a patriotic line or two in keeping with the Churchill expressions on American and British solidarity.

Bertram Millhauser's original story was made into a screenplay by Mr. Millhauser and Lynn Riggs. Ray William Neill directed and Howard Benedict was the associate producer.

Seen in the home office projection room. Reviewer's Rating: Excellent.—A. J.

Release date, April 30, 1943. Running time, 71 min. PCA No. 8720. General audience classification.

Sherlock Holmes .....Basil Rathbone
Doctor Watson .....Nigel Bruce
Nancy Partridge .....Marjorie Lord
Henry Daniell, George Zucco, John Archer, Gavin Muir. Holmes Herbert. Edmund MacDonald, Don Terry, Thurston Hall.

Desert Victory

(British M. O. I. - 20th-Fox)

War Documentary

This, the most ambitious historical document, in motion picture form, evoked by the war, covers the whole of the victorious British Army campaign against Rommel, from the retirement to El Alamein to the rout of Rommel's forces through Libya, Cyrenaica and Tripolitania into Tunisia. It is certainly among the most effective. Assembled mainly from on the spot material filmed by cameramen of the Army and Air Force photographic units, the film has been made by Major David MacDonald and editor Roy Boulting—with all the skill and finish of the professional craftsman's hand. Here, in fact, is an example of what feature film directors can do when they turn to documentary. Events in the Rommel regions still being in the news, and pride swelling the bosom of the Britisher when he thinks of the Eighth Army, the film would seem to be as safe a proposition as the exhibitor could look for in these days. With American troops also in that sector, it should have great appeal on the western side of the Atlantic, too.

The whole campaign from its inception is traced, through clangorous artillery barrages, bombing raids, infantry advances, tank battles and all the paraphernalia of desert war right to the victorious march in conquered Tripoli. It is naturally enough an exciting record, and Macdonald and his editor Boulting, while preserving the general outline of the campaign, have built up their story with a sense of drama. The stillness of the night before attack, the waiting figures in the dark, the tension—and the sudden soul-shattering clamour of the barrage, the steady advances, the conflict of armor, the pursuit of fighter bombers over a truck lined road, are all factual, and all stirring sequences, treated with the deftness and sure touch of the experienced craftsman.

Some of the cameramen whose material has been used were killed at their posts, which is not surprising, for some of the passages have an arresting intimacy. The camerawork is, in general, both vivid and dramatic. The editing is brilliant. The commentary is informative without being bombastic. Such a record may be pardoned for showing—to the discerning—a few signs of hurry in its compilation and there will be critics ready to allege the story is incomplete—the Fighting French, for instance, are hardly considered—but with its faults it remains an effective record and a surefire audience film.

A press and trade audience, besprinkled with members of the public, clearly relished the emphasis on a British victory, and applauded the film loudly and long at its close. Critical opinion was that it was a highly creditable job. Reviewer's Rating: Good.—Aubrey Flanagan.

Release date, not set. Running time, 60 min. General audience classification.

Reviews

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Alibi

(Republic)

Mystery Melodrama

A 1941 British version of the French mystery drama of 1938 which starred Erich Von Stroheim, Louis Jouvet and Jany Holt, has been brought to this country by Republic. It maintains the pace, suspense and sinister excitement of Marcel Achard's story, despite a poor print and some awkward cutting, and has received from the British Lion studio "big" treatment in sets and costuming. The extreme British accents of most of the characters, however, and the obscure diction of the chief character, "Professor Winkler," may restrict its American audience.

The story, in brief, concerns a charlatan mystic in a Paris night club who kills a "Mr. Gordon" and buys the testimony of Margaret Lockwood as an alibi. A good girl, and naive, she tries to extricate herself from the affair when she learns it is murder, but merely involves herself further with the police. Winkler had killed the man, an American gangster, because the latter had exposed him in America, where Winkler had been a "Swami" with a following of wealthy women.

This is apparent to police inspector Hugh Sinclair, who fails to trap the professor into admissions or evidences of guilt but finally gets him by using detective James Mason to extract a confession from Miss Lockwood. Winkler kills himself and the girl is freed, to marry Mason.

The film was produced by Josef Somlo and directed by Brian Desmond Hurst.

Seen in a New York projection room. Reviewer's Rating: Fair.—Floyd E. Stone.

Release date, March 24, 1943. Running time, 66 min. General audience classification.

Helene .....Margaret Lockwood
Professor Winkler .....Raymond Lowell
Calas .....Hugh Sinclair
Andre Laurent .....James Mason
Enid Stamp-Taylor, Hartley Power, Jane Carr, Rodney Ackland, Edana Romney, Elisabeth Welch, Olga Lindo, Muriel George.

Diary of a Nazi

(Artkino)

The Brutal Enemy

This film, the latest of the Russian war documentaries, purports to be three excerpts from the record, left in company headquarters, of a German S.S. regiment. While direct and often brutal in style, it does not reach the technical excellence of some earlier arrivals.

The first record is of "District 14" in Warsaw. A Pole kills a German officer. The Germans surround the district and begin killing every tenth person. News of the Soviet-Polish alliance spreads through the crowd, heartening them so that they rush the Germans, seize their rifles and call their people to arms.

The second excerpt is that of "The Blue

Cliff" in Czechoslovakia. It concerns the transporation of a German commander and his men to a town renamed "Goebbelsdorf," where the inhabitants have revolted. The German makes the fatal mistake of insulting the Czecho patriot and his son, commandeered to drive the lorries. The two Czechs drive the Germans—and themselves—to death over the cliff where centuries ago their ancestors had defeated the Germans.

The third episode, "The Signal," takes up the fate of the Russian detachment which has been examining the Nazi documents. With the aid of a heroic boy and his mother, they land from boats to capture the town. The Russian commander, in special ceremony, honors the old woman and, with her, all the "heroic mothers of Russia."

There are occasional flashes of insight and humor in portrayals, but the film, produced by Mikhail Romm, is generally broad in characterization and blunt in treatment.

Seen at the Stanley theatre, New York's showhouse of Soviet film art. A capacity Sunday afternoon audience—including whole families—appreciated the sly humor and vigorously applauded the last scene. Reviewer's Rating: Fair.—F. E. S.

Release date, March 24, 1943. Running time, 68 min. Adult audience classification.

Tahiti Honey

(Republic)

Love and Music

Against backgrounds of Tahiti, Miami and other locales appropriate to dance bands, this light entertainment concerns itself with a name-changing band, a girl singer whose costume changes with the climate and a love affair that is generally preposterous farce. It is not too pretentious, has plenty of pleasing music and moves with no faltering steps to a happy ending with everybody landing in the U. S. Navy.

Simone Simon as "Suzie," the girl singer, is co-starred with Dennis O'Keefe, the dance band leader. "Suzie" is stuck in Tahiti with a band engagement but she is persuaded to join the "Brooklyn Bombshells," another band which becomes successively the "Tahiti Bombshells," the "Russian Bombshells" and the Miami "Eleven Jacks and a Queen" with changes of costume and music to suit. They rise from hunger to modest riches all because "Suzie" can dance as well without handicap of costume as in Russian high boots.

Both stars acquit themselves creditably. Lionel Stander as "Pinkie," a cynical foil, and Michael Whalen as a naval lieutenant are worthy of praise.

John R. Auer was associate producer-director. Lawrence Kimble, Frederick Kohner and H. W. Haneman contrived the screenplay from Mr. Kohner's original story. Charles Newman and Lew Pollock provided the songs.

Previewed in the home office projection room. Reviewer's Rating: Good.—A. J.

Release date, April 6, 1943. Running time, 69 min. PCA No. 9106. General audience classification.

Suzie ..... Simone Simon
Mickey Monroe ..... Dennis O'Keefe
Lt. John Barton ..... Michael Whalen
Pinkie ..... Lionel Stander
Wally Vernon, Tom Seidel, Dan Seymour.

Clancy Street Boys

(Monogram)

East Side Kids Again

The East Side Kids vary their stride a bit in this outing, which is also a variation of stride on the part of its producers, Sam Katzman, Jack Dietz and Barney A. Sarecky, in that it places the gang on the right side of law and order, at the start of the story and keeps them there throughout.

The tale, by Harvey Gates, concerns a widow whose son persuades his gang to masquerade as members of her family so that a rich brother-in-law, who has been misinformed as to the number of her progeny, may not be disillusioned. This situation is played out for humor and a touch of pathos, ending in a melodramatic sequence when gangsters attempting to extort money from the uncle are bested by the kids.

There is more of humor and less of slapstick in the picture than is par for the series.

Direction is by William Beaudine.

Previewed at the Vista theatre, Hollywood, to a Friday night audience which got quite a number of laughs out of the proceedings. Reviewer's Rating: Fair.

Release date, April 23, 1943. Running time, 66 min. PCA No. 9125. General audience classification.

Mugs ..... Leo Gorcey
Pete ..... Noah Beery
Huntz Hall, Bobby Jordan, Lita Ward, Bennie Bartlett, Ric Vallin, Billy Benedict, J. Farrell McDonald, Jan Rubini, Martha Wentworth, Sammy Morrison, Dick Chandler, Eddie Mills, George De Normand.

The Purple V

(Republic)

War Adventure Story

The adventures of an RAF pilot in Germany are the subject of this Republic action drama against a war background. Although the plot is becoming familiar it has natural excitement and the acting, direction and story in this version keep the film moving at a suspenseful pace. It should suit audiences who like action.

Essentially a chase, the film opens with a parachute landing in the heart of Germany and follows the flier's attempt to make his way out with an intercepted message from Rommel to Hitler. Once a student in the country, the airman enlists the aid of an old professor and his son and daughter. Violently anti-Nazi, the teacher and son give their lives to insure the flier's escape. The passage of the boy and girl across Germany to the border is a continuous chase with enough narrow escapes to keep the action fans on seat edge. They finally get away to England in a captured German aircraft.

John Archer, who has appeared before in Westerns and adventure stories, makes the airman a real enough character to overcome implausible moments in the story. Mary McLeod and Fritz Kortner lend conviction also as the professor and his daughter. George Sherman was producer-director, using a screenplay by Bertram-Millhauser and Curt Siedmack.

Seen in the home office projection room. Reviewer's Rating: Fair.—JOHN STUART, JR.

Release date, March 12, 1943. Running time, 58 min. PCA No. 9105. General audience classification.

Joe Thorne ..... John Archer
Katti Forster ..... Mary McLeod
Thomas Forster ..... Fritz Kortner
Rex Williams, Kurt Katch, Walter Sande, William Vaughn, Peter Lawford, Kurt Kreuger, Eva Hyde and Irene Seidner.

The Blocked Trail

(Republic)

Three Mesquiteers

This is among the better offerings in the Three Mesquiteers series produced by Republic with Bob Steele, Tom Tyler and Jimmie Dodd in the title roles.

This time the trio encounters a mine mystery. After a blind miner is murdered, a town lawyer sets his gang of bandits on the trail of a dwarfed horse which apparently carries the clue to the location of a gold mine. As is the case in Westerns, the heroes are blamed for crimes committed by the lawyer's bandits and the lawyer is highly respected in the town.

There's plenty of riding and shooting before the Mesquiteers round up the bandits and the horse leads the way to a rich gold strike. "Brilliant," the dwarfed horse, tops an able cast.

Elmer Clifton directed from a screen play by John K. Butler and Jacquin Francis. Louis Gray was associate producer.

Seen at the Daly Theatre in Hartford. Reviewer's Rating: Good.—AL WIDEM.

Release date, March 12, 1943. Running time, 55 min. PCA No. 9078. General audience classification.

Tucson ..... Bob Steele
Stony ..... Tom Tyler
Lullaby ..... Jimmie Dodd
Helen Deverell, George Lewis, Charles Miller, Walter Soderling, Hal Price, Kermit Maynard, Pierce Lyden.

Power of the Press

(Columbia)

Tracy's Back Again

Columbia has turned out a picture with a newspaper angle that appears to be above the average for its class. It brings back Lee Tracy in the role of a fast-talking and fast-traveling newspaperman and adds murder and mystery to maintain suspense.

Victor Jory, a New York tabloid publisher, is shot and killed after having made a public promise to return to honest journalism. Guy Kibbee, old friend and publisher of a small weekly newspaper, is willed a controlling interest in the paper. He finds the editor, Otto Kruger, working to secure great personal power and spreading national disunity, with the unwitting aid of Lee Tracy. When a great hoarding "scandal" breaks and a former reporter is accused of Jory's murder, Kibbee enlists Tracy's aid in digging out the truth.

Gloria Dickson as the publisher's secretary adds charm and a dash of romance to the melodrama. Leon Barsha produced and Lew Landers directed.

Seen at the E. M. Loew's theatre in Hartford, where it held the interest of an early afternoon crowd. Reviewer's Rating: Good.

Release date, January 28, 1943. Running time, 64 min. PCA No. 8922. General audience classification.

Lee Tracy, Guy Kibbee, Gloria Dickson, Otto Kruger, Victor Jory, Larry Parks, Rex Williams, Frank Sully.

Billy the Kid in Fugitive of the Plains

(Producers Releasing Corp.)

Billy Rides Again

The familiar pattern of the "Billy the Kid" series is varied in this offering by the introduction of a feminine gang leader, but Buster Crabbe and Al St. John have their familiar roles. The result is up to standard in excitement and interest.

After word gets around that "Billy the Kid" has been staging holdups in a small western town, Crabbe arrives to investigate. He finds that rumors of his connection with the crimes are being spread by the leader of a gang of outlaws, a woman. Billy's efforts to round up the culprits are successful after a number of gun fights and chases on horseback. Al St. John also comes in regularly with his characteristic comedy.

Maxine Leslie handles the role of the girl outlaw creditably, while supporting players, including Jack Ingram and Kermit Maynard, perform in their usual style.

Sigmund Neufeld produced the film and Sam Newfield directed.

Caught at the Daly theatre in Hartford, where a late afternoon audience, composed chiefly of adults, seemed to enjoy it. Reviewer's Rating: Good.—A. W.

Release date, March 12, 1943. Running time, 56 min. PCA No. 9023. General audience classification.

Billy ..... Buster Crabbe
Fuzzy ..... Al St. John
Maxine Leslie, Jack Ingram, Kermit Maynard, Karl Hackett, Hal Price.

Lone Rider in Wild Horse Rustlers

(Producers Releasing Corp.)

Lone Rider Western

Here is another in the PRC series of "Lone Rider" adventures that should appeal to the Western fans. Bob Livingston and Al St. John are starred.

Livingston, a government agent, and his pal, Al (Fuzzy) St. John, go through a number of adventures before getting some horses for government use. It seems that the twin brother of the ranch foreman comes back from Germany and is determined to stop the government's use

of the horses. Livingston and St. John are put in jail after the twin brother kidnaps the honest foreman and accuses the "Lone Rider" and his pal of the murder of one of the Nazi tools on the ranch.

"The Lone Rider" and St. John escape from jail, however, and save the horses from poisoned hay. From then on, it's a story of the efforts of Livingston and St. John to round up the Nazis and rescue the honest foreman.

There's enough shooting, riding, and fighting to please the Western fans. Sam Newfield was the director, and Sigmund Neufeld was the producer.

Caught at the Daly Theatre, Hartford, where an audience, composed mostly of adults, seemed to enjoy this "Lone Rider" adventure. Reviewer's Rating: Good.

Release date. February 12, 1943. Running time, 55 min. PCA No. 9074. General audience classification.

Bob Livingston, Al St. John, Linda Johnson, Lane Chandler, Stanley Price, Frank Ellis and Karl Hackett.

Pirates of the Prairie

(RKO Radio)

Tim Holt Western

Tim Holt rides the trail again for justice. "Pirates of the Prairie" measures up to the average of this Western series in plot interest and action.

This time, Holt is sent to a town to crack up a crooked vigilante committee. Arriving in town, Holt starts in the gunsmith's trade, and soon finds out that John Elliott, head of the committee, is honest. He also discovers that Roy Barcroft, an assistant to Elliott, is attempting to run the ranchers off their properties in order to demand a heavy price for land from a railroad company.

Elliott is killed after trying to break up the committee. Barcroft then suggests that the gang do away with Holt. However, Holt has the honest people of the town on his side, through the assistance of Nell O'Day, Elliott's daughter. Barcroft is finally captured, and peace restored to the town.

The film was directed by Howard Bretherton.

Shown at the Daly Theatre in Hartford. Reviewer's Rating: Fair.

Release date. November 20, 1942. Running time, 59 min. PCA No. 8472. General audience classification.

Tim Holt, Cliff Edwards, Nell O'Day, John Elliott, Roy Bancroft, Charles King, Karl Hackett, Bessie Wade, Bud Geary, Reed Howes, and Ed. Cassidy.

Tonight We Raid Calais

(Twentieth Century-Fox)

Commandos and Spies

Another in the rapidly growing series from all studios on underground movements in continental Europe, this attraction will deliver a representative account of itself. This time, the British are seeking extermination of a factory turning out shells.

John Sutton, commando, draws the assignment of discovering the exact site and so identifying it that RAF bombers can locate and destroy it. Sutton is landed and establishes contact with native sympathizers in a small village near the coast. While they cooperate, Annabella does not. Because her brother died in the British naval attack at Oran, she is anti-British and carries her resentment to a point where she turns informer in the belief information about Sutton will save her mother and father from the firing squad.

Relying on the German promise, she gets information and divulges it. For a reward, she is treated to the horror of witnessing the death of her parents. This provides a turning point. Presumably continuing her collaboration with the Nazis, she seeks safety in a jail housing Sutton and local French patriots she had exposed. In the nick of time, the original plan of firing fields around the real factory goes through, thereby lighting a target for British bombs, which do the job to a fare-thee-well. His mission accomplished, Sutton returns to England, taking Annabella with him.

The cast turns in a nice job along standard lines. Direction by John Brahm is competent, as is the production, under Andre Daven. Why the film carries its current title is a mystery, however. There is no bombing of Calais.

Seen in a studio projection room. Reviewer's Rating: Good.

Release date, not set. Running time, 70 min. PCA No. 8901. General audience classification.

Geoffrey Carter.....John Sutton
Odette .....Annabella
Lee J. Cobb, Beulah Bondi, Blanche Yurka, Howard Da Silva, Marcel Dalio, Ann Codee, Nigel Brulier.

(Review reprinted from last week's HERALD.*)*

Heart of a Nation

(Paul Graetz - AFE Corp.)

A Study in Defeat

As the last film completed in France before the Armistice, "Heart of a Nation," has historical significance of more than one order. The foreword, presented by Charles Boyer, tells that this is the only print which escaped German confiscation and was transported piece-meal to this country. Its cast is well known to followers of the French cinema in this country, featuring Raimu, Michele Morgan and Louis Jouvet, among others. Its theme is the struggle of the French people during the last seventy years, with three wars bringing no victory.

A family living outside Montmartre carries the burden of the story from the first German siege in 1871 to the occupation three and a half decades later. Four generations of Fremonts see Montmartre grow from a small peasant village to part of a great metropolis, living through years of progress and gaiety, and facing the same enemy at the gates three times.

In spite of the frequent delicacy and insight of performances and presentation, there is an essential weariness in the project. The recording of President Roosevelt's address to the French people at the start of the African invasion has been added to the film here, but it does little to dispel the message of disillusion.

Direction by Julien Duvivier has many flashes of the subtle charm of "Carnet du Bal" and "End of a Day," more often in the intimate glimpses of people than in the heroic passages. Raimu brings some characteristic comedy to the role of a rich uncle with a taste for life. Michele Morgan, Louis Jouvet, Suzy Prim and Lucien Nat all give impressive portrayals.

The film is generously supplied with titles and Boyer's commentary in English, and will find an appreciative audience in the "art" houses among those who are interested in French history, French culture and the Paris that was.

Seen in a New York projection room. Reviewer's Rating: Good.—E.A.C.

Release date, not set. Running time, 111 min. Adult audience classification.

Jules Fremont .....Raimu
Pierre & Felix.....Louis Jouvet
Marie .....Michele Morgan
Suzy Prim, Lucien Nat, Renee Devillers, Jean Mercanton, Harry Krimer, Pierre Jordan.

(Review reprinted from last week's HERALD.*)*

SHORT SUBJECTS
reviews and synopses

Release dates for short subjects are nominal because present raw stock restrictions and increased demands on studio and laboratory facilities delay the availability of prints. Dates carried in Product Digest are those originally set by the companies. Release dates for government films usually coincide with their availability for review and distribution.

FOOD FOR FIGHTERS (OWI)

Victory Film

Food for our fighting forces—how it is prepared and served in the Arctic, in the desert and in our training camps—is described in this highly informative photographic record of why the American soldier is the best fed in the world. The point is made that since World War I scientific feeding has developed so that today one ship carries what ten did before. Dehydration, which retains vitamin content as well as flavor, processing and packaging for economy of space and the greater use of foods like the soy bean have all played a part in achieving this.

A soldier in the field gets three pounds of food a day in the "K" packages, each containing a balanced meal with concentrated soup, pre-cooked meat, hard tack, coffee powder and candy.

The subject is interestingly handled and well photographed.—A. J.

Release date, April 1, 1943 *9 minutes*

RIGHT OF WAY (OWI)

Victory Film

A simple, direct, pictorial explanation of the reasons for traffic delays, this short subject points up the necessity of one sacrifice to the war effort on the home front. Plane, train and motor travel all give right of way to troop trains and shipments of food stuffs and war material. A crew is recruited for an undermanned ship and flown to the port, as unessential passengers give up their seats. A fast express is sidetracked for a supply-laden freight train. Joseph Eastman, director of the Office of Defense Transportation gives a brief, forthright message. The photography is excellent and the entire subject is competently produced.—A. J.

Release date, April 15, 1943 *9 minutes*

EGG CRACKER SUITE (Univ.)

Swing Symphony (7234)

Oswald Rabbit is running an egg factory, but the hens are slow on the production end. A swing orchestra helps speed up things a bit, inspiring even the ostrich to greater effort. A brigade of rabbits extracts color from the flowers to paint the eggs for a seasonal novelty in swing time.

Release date, March 22, 1943 *7 minutes*

SPORTING DOGS (WB)

Sports Parade (8407)

This is a survey of hunting dogs with particular emphasis on that intelligent and well-trained adjunct to sport, the retriever. Scenes of duck hunting and pheasant and grouse shooting illustrate the sensitivity of the animal to commands, often unspoken, as well as his ability to gauge sound and distance.

Release date, March 20, 1943 *9 minutes*

ADVANCE SYNOPSES *and information*

JANE EYRE
(Twentieth Century-Fox)

Drama

PRODUCER: Kenneth Macgowan. Directed by Robert Stevenson.

PLAYERS: Orson Welles, Joan Fontaine, John Sutton, Agnes Moorehead, Sara Allgood, Margaret O'Brien, Edith Barrett.

SYNOPSIS

This is an adaptation of Charlotte Bronte's novel. It tells of an orphan girl who has suffered from cruel treatment at the hands of her foster parents and later, at an orphanage. She becomes a governess to a small child at Thornfield Hall, an eerie place, part of which is locked to her. She and the gloomy master of the house fall in love, and in the midst of their wedding ceremony comes the disclosure that the mysterious woman in a wing of the house is the master's insane wife. She leaves the place to find work, and spurns the love of another man. Realizing that she loves the gloomy master of Thornfield, she returns to him to find the castle in ruins and the master blinded because of his efforts to save his insane wife who had fired the place. They are now free to take up their lives anew.

GOOD MORNING, JUDGE
(Universal)

Comedy

PRODUCER: Paul Malvern. Directed by Jean Yarbrough.

PLAYERS: Dennis O'Keefe, Louise Allbritton, Mary Beth Hughes, J. Carrol Naish, Louise Beavers.

SYNOPSIS

A music publisher is sued by two composers for plagiarism of a hit song. The pair are represented by a woman attorney whom the publisher manages to place in an embarrassing position by administering knockout drops to her. After fighting back and forth, a romance develops, but the man, "framed" by the attorney is taken advantage of by another girl who publicly announces their engagement. However, matters get straightened out after more knockout drops, more court appearances and a grand melee between the two women contenders involved.

SADDLES AND SAGEBRUSH
(Columbia)

Western

PRODUCER: Leon Barsha. Directed by William Berke.

PLAYERS: Russell Hayden, Dub Taylor, Bob Wills, Ann Savage, William Wright.

SYNOPSIS

Outlaw gunmen are hired by a ruthless operator who is trying to corner all the surrounding ranches for himself. When "Lucky" is approached he joins the outfit, realizing that its operations are not legitimate. After he finds out that the land is government property, he aligns the small settlers against the band and overpowers them in a long drawn out series of battles.

CORVETTES IN ACTION
(Universal)

Atlantic Action

PRODUCER: Howard Hawks. Directed by Richard Rosson.

PLAYERS: Randolph Scott, Ella Raines, Barry Fitzgerald, Andy Devine, Walter Sande, Richard Lane, Fuzzy Knight, Noah Beery, Jr.

SYNOPSIS

This is described by the studio as "sanctioned by the Royal Canadian Navy as the official motion picture of the corvette warship; Canadian naval shipyards, training schools and colleges participating with officers and crews of corvettes in convoys augmenting the cast. Units of the British Navy and the Netherlands Navy cooperating. An authentic and documentary motion picture."

It tells in intimate and grand terms the fight to carry supplies and troops in convoys across the Atlantic, and shows scenes of action against Nazi submarines and bombers. Universal sent a location troupe out on the Atlantic for footage.

HEAVEN CAN WAIT
(Twentieth Century-Fox)

Fantasy

PRODUCER-DIRECTOR: Ernst Lubitsch.

PLAYERS: Don Ameche, Gene Tierney, Charles Coburn, Marjorie Main, Louis Calhern, Spring Byington, Reginald Gardiner, Eugene Pallette, Signe Hasso.

SYNOPSIS

The story opens with the entrance of a charming old man into the office of His Satanic Majesty, applying for admission to the nether regions. In order to qualify for Hell, he tells his life story to The Devil. It is a story of how, from his birth, women had fought over him, his various escapades with women, his amours, and his subsequent marriage. It takes him up to his 70th birthday, through the death of his wife, and the growing up of his son, who seems to follow in his footsteps. The Devil urges him to apply for accommodations in the other place, explaining that he had never really hurt anyone and had made a great many people happy.

LASSIE COME HOME
(Metro-Goldwyn-Mayer)

Drama

PRODUCER: Samuel Marx. Directed by Fred M. Wilcox.

PLAYERS: Roddy McDowall, Donald Crisp, Dame May Whitty, Edmund Gwenn, Nigel Bruce, Elsa Lanchester, Elizabeth Taylor, Ben Webster, J. Patrick O'Malley.

SYNOPSIS

The novel by Eric Knight about the devotion between a boy and his dog has been produced in Technicolor by MGM. Lassie, a beautiful collie, has been sold to a wealthy duke, by a Yorkshire family. The dog's young master is inconsolable and the dog unruly in his new surroundings. Taken to Scotland, the animal escapes and makes the long trek home on foot in spite of many obstacles. The boy and dog are reunited and the family fortunes prosper.

A LADY TAKES A CHANCE
(RKO Radio)

Drama

PRODUCER: Frank Ross. Directed by William A. Seiter.

PLAYERS: Jean Arthur, John Wayne, Charles Winninger, Joan Blair.

SYNOPSIS

A New York business girl takes a cross country vacation bus tour and, in a small western city, meets and falls in love with a cowboy. The cowpoke falls in love with her, after a series of incidents, some of them comic, but walks out on her. When she arrives back in New York, the cowboy is waiting for her.

COWBOY IN MANHATTAN
(Universal)

Musical

PRODUCER: Paul Malvern. Directed by Frank Woodruff.

PLAYERS: Frances Langford, Robert Paige, Leon Errol, Walter Catlett, Dorothy Granger.

SYNOPSIS

A fast talking Broadway producer sells a group of wealthy Texans the idea of backing a play as a promotional stunt for the state. When advance ticket sales are poor, he uses a would-be Texas song writer to pose as a wealthy man and buy out the entire house for the opening. He and the star of the show fall in love after he interrupts her performance and has her sing some of his songs. She disappears when she finds out that the sell-out is a publicity stunt, but he finds her in time for the public opening.

PETTICOAT LARCENY
(RKO Radio)

Comedy

PRODUCER: Bert Gilroy. Directed by Ben Holmes.

PLAYERS: Joan Carroll, Rith Warwick, Walter Reed.

SYNOPSIS

A child radio star, dissatisfied with her scripts, sneaks out in search of her own material. She becomes involved with a trio of burglars and lives with them, with her aunt and the police believing that her disappearance is a publicity gag perpetrated by her aunt's fiance. A kidnapper shows up on the scene, she is rescued, and her aunt and fiance are reconciled.

FACULTY ROW
(Metro-Goldwyn-Mayer)

Comedy

PRODUCER: Robert Sisk. Directed by Jules Dassin.

PLAYERS: Mary Astor, Herbert Marshall, Susan Peters, Elliott Reid, Richard Carlson, Allyn Joslyn.

SYNOPSIS

The impish son and daughter of a woman writer attempt to break up their mother's marriage to a college professor, and succeed after starting scandals of various sorts, only to confess their plot before any real damage is done.

TROMBONE FROM HEAVEN (Universal)

Musical

PRODUCER: Paul Malvern. Directed by Jean Yarbrough.

PLAYERS: Frances Langford, Leon Errol, Ray Eberle, Hilo Hattie, Alvino Rey and his Orchestra, the King Sisters, the King's Men, the Bombardiers, Mary Beth Hughes, Skinnay Ennis.

SYNOPSIS

The hired hand of a Vermont goat farmer becomes engaged to the farmer's daughter. His rival has the girl's father send the youth, a trombone player, to New York on a "fool's errand." While staying there on business, he joins an orchestra in a cafe and gets considerable publicity when he beats up the leader of a "zoot suit" gang. The father brings his fiancee to New York in order to show her how city li has changed the boy, and a conspiracy among the band men causes the girl to break the engagement. The band, having been engaged for a national radio program, almost breaks up when the country lad deserts it, but follows him to the farm to convince him of the trick, and makes its first broadcast from there.

KING OF THE COWBOYS (Republic)

Western Special

PRODUCER: Harry Grey. Directed by Joseph Kane.

PLAYERS: Roy Rogers, Smiley Burnette, Peggy Moran, Sons of the Pioneers, Dorothea Kent.

SYNOPSIS

A ring of saboteurs uses a traveling tent show to disguise their mission and transmit messages. Roy and Frog, acting as anti-espionage agents, obtain jobs singing with the show, and their suspicions are aroused by the mystic act. As the show continues through the state, various acts of sabotage occur, and Roy obtains evidence needed, but is himself accused of murder through a "plant." Escaping from jail, he reaches the tent show in time to nab the head of the spy ring.

THE GHOST RIDER (Monogram)

Western

PRODUCER: Scott R. Dunlap. Directed by Wallace Fox.

PLAYERS: Johnny Mack Brown, Raymond Hatton, Beverly Boyd.

SYNOPSIS

Brown moves his boots and saddles over to Monogram for a new western series. In the first, he sets out to avenge the deaths of members of his family who were slain by a gang which later attempts through murder and threats to seize control of a whole town. He, with the aid of a U. S. marshal, brings them to justice after considerable action.

THE GHOST AND THE GUEST (Producers Releasing)

Comedy

PRODUCER: Arthur Alexander, Alfred Stern. Directed by William Nigh.

PLAYERS: James Dunn, Florence Rice, Mabel Todd.

SYNOPSIS

A young couple decide to spend their honeymoon at the country home her father has given them. They find it to be a dilapidated farm house, formerly owned by a gangster who had given it to the country's hangman. Then follows a series of adventures with murderers, escaped convicts and stolen diamonds.

RIGHT ABOUT FACE (Metro-Goldwyn-Mayer)

Musical Farce

PRODUCER: Irving Starr. Directed by Tim Whelan.

PLAYERS: Kay Kyser and his Kollege of Musical Knowledge, Marilyn Maxwell, Lena Horne, William Gargan.

SYNOPSIS

This has Kyser playing the role of a would-be composer gifted with music but cursed with "an evil eye," which gives him the power of unknowingly hypnotizing persons. He becomes involved with a torch singer with whom he falls in love, a prize fighter, and a mob of gangsters. He is kidnapped to prevent him from hypnotizing a fighter to make him win, but in turn ogles his captors and escapes. Thus he manages to win the match for the fighter and the girl for himself.

BLONDIE BUYS A HORSE (Columbia)

Comedy

PRODUCER-DIRECTOR: Frank Strayer.

PLAYERS: Penny Singleton, Arthur Lake, Danny Mummert, Larry Sims, Hugh Herbert, Alan Dinehart.

SYNOPSIS

Dagwood misunderstands his boss's instructions and buys a horse, instead of a house, for him. The horse becomes attached to Dagwood and follows him to the office, breaking in on an important deal with an eccentric millionaire who is a fanatic about horses. Dagwood sells the horse to a rival of the firm, not knowing he is invited to a fox hunt on the estate of the rich man. The horse wanders back to the Bumsteads and Dagwood enters the hunt, catching the fox and taking it back after he found it caught in a trap. The business deal is then consummated.

DAYS OF OLD CHEYENNE (Republic)

Western

PRODUCER: Eddy White. Directed by Elmer Clifton.

PLAYERS: Don "Red" Barry, Lynn Merrick, Emmett Lynn, William Haade.

SYNOPSIS

A roving cowboy and his pal reach the Wyoming Territory, which is ruled by a ruthless rancher against whom a newspaper editor is waging a campaign. The cowboy, unaware of the character of the rancher, is made marshal, and later commissioner of a ranger troop, through the cattleman's efforts. When the rancher attempts to collect political favors, the cowboy, learning who is responsible for the robberies and murders, brings law and order to the area.

THE LEOPARD MAN (RKO Radio)

Horror Story

PRODUCER: Val Lewton. Directed by Jacques Tourneur.

PLAYERS: Dennis O'Keefe, Margo, Jean Brooks, Ben Bard.

SYNOPSIS

A leopard used in a publicity stunt in a New Mexican cafe escapes and later three women are found dead. Evidence points to the animal as the killer, but an entertainer and the publicity man who originally obtained the leopard track down a homicidal maniac, who has used the leopard as an alibi.

GILDERSLEEVE'S BAD DAY (RKO Radio)

Comedy

PRODUCER: Herman Schlom. Directed by Gordon Douglas.

PLAYERS: Harold Peary, Freddy Mercer, Nancy Gates, Jane Darwell.

SYNOPSIS

Gildersleeve, serving on a jury trying a burglary suspect, wins an acquittal for the man, not knowing that two others in the burglary have anonymously sent him $1,000. The money is "hot" and Gildersleeve is suspected of having received a bribe. He gets himself involved in a burglary, and, while being chased by the police, he is kidnapped by the criminals. However, it all straightens out when he leads the officers in the capture and explains away his predicament.

CALABOOSE (UA-Roach)

Comedy

PRODUCER: Glenn Tryon. Directed by Hal Roach, Jr.

PLAYERS: Jimmy Rogers, Noah Beery, Jr., Mary Brian, Bill Henry, Paul Hurst, Jean Porter, William Davidson, Iris Adrian, Marc Lawrence.

SYNOPSIS

The two traveling cowboys come to grips with love and criminal reform in this "streamlined" comedy. Beery tries to interest Mary Brian by posing as a hardened criminal, but finds himself in a real jailbreak, unconsciously engineered by Rogers. The boys wind up as heroes, but without the girl, and start off on the road again.

SON OF DRACULA (Universal)

Horror Picture

PRODUCER: Ford Beebe. Directed by Robert Siodmak.

PLAYERS: Alan Curtis, Louise Allbritton, Lon Chaney, Evelyn Ankers, Frank Craven, J. Edward Bromberg, Samuel S. Hinds, Adeline Reynolds.

SYNOPSIS

A vampire, posing as one "Count Alucard" (spell it backwards) marries an American girl and turns her into a creature like himself. Her former fiancee, suspicious of her husband, investigates a series of peculiar murders and learns the truth about the count. The story ends with the ex-fiancee killing the count and the girl, because of their danger to other persons.

REDHEAD FROM MANHATTAN (Columbia)

Comedy

PRODUCER: Wallace MacDonald. Directed by Lew Landers.

PLAYERS: Lupe Velez, Douglas Leavitt, Lewis Wilson, Michael Duane.

SYNOPSIS

This is an application of the twin recipe for comedy, with Miss Velez in the role(s) of twin sisters. One of these is an American stage personality, married and expecting a baby, the other a European actress who, arriving in America after adventures which derive from the torpedoing of her ship, impersonates her sister for reasons of convenience with results of confusion which make for humor.

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subjects Chart with Synopsis Index can be found on pages 1228-1229.

Feature Product Including Coming Attractions, listed by Company, in order of release, on pages 1216-1217.

Title	Company	Prod. Number	Stars	Release Date	Running Time	M. P. Herald Issue (REVIEWED)	Product Digest Page (REVIEWED)	Advance Synopsis Page	Service Data Page
ABOVE Suspicion	MGM	....	Joan Crawford-Fred MacMurray	Not Set	....	.....	....	1081	....
Across the Pacific	WB	202	Humphrey Bogart-Mary Astor	Sept. 5,'42	98m	Aug. 22,'42	927	726	....
Action in the North Atlantic	WB	....	Humphrey Bogart-Raymond Massey	Not Set	....	.....	....	983	....
Adventures of Mark Twain	WB	....	Fredric March-Alexis Smith	Not Set	....	.....	....	936	....
Aerial Gunner	Para.	....	Chester Morris-Richard Arlen	Not Set	78m	Mar. 20,'43	1226	1091	....
After Midnight with Boston Blackie	Col.	....	Chester Morris-Ann Savage	Mar. 18,'43	64m	Mar. 13,'43	1203	1192	....
Air Force	WB	217	John Garfield-Gig Young	Mar. 20,'43	124m	Feb. 6,'43	1145	936	1218
Air Raid Wardens, The	MGM	....	Laurel and Hardy	Apr.,'43	67m	Mar. 20,'43	1214	1091	....
A-Haunting We Will Go	20th-Fox	302	Laurel and Hardy	Aug. 7,'42	67m	July 11,'42	927	....	....
Alibi	Rep.	214	Margaret Lockwood-Hugh Sinclair	Mar. 24,'43	66m	Apr. 3,'43	1237	....	....
Alaska Highway	Para.	....	Richard Arlen-Jean Parker	Not Set	....	.....	....	1192	....
Always a Bridesmaid	Univ.	....	Andrews Sisters-Patric Knowles	Not Set	....	.....	....	1192	....
Amazing Mrs. Holliday, The (formerly Forever Yours)	Univ.	7005	Deanna Durbin-Edmond O'Brien	Feb. 19,'43	98m	Feb. 6,'43	1145	936	....
American Empire	UA	....	Richard Dix-Leo Carrillo	Dec. 11,'43	81m	Dec. 12,'42	1053	871	....
Andy Hardy's Double Life (formerly Andy Hardy Steps Out)	MGM	318	Mickey Rooney-Lewis Stone	Dec.-Feb.,'43	92m	Dec. 5,'42	1042	796	1174
Apache Trail	MGM	304	Lloyd Nolan-Donna Reed	Sept.-Nov.,'42	66m	June 27,'42	938	726	....
Ape Man, The	Mono.	....	Bela Lugosi-Wallace Ford	Mar. 19,'43	64m	Feb. 27,'43	1181	1104	....
Arabian Nights	Univ.	7063	Sabu-Maria Montez-Jon Hall	Dec. 25,'42	87m	Dec. 26,'42	1090	872	1174
Arizona Stagecoach	Mono.	....	The Range Busters	Sept. 4,'42	58m	.....	....	..	..
Army Surgeon	RKO	312	James Ellison-Jane Wyatt	Dec. 4,'42	63m	Oct. 24,'42	969	701	....
Arsenic and Old Lace	WB	....	Cary Grant-Priscilla Lane	Not Set	....	.....	....	....	....
Assignment in Brittany	MGM	....	Pierre Aumont-Susan Peters	Apr.,'43	98m	Mar. 13,'43	1201	1019	....
At Dawn We Die (British) (formerly Tomorrow We Live)	Rep.	778	John Clements-Godfrey Tearle	Mar. 20,'43	85m	Dec. 26,'43	1159	....	....
Attack by Night	Col.	....	Merle Oberon-Brian Aherne	Not Set	....	.....	....	....	....
Avengers, The (British) (formerly Day Will Dawn)	Para.	4213	Ralph Richardson-Deborah Kerr	Block 3	88m	Nov. 7,'42	993	....	....
Avenging Rider, The	RKO	....	Tim Holt	Not Set	55m	Feb. 13,'43	1158	....	....
BABY Face Morgan	PRC	317	Mary Carlisle-Richard Cromwell	Sept. 15,'42	62m	July 25,'42	903	....	....
Background to Danger	WB	....	George Raft-Brenda Marshall	Not Set	....	.....	....	1058	....
Bad Company	Univ.	....	Dead End Kids	Not Set	....	.....	....	1055	....
Bad Men of Thunder Gap	PRC	352	Dave O'Brien-Jim Newill	Mar. 5,'43	....	.....	....	..	
Bambi (color)	RKO	391	Disney Feature Cartoon	Aug. 21,'42	70m	May 30,'42	685	....	1130
Bandit Ranger	RKO	381	Tim Holt	Sept. 25,'42	64m	.....	....	....	....
Bataan (formerly Bataan Patrol)	MGM	....	Robert Taylor-Thomas Mitchell	Not Set	....	.....	....	1127	....
Battle Cry of China (Reissue) (formerly Kukan)	UA	....	Chinese Feature	Aug. 7,'42	61m	July 5,'41	840	....	....
Behind Prison Walls	PRC	313	Alan Baxter-Gertrude Michael	Mar. 22,'43	64m	Feb. 6,'43	1146	1078	
Behind the Eight Ball	Univ.	7029	Ritz Bros.-Carol Bruce	Dec. 4,'42	60m	Dec. 12,'42	1054	794	..
Berlin Correspondent	20th-Fox	311	Dana Andrews-Virginia Gilmore	Sept. 11,'42	70m	Aug. 15,'42	927	797	
Best Foot Forward	MGM	....	Lucille Ball-William Gaxton	Not Set	....	.....	....	1191	....
Between Us Girls (formerly Love and Kisses, Caroline)	Univ.	7010	Diana Barrymore-Robert Cummings	Sept. 4,'42	89m	Aug. 29,'42	890	772	
Big Street, The	RKO	301	Henry Fonda-Lucille Ball	Sept. 4,'42	87m	Aug. 8,'42	902	701	
Billy the Kid in Fugitive of the Plains	PRC	359	Buster Crabbe-Al St. John	Mar. 12,'43	56m	Apr. 3,'43	1238	....	....
Billy the Kid in The Kid Rides Again	PRC	358	Buster Crabbe-Al St. John	Jan. 27,'43	60m	Mar. 20,'43	1215	1104	....
Billy the Kid in Mysterious Rider	PRC	357	Buster Crabbe-Al St. John	Nov. 20,'42	55m	Jan. 30,'43	1137	1033	
Billy the Kid in Western Cyclone	PRC	360	Buster Crabbe-Al St. John	May 14,'43	....	.....	....	....	....
Black Raven, The	PRC	321	George Zucco-Wanda MacKay	May 31,'43	61m	Mar. 20,'43	1215	....	....
Black Swan, The (color)	20th-Fox	320	Tyrone Power-Maureen O'Hara	Dec. 4,'42	85m	Oct. 17,'42	958	855	1218
Blocked Trail, The	Rep.	274	Three Mesquiteers	Mar. 12,'43	55m	Apr. 3,'43	1238	....	....
Blondie Buys a Horse	Col.	....	Penny Singleton-Arthur Lake	Not Set	....	.....	....	1241	....
Bombardier	RKO	....	Pat O'Brien-Randolph Scott-Anne Shirley	May 14,'43	....	.....	....	912	
Bomber's Moon	20th-Fox	....	George Montgomery-Annabella	Not Set	....	.....	....	....	....
Boogie Man Will Get You, The	Col.	4026	Boris Karloff-Peter Lorre	Oct. 22,'42	66m	Oct. 24,'42	969	....	....
Boots and Saddles (Re-release)	Rep.	2301	Gene Autry-Smiley Burnette	Jan. 15,'43	58m	Nov. 13,'37	1114	....	....
Border Patrol	UA	....	William Boyd	Apr. 2,'43	67m	Jan. 30,'43	1137	....	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	— REVIEWED — M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
Boss of Big Town	PRC	310	John Litel-Florence Rice	Dec. 7,'42	64m	Oct. 17,'42	959	....	....
Boston Blackie Goes Hollywood	Col.	4030	Chester Morris-Richard Lane	Nov. 5,'42	68m	Feb. 27,'43	1181	794	....
Bowery at Midnight	Mono.	....	Bela Lugosi-John Archer	Oct. 30,'42	63m	Oct. 3,'42	934	....	....
Boy From Stalingrad	Col.	....	Bobby Samarzich-Conrad Binyon	May 20,'43	....	.....	....	1191	....
Brains Trust, The (British)	Strand-Anglo	....	Quiz Experts	Not Set	34m	Feb. 6,'43	1147	....	....
Buckskin Frontier	UA	....	Richard Dix-Jane Wyatt	May 14,'43	76m	Mar. 13,'43	1202	983	....
Busses Roar	WB	203	Richard Travis-Julie Bishop	Sept. 19,'42	61m	Aug. 22,'42	903	....	....
CABIN in the Sky	MGM	....	"Rochester"-Ethel Waters	Apr.,'43	98m	Feb. 13,'43	1157	1019	....
Cairo	MGM	307	Jeanette MacDonald-Robert Young	Sept.-Nov.,'42	101m	Aug. 15,'42	915		1034
Calaboose	UA-Roach	....	Jimmy Rogers-Noah Beery, Jr.	Jan. 29,'43	45m	.....	....	1241	....
Call of the Canyon	Rep.	131	Gene Autry-Smiley Burnette	Aug. 5,'42	71m	Aug. 22,'42	938	800	....
Calling Wild Bill Elliott	Rep.	2311	Bill Elliott-Gabby Hayes	Apr. 16,'43	....	.....	....	....	....
Captive Wild Woman	Univ.	.	Evelyn Ankers-John Carradine	Not Set	.	.....	..	1127	....
Careful, Soft Shoulder	20th-Fox	312	Virginia Bruce-James Ellison	Sept. 18,'42	69m	Aug. 15,'42	915	....	....
Carson City Cyclone	Rep.	275	Don Barry-Lynn Merrick	Mar. 23,'43	....	.....	....	....	....
Casablanca	WB	214	Humphrey Bogart-Ingrid Bergman	Jan. 23,'43	102m	Nov. 28,'42	1029	936	1218
Cat People	RKO	313	Simone Simon-Tom Conway	Dec. 25,'42	73m	Nov. 14,'42	1005	962	1174
Chatterbox	Rep.	219	Joe E. Brown-Judy Canova	Apr. 27,'43	....	.....	....	1127	....
Chetniks, the Fighting Guerrillas (formerly Fighting Chetniks)	20th-Fox	328	Philip Dorn-Virginia Gilmore	Feb. 5,'43	73m	Jan. 9,'43	1115	995	1218
Cheyenne Roundup	Univ.	276	Johnny Mack Brown-Tex Ritter	Apr. 29,'43	....	.....	....	....	....
China	Para.	....	Loretta Young-Alan Ladd	Block 4	78m	Mar. 20,'43	1226	1091	....
China Girl	20th-Fox	323	George Montgomery-Gene Tierney	Jan. 1,'43	95m	Dec. 5,'42	1041	872	1218
Cinderella Swings It	RKO	318	Guy Kibbee-Gloria Warren	Jan. 22,'43	69m	Jan. 23,'43	1125	....	....
City of Silent Men	PRC	308	Frank Albertson-June Lang	Oct. 12,'42	64m	Sept. 12,'42	898	..	....
City Without Men	Col.	4013	Linda Darnell-Doris Dudley	Jan. 14,'43	75m	Feb. 27,'43	1181	1009	....
Clancy Street Boys	Mono.	....	East Side Kids	Apr. 23,'43	66m	Apr. 3,'43	1238	....	....
Coastal Command (British)	Para.-Crown	....	War Documentary	Not Set	73m	Nov. 14,'42	1005	.	
Commandos Strike at Dawn	Col.	4004	Paul Muni-Lillian Gish	Jan. 7,'43	98m	Dec. 19,'42	1078	962	1218
Coney Island	20th-Fox	....	Betty Grable-George Montgomery	Not Set	.			995	.
Corregidor	PRC	31	Otto Kruger-Elissa Landi	Mar. 29,'43	74m	Mar. 27,'43	1226	1104	....
Corvettes in Action	Univ.	....	Randolph Scott-Andy Devine	May 28,'43	....	.....	....	1240	....
Cosmo Jones in the Crime Smasher (formerly Adventures of Cosmo Jones)	Mono.	....	Edgar Kennedy-Frank Graham	Jan. 29,'43	62m	Feb. 20,'43	1170	1055	....
Counter Espionage	Col.	4027	Warren William-Eric Blore	Sept. 3,'42	72m	Oct. 10,'42	945	871	
Cowboy in Manhattan	Univ.	....	Robert Paige-Frances Langford	May 21,'43	....	.....	....	1240	....
Crash Dive (color)	20th-Fox	....	Tyrone Power-Anne Baxter	Not Set	....	.....	....	962	....
Crime by Night	WB	....	Jane Wyman-Jerome Cowan	Not Set	....	.....	....	1091	....
Criminal Investigator	Mono.	....	Robert Lowery-Jan Wiley	Oct. 23,'42	61m	Dec. 12,'42	1054	1033	....
Cross Your Fingers	Univ.	....	Alan Jones-Kitty Carlisle	Not Set	....	.....	....	....	....
Crystal Ball, The	UA	....	Paulette Goddard-Ray Milland	Jan. 22,'43	81m	Jan. 23,'43	1125	960	1218
DARING Young Man, The	Col.	4021	Joe E. Brown-Marguerite Chapman	Oct. 8,'42	73m	Dec. 19,'42	1067	871	....
Dawn on the Great Divide	Mono.	....	Buck Jones-Rex Bell	Dec. 18,'42	66m	Dec. 19,'42	1066	1031	..
Days of Old Cheyenne	Rep.	276	Don Barry-Lynn Merrick	Apr. 29,'43	....	.....	....	1241	....
Deadline Guns	Col.	....	Russell Hayden-Bob Wills	Not Set	....	.....	....	1081	..
Dead Man's Gulch	Rep.	274	Don Barry-Lynn Merrick	Feb. 12,'43	56m	Feb. 20,'43	1170	1127	....
Dead Men Walk	PRC	320	George Zucco-Mary Carlisle	Feb. 10,'43	63m	Feb. 20,'43	1170	1031	....
Deep in the Heart of Texas	Univ.	7071	Johnny Mack Brown	Sept. 25,'42	62m	Sept. 12,'42	898	....	...
Desert Song, The (color)	WB	....	Dennis Morgan-Irene Manning	Not Set	....	.....	..	872	
Desert Victory (British)	20th-Fox	....	War in Africa Feature	Not Set	60m	Apr. 3,'43	1237	....	....
Desperadoes, The (color)	Col.	....	Randolph Scott-Glenn Ford	May 25,'43	85m	Mar. 20,'43	1213	871	....
Desperate Journey	WB	204	Errol Flynn-Ronald Reagan	Sept. 26,'42	107m	Aug. 22,'42	915	....	1082
Destination Unknown	Univ.	7030	Irene Hervey-William Gargan	Oct. 9,'42	61m	Oct. 3,'42	946	912	....
Destroyer	Col.	....	Edward G. Robinson-Marguerite Chapman	Not Set	....	.....	....	1162	....
Devil with Hitler, The	UA-Roach	....	Alan Mowbray-M. Woodworth	Nov. 20,'43	45m	Oct. 24,'42	969	....	..
Diary of a Nazi (Russian)	Artkino	....	War Documentary	Mar. 24,'43	68m	Apr. 3,'43	1237	....	....
Dixie	Para.		Bing Crosby-Dorothy Lamour	Not Set	....	.....	....	1091	
Dixie Dugan	20th-Fox	332	James Ellison-Lois Andrews	Mar. 12,'43	67m	Mar. 13,'43	1203	1082	....
Dr. Gillespie's Criminal Case	MGM	....	Lionel Barrymore-Van Johnson	Not Set	....	.....	....	1192	....
Dr. Gillespie's New Assistant	MGM	317	Lionel Barrymore-Van Johnson	Dec.-Feb.,'43	86m	Nov. 15,'42	1005	....	....
Dr. Renault's Secret	20th-Fox	321	Lynn Roberts-John Shepperd	Dec. 11,'42	58m	Dec. 17,'42	959	936	....
DuBarry Was a Lady	MGM	....	Lucille Ball-Red Skelton	Not Set	....	.....	....	1019	....
EDGE of Darkness	WB	219	Errol Flynn-Ann Sheridan	Apr. 24,'43	118m	Mar. 27,'43	1225	982	....
En Enda Natt (Swedish)	Scandia	....	Ingrid Bergman-Olof Sandborg	Not Set	89m	Dec. 26,'42	1077	....	....
Eyes in the Night	MGM	309	Edward Arnold-Ann Harding	Sept.-Nov.,'42	79m	Sept. 12,'42	898	797	1130
Eyes of the Underworld	Univ.	7037	Richard Dix-Lon Chaney	Jan. 8,'43	61m	Oct. 17,'42	960	....	....
FACULTY Row	MGM	....	Mary Astor-Herbert Marshall	Not Set	....	.....	....	1240	....
Falcon's Brother, The	RKO	309	George Sanders-Jane Randolph	Nov. 6,'42	63m	Oct. 3,'42	935	871	..
Falcon Strikes Back, The	RKO	325	Tom Conway-Harriet Hilliard	May 7,'43	65m	Mar. 20,'43	1214	....	....
Fallen Sparrow, The	RKO	....	Maureen O'Hara-John Garfield	Not Set	....	.....	....	1182	....
Fall In	UA-Roach	....	William Tracy-Jean Porter	Mar. 5,'43	48m	.....	....	796	....
Fighting Buckaroo, The	Col.	4203	Charles Starrett-Russell Hayden	Feb. 1,'43	58m	.....	....	....	....
Fighting Devil Dogs	Rep.	211	Lee Powell-Herman Brix	Jan. 29,'43	69m	Feb. 6,'43	1147	...	....
Fighting Frontier	RKO	383	Tim Holt	Jan. 15,'43	57m	Feb. 13,'43	1158		.
Fighting Sea Monsters	Times	....	Marine Animal Feature	Mar. 9,'43	61m	Mar. 20,'43	1215	....	....
Find, Fix and Strike (British)	Ealing-ABFD	....	War Documentary	Not Set	37m	Sept. 12,'42	898	...	..

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First of the Few, The (British)	Howard-Gen'l	....	Leslie Howard-David Niven	Not Set	118m	Sept. 5,'42	889	....	....
Five Graves to Cairo	Para.	....	Franchot Tone-Anne Baxter	Not Set	....	.....	....	1192	....
Flight for Freedom	RKO	321	Rosalind Russell-Fred MacMurray	Apr. 2,'43	101m	Feb. 6,'43	1145	983	1218
Flying Fortress (British)	WB	211	Richard Green-Carla Lehmann	Dec. 5,'42	68m	June 27,'42	914	....	1174
Follies Girl	PRC	30	Wendy Barrie-Gordon Oliver	May 3,'43	....	.....	....	1104	....
Footlight Serenade	20th-Fox	301	John Payne-Betty Grable	Aug. 1,'42	80m	July 11,'42	915	715	873
Foreign Agent	Mono.	....	John Shelton-Gail Storm	Oct. 9,'42	64m	Sept. 19,'42	911	....	....
Forest Rangers, The (color)	Para.	4206	Fred MacMurray-Paulette Goddard	Block 2	87m	Oct. 3,'42	933	872	1218
Forever and a Day	RKO	320	British and American Stars	Mar. 26,'43	104m	Jan. 23,'43	1125	....	....
For All We Know (formerly Flesh and Fantasy)	Univ.	....	Charles Boyer-Barbara Stanwyck	Not Set	....	.....	....	1058	....
For Me and My Gal	MGM	312	Judy Garland-George Murphy	Sept.-Nov.,'42	104m	Sept. 12,'42	897	751	1218
Fortress on the Volga (Russian)	Artkino	....	Mikhail Gelovani-Nikolai Bogoliubov	Not Set	77m	Jan. 9,'43	1101	....	....
For Whom the Bell Tolls (color)	Para.	....	Gary Cooper-Ingrid Bergman	Not Set	....	.....	....	855	....
Frankenstein Meets the Wolf Man	Univ.	7012	Lon Chaney-Bela Lugosi	Mar. 12,'43	73m	Feb. 27,'43	1181	1055	....
GAUCHO Serenade (Re-release)	Rep.	2303	Gene Autry	Apr. 15,'43	....	.....	....	....	....
Gentleman Jim	WB	212	Errol Flynn-Alexis Smith	Nov. 14,'42	104m	Oct. 31,'42	981	936	1130
George Washington Slept Here	WB	210	Jack Benny-Ann Sheridan	Nov. 28,'42	93m	Sept. 19,'42	909	871	1218
Get Hep to Love	Univ.	7022	Gloria Jean-Robert Paige	Oct. 2,'42	77m	Oct. 3,'42	934	....	....
Ghost and the Guest, The	PRC	314	Florence Rice-Jimmie Dunn	Apr. 19,'43	....	.....	....	1241	....
Ghost Rider	Mono.	....	Johnny Mack Brown	Apr. 2,'43	....	.....	....	1241	....
Gildersleeve's Bad Day	RKO	....	Harold Peary-Jane Darwell	Not Set	....	.....	....	1241	....
Girl Crazy	MGM	....	Mickey Rooney-Judy Garland	Not Set	....	.....	....	1191	....
Girl Trouble	20th-Fox	309	Don Ameche-Joan Bennett	Oct. 9,'42	82m	Sept. 19,'42	923	855	....
Girls in Chains	PRC	305	Arline Judge-Roger Clark	May 17,'43	....	.....	....	....	....
Give Out, Sisters	Univ.	7021	Andrews Sisters-Richard Davies	Sept. 11,'42	65m	Sept. 5,'42	889	....	....
Glass Key, The	Para.	4203	Brian Donlevy-Veronica Lake-Alan Ladd	Block 1	85m	Aug. 29,'42	914	....	1130
Good Fellows, The	Para.	....	Cecil Kellaway-Helen Walker	Not Set	....	.....	....	1191	....
Good Morning, Judge	Univ.	....	Dennis O'Keefe-Louise Allbritton	Not Set	....	.....	....	1240	....
Gorilla Man, The	WB	216	John Loder-Paul Cavanagh	Jan. 16,'43	64m	Dec. 12,'42	1054	....	....
Great Gildersleeve, The	RKO	314	Harold Peary-Freddy Mercer	Jan. 1,'43	62m	Nov. 15,'42	1006	995	....
Great Impersonation, The	Univ.	7032	Ralph Bellamy-Evelyn Ankers	Dec. 18,'42	71m	Dec. 19,'42	1066	912	....
Great Without Glory	Para.	....	Joel McCrea-Betty Field	Not Set	....	.....	....	912	....
HAIL to the Rangers	Col.	....	Charles Starrett	Not Set	....	.....	....	1055	....
Half Way to Shanghai	Univ.	7035	Irene Hervey-Kent Taylor	Sept. 18,'42	62m	Sept. 19,'42	923	....	1082
Hangmen Also Die	UA	....	Brian Donlevy-Walter Brennan	Mar. 26,'43	131m	Mar. 27,'43	1225	1191	....
Happy Go Lucky (color)	Para.	....	Mary Martin-Dick Powell-Rudy Vallee	Block 4	81m	Jan. 2,'43	1089	797	1218
Hard Way, The	WB	209	Ida Lupino-Dennis Morgan	Feb. 20,'43	109m	Sept. 19,'42	923	796	....
Harrigan's Kid	MGM	....	Bobby Readick-William Gargan	Not Set	80m	Mar. 13,'43	1202	1191	....
Haunted Ranch (formerly Ridin' Double)	Mono.	....	Range Busters	Feb. 19,'43	57m	Mar. 6,'43	1190	1019	....
Heart of a Nation, The (French)	Graetz	....	Raimu-Michele Morgan	Not Set	111m	Mar. 27,'43	1239	....	....
Heart of the Golden West	Rep.	251	Roy Rogers-Gabby Hayes	Dec. 11,'42	65m	Nov. 21,'42	1017	....	....
Heaven Can Wait	20th-Fox	....	Don Ameche-Gene Tierney	Not Set	....	.....	....	1240	....
He Hired the Boss	20th-Fox	334	Stuart Erwin-Evelyn Venable	Apr. 2,'43	73m	Mar. 13,'43	1203	1127	....
He's My Guy	Univ.	7041	Dick Foran-Irene Hervey	Mar. 26,'43	65m	Mar. 27,'43	1226	1127	....
Hello, 'Frisco, Hello (color)	20th-Fox	333	Alice Faye-John Payne	Mar. 26,'43	98m	Mar. 13,'43	1202	1127	....
Henry Aldrich, Editor	Para.	4209	Jimmy Lydon-Charlie Smith	Block 2	72m	Oct. 3,'42	934	663	1130
Henry Aldrich Gets Glamour	Para.	....	Jimmy Lydon-Charlie Smith	Block 4	72m	Jan. 2,'43	1089	986	....
Henry Aldrich Swings It	Para.	....	Jimmy Lydon-Charlie Smith	Not Set	....	.....	....	1104	....
Here We Go Again	RKO	305	Fibber McGee-Edgar Bergen-"Charlie"	Oct. 9,'42	76m	Aug. 29,'42	938	....	1082
Hi, Buddy	Univ.	7031	Dick Foran-Harriet Hilliard	Feb. 26,'43	68m	Feb. 20,'43	1170	1079	....
Hidden Hand, The	WB	208	Craig Stevens-Elizabeth Fraser	Nov. 7,'42	67m	Sept. 19,'42	910	....	1082
High Explosive	Para.	....	Chester Morris-Jean Parker	Not Set	62m	Mar. 27,'43	1226	983	....
Highways by Night	RKO	304	Richard Carlson-Jane Randolph	Oct. 2,'42	63m	Aug. 8,'42	938	715	....
Hi! Neighbor	Rep.	201	Lulubelle & Scotty-Jean Parker	July 27,'42	72m	July 25,'42	927	772	1218
Hit Parade of 1943	Rep.	215	John Carroll-Susan Hayward	Mar. 26,'43	82m	Mar. 13,'43	1202	1043	....
Hitler, Dead or Alive	House	....	Ward Bond-Dorothy Tree	Not Set	70m	Nov. 21,'42	1018	....	1082
Hitler's Children	RKO	316	Tim Holt-Bonita Granville	Mar. 19,'43	83m	Jan. 2,'43	1089	986	1218
Hi'Ya, Chum	Univ.	7039	Jane Frazee-Ritz Brothers	Mar. 5,'43	61m	Feb. 6,'43	1147	1127	....
Hoppy Serves a Writ	UA	....	William Boyd-Andy Clyde	Mar. 12,'43	67m	Mar. 20,'43	1213	....	....
How's About It?	Univ.	7025	Andrews Sisters-Robert Paige	Feb. 5,'43	61m	Feb. 6,'43	1147	....	....
Human Comedy, The	MGM	....	Mickey Rooney-Frank Morgan	Not Set	115m	Feb. 27,'43	1190	1019	....
ICE-CAPADES Revue	Rep.	206	Ellen Drew-Richard Denning	Dec. 24,'42	79m	Dec. 19,'42	1066	797	1130
Iceland	20th-Fox	306	Sonja Henie-John Payne	Oct. 2,'42	79m	Aug. 15,'42	902	797	1082
Idaho	Rep.	252	Roy Rogers-Virginia Grey	Mar. 10,'43	70m	Feb. 20,'43	1169	1162	1218
I Dood It	MGM	....	Red Skelton-Eleanor Powell	Not Set	....	.....	....	1192	....
I Escaped from the Gestapo (formerly No Escape)	Mono.	....	Dean Jagger-John Carradine	May 14,'43	....	.....	....	1162	....
I Married a Witch	UA	....	Fredric March-Veronica Lake	Oct. 30,'42	78m	Oct. 24,'42	969	797	1218
Immortal Sergeant, The	20th-Fox	327	Henry Fonda-Maureen O'Hara	Jan. 29,'43	91m	Jan. 9,'43	1101	995	1174
In the Rear of the Enemy (Russian)	Artkino	....	War Documentary	Oct. 9,'42	59m	Oct. 17,'42	958	....	....
In Which We Serve (British)	UA	....	Noel Coward-Bernard Miles	Feb. 12,'43	113m	Oct. 17,'42	957	....	1218
Isle of Missing Men	Mono.	....	John Howard-Gilbert Roland	Sept. 18,'42	67m	Aug. 15,'42	927	772	....
It Ain't Hay	Univ.	7001	Abbott and Costello	Mar. 19,'43	81m	Mar. 13,'43	1201	1058	....
It Comes Up Love (formerly On the Beam)	Univ.	7023	Gloria Jean-Ian Hunter	Apr. 9,'43	65m	Feb. 6,'43	1146	986	....

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It's That Man Again (British)	Gains.	....	Tommy Handley	Not Set	84m	Feb. 27,'43	1182	.	
I Walked with a Zombie	RKO	324	Frances Dee-Tom Conway	Apr. 30,'43	68m	Mar. 20,'43	1214	1057	
JACARE	UA	....	Animal feature	Nov. 27,'42	65m	Dec. 26,'42	1077	.	1218
Jane Eyre	20th-Fox	....	Orson Welles-Joan Fontaine	Not Set	....	....	....	1240	. .
Johnny Doughboy	Rep.	205	Jane Withers-Patrick Brook	Dec. 31,'42	63m	Dec. 26,'42	1077	971	1218
Journey for Margaret	MGM	314	Robert Young-Laraine Day	Dec.-Feb.,'43	79m	Oct. 31,'42	981	912	1174
Journey Into Fear	RKO	307	Joseph Cotten-Dolores Del Rio	Feb. 12,'43	71m	Feb. 6,'43	1146	796	1218
Junior Army	Col.	4038	Freddie Bartholomew-Billy Halop	Nov. 26,'42	71m	Feb. 20,'43	1170	1009	
Just Off Broadway	20th-Fox	310	Lloyd Nolan-Marjorie Weaver	Sept. 25,'42	65m	Aug. 15,'42	902	797	
KEEP 'Em Slugging	Univ.	7040	Dead End Kids	Apr. 2,'43	61m	Mar. 6,'43	1189	....	....
Keeper of the Flame	MGM	320	Spencer Tracy-Katharine Hepburn	Dec.-Feb.,'43	100m	Dec. 19,'42	1065	936	
Kid Dynamite	Mono.	....	East Side Kids	Feb. 5,'43	66m	Jan. 23,'43	1126	. . .	
King Arthur Was a Gentleman (British)	Gains.	.	Arthur Askey-Evelyn Dall	Not Set	98m	Jan. 16,'43	1114		
King of the Cowboys	Rep.	254	Roy Rogers	Apr. 9,'43	....	.....	....	1241	. .
LADIES' Day	RKO	322	Lupe Velez-Eddie Albert-Max Baer	Apr. 9,'43	62m	Mar. 20,'43	1213	962	....
Lady Bodyguard	Para.	....	Eddie Albert-Anne Shirley	Block 4	70m	Jan. 2,'43	1090	946	
Lady from Chungking	PRC	302	Anna May Wong-Harold Huber	Dec. 21,'42	70m	Nov. 7,'42	1006	574	1174
Lady in the Dark	Para.	....	Ginger Rogers-Ray Milland	Not Set	....	.. ..	....	1091	
Lady of Burlesque	UA	....	Barbara Stanwyck-Eddie O'Shea	Apr. 9,'43	....	.....	....	1182	.
Lady Takes a Chance, A	RKO	....	Jean Arthur-John Wayne	Not Set	....	.....	....	1240	. . .
Land of Hunted Men	Mono.	....	Range Busters	Mar. 26,'43	....	.....	. . .		
Lassie Come Home	MGM	....	Roddy McDowall-Edmund Gwenn	Not Set	....	.....	....	1240	.
Last Ride, The	WB	....	Richard Travis-Eleanor Parker	Not Set	....	.....	....	1115	
Last Will of Dr. Mabuse (French)	Krellberg	....	Jim Gerald-Thomy Bourdelle	Mar. 19,'43	94m	Mar. 20,'43	1214	. . .	....
Laugh Your Blues Away (formerly How Do You Do?)	Col.	4033	Bert Gordon-Jinx Falkenburg	Nov. 12,'42	70m	Feb. 13,'43	1159	986	. .
Law of the Northwest	Col.	....	Charles Starrett-Shirley Patterson	Not Set	....	.....	....	1018	
Leopard Man, The	RKO	....	Dennis O'Keefe-Margo	Not Set	....	.....	....	1241	....
Let's Have Fun	Col.	....	Bert Gordon-Margaret Lindsay	Mar. 4,'43	.	.....			
Life Begins at Eight-thirty	20th-Fox	322	Monty Woolley-Ida Lupino	Dec. 25,'42	85m	Dec. 5,'42	1041	962	1218
Little Joe, the Wrangler	Univ.	7072	Johnny Mack Brown	Nov. 13,'42	64m	Dec. 19,'42	1067		.
Little Tokyo, U.S.A.	20th-Fox	303	Preston Foster-Brenda Joyce	Aug. 14,'42	64m	July 11,'42	938		. .
Living Ghost, The	Mono.	....	James Dunn-Joan Woodbury	Nov. 27,'42	61m	Oct. 31,'42	982		
London Blackout Murders	Rep.	210	John Abbott-MaryMcLeod	Jan. 15,'43	59m	Dec. 12,'42	1067		
Lone Prairie, The	Col.	4209	Russell Hayden-Bob Wills	Oct. 15,'42	58m	.....	. . .	1058	. . .
Lone Rider in Death Rides the Plains	PRC	365	Bob Livingston-Al St. John	Apr. 30,'43	....	.....	....	.	....
Lone Rider in Wild Horse Rustlers	PRC	364	Bob Livingston-Al St. John	Feb. 12,'43	55m	Apr. 3,'43	1238	. . .	. . .
Lone Rider in Overland Stagecoach	PRC	363	Bob Livingston-Al St. John	Dec. 11,'42	58m	Jan. 23,'43	1126	1018	. . .
Lone Star Trail, The	Univ.	7077	Johnny Mack Brown-Tex Ritter	Not Set	....	.....	....	1019	....
Lost Canyon	UA	....	William Boyd	Dec. 18,'42	63m	Jan. 23,'43	1126	. .	....
Loves of Edgar Allan Poe, The	20th-Fox	305	John Shepperd-Linda Darnell	Aug. 28,'42	67m	July 11,'42	914	751	.
Lucky Jordan	Para.	4215	Alan Ladd-Helen Walker	Block 3	84m	Nov. 21,'42	1017	986	1082
Lucky Legs	Col.	4032	Jinx Falkenburg-Kay Harris	Oct. 1,'42	64m	Feb. 13,'43	1158	797	....
MADAME Spy	Univ.	7034	Constance Bennett-Don Porter	Dec. 11,'42	63m	Dec. 5,'42	1042	....	....
Magnificent Ambersons, The	RKO	371	Joseph Cotten-Dolores Costello	July 10,'42	88m	July 4,'42	938	507	947
Major and the Minor, The	Para.	4202	Ginger Rogers-Ray Milland	Block 1	100m	Aug. 29,'42	927	....	1174
Man in the Trunk, The	20th-Fox	315	Lynne Roberts-George Holmes	Oct. 23,'42	71m	Sept. 19,'42	911	855	....
Manila Calling	20th-Fox	314	Lloyd Nolan-Carole Landis	Oct. 16,'42	81m	Sept. 19,'42	911	871	....
Man of Courage	PRC	319	Barton MacLane-Charlotte Wynters	Jan. 4,'43	67m	Jan. 30,'43	1137	1031	....
Man Trap, The	Rep.	217	Lloyd Corrigan-Dorothy Lovett	Apr. 13,'43	....	.....	....	1191	....
Man's World, A	Col.	4044	M. Chapman-Wm. Wright	Sept. 17,'42	60m	Dec. 12,'42	1055	....	. .
Margin for Error	20th-Fox	330	Joan Bennett-Milton Berle	Feb. 19,'43	74m	Jan. 9,'43	1101	995	....
Mashenka (Russian)	Artkino	....	V. Karavayeva-M. Kuznetzov	Nov. 20,'42	67m	Nov. 28,'42	1030	....	....
McGuerins from Brooklyn	UA-Roach	....	Max Baer-William Bendix	Dec. 31,'42	46m	Feb. 6,'43	1147	....	....
Meanest Man in the World	20th-Fox	329	Jack Benny-Priscilla Lane	Feb. 12,'43	57m	Jan. 9,'43	1115	962	....
Meet John Bonniwell	UA	....	Richard Dix-Jane Wyatt	Not Set	....	.....	....	1182	....
Mexican Spitfire's Elephant	RKO	302	Lupe Velez-Leon Errol	Sept. 11,'42	64m	Aug. 8,'42	915	....	....
Miracle of Morgan's Creek, The	Para.	....	Eddie Bracken-Betty Hutton	Not Set	....	.....	....	1079	....
Mission to Moscow	WB	....	Walter Huston-Ann Harding	Not Set	....	.....	....	1058	....
Miss V from Moscow	PRC	318	Lola Lane-Noel Madison	Nov. 23,'42	71m	Dec. 5,'42	1042	1031	....
Moonlight in Havana	Univ.	7026	Allan Jones-Jane Frazee	Oct. 16,'42	62m	Oct. 17,'42	959	....	....
Moon and Sixpence, The	UA	....	George Sanders-Herbert Marshall	Oct. 2,'42	89m	Sept. 12,'42	912	. .	1130
Moon Is Down, The	20th-Fox	335	Cedric Hardwicke-Henry Travers	Apr. 9,'43	90m	Mar. 13,'43	1201	1091	....
More the Merrier, The	Col.	....	Jean Arthur-Joel McCrea	May 13,'43	....	.....	....	1182	....
Moscow Strikes Back (Russian)	Rep.	....	Documentary	Aug. 15,'42	55m	Aug. 15,'42	840	....	1130
Mountain Rhythm	Rep.	209	Weaver Bros. & Elviry	Jan. 8,'43	70m	Dec. 12,'42	1054	1009	....
Mr. Lucky (formerly From Here to Victory)	RKO	....	Cary Grant-Laraine Day	May 28,'43	....	.....	. . .	1081	....
Mrs. Wiggs of the Cabbage Patch	Para.	4208	Fay Bainter-Carolyn Lee	Block 2	80m	Oct. 3,'42	934	663	1218
Mug Town	Univ.	7027	Dead End Kids	Dec. 18,'42	60m	Jan. 23,'43	1126		.
Mummy's Tomb, The	Univ.	7019	Dick Foran-Elyse Knox	Oct. 23,'42	61m	Oct. 17,'42	970		1130
Murder in Times Square	Col.	....	Edmund Lowe-Marguerite Chapman	Apr. 1,'43	. . .	.....	....	1079	. .
My Friend Flicka (color)	20th-Fox	....	Roddy McDowall-Preston Foster	Not Set	.	.. ..	....	962	....
My Heart Belongs to Daddy	Para.	4214	Richard Carlson-M. O'Driscoll	Block 3	75m	Nov. 7,'42	993	871	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
My Son, the Hero	PRC	311	Patsy Kelly-Roscoe Karns	Apr. 5,'43	68m	Jan. 23,'43	1126	....	....
Mysterious Doctor, The	WB	219	Eleanor Parker-John Loder	Mar. 6,'43	57m	Feb. 27,'43	1181	1091	....
NAVY Comes Through, The	RKO	308	Pat O'Brien-George Murphy	Oct. 30,'42	81m	Oct. 17,'42	957	715	1130
'Neath Brooklyn Bridge	Mono.	....	East Side Kids	Nov. 20,'42	61m	Oct. 17,'42	960	....	....
Next of Kin, The (British)	Univ.	....	Basil Sydney-Nova Pilbeam	May 7,'43	100m	June 6,'42	698	....	....
Nightmare	Univ.	7015	Diana Barrymore-Brian Donlevy	Nov. 13,'42	81m	Nov. 14,'42	1018	....	1174
Night for Crime, A	PRC	304	Glenda Farrell-Lyle Talbot	Feb. 18,'43	78m	Aug. 1,'42	903	....	....
Night Monster	Univ.	7038	Irene Hervey-Bela Lugosi	Oct. 23,'42	73m	Oct. 24,'42	970	....	1130
Night Plane from Chungking	Para.	....	Robert Preston-Ellen Drew	Block 4	68m	Jan. 2,'43	1102	983	....
Night to Remember, A	Col.	4009	Loretta Young-Brian Aherne	Dec. 10,'42	90m	Dec. 19,'42	1066	986	1130
Nine Men (British)	Ealing-UA	....	Jack Lambert-Richard Wilkinson	Not Set	67m	Feb. 13,'43	1158	....	....
Northwest Rangers	MGM	319	James Craig-Patricia Dane	Dec.-Feb.,'43	64m	Oct. 31,'42	981	960	1218
No Place for a Lady	Col.	4036	William Gargan-Margaret Lindsay	Feb. 11,'43	....	.....	....	1057	....
No Time for Love	Para.	....	Claudette Colbert-Fred MacMurray	Not Set	....	.....	....	855	....
Now, Voyager	WB	206	Bette Davis-Paul Henreid	Oct. 31,'42	117m	Aug. 22,'42	902	....	1174
OLD Acquaintance	WB	....	Bette Davis-John Loder	Not Set	....	.....	....	1192	....
Old Chisholm Trail, The	Univ.	7073	Johnny Mack Brown	Dec. 11,'42	60m	Jan. 16,'43	1113	....	....
Old Homestead, The	Rep.	202	Weaver Bros. and Elviry	Aug. 17,'42	67m	Aug. 29,'42	938	855	....
Old Mother Riley, Detective (British)	Br. Nat'l-Anglo	....	Arthur Lucan	Not Set	80m	Feb. 13,'43	1159	....	....
Omaha Trail (formerly Ox Train)	MGM	311	James Craig-Dean Jagger	Sept.-Nov.,'42	61m	Sept. 19,'42	923	796	....
Once Upon a Honeymoon	RKO	311	Ginger Rogers-Cary Grant	Nov. 27,'42	116m	Nov. 7,'42	1006	855	1218
One Dangerous Night	Col.	4029	Warren William-Eric Blore	Jan. 21,'43	77m	.....	....	983	....
One of Our Aircraft Is Missing (British)	UA	....	Godfrey Tearle-Eric Portman	Oct. 16,'42	86m	Apr. 11,'42	903	....	1174
One Thrilling Night (formerly Do Not Disturb)	Mono.	....	John Beal-Wanda McKay	June 5,'42	69m	July 4,'42	914	662	....
Orchestra Wives	20th-Fox	308	George Montgomery-Ann Rutherford	Sept. 4,'42	97m	Aug. 15,'42	927	797	1130
Our Lady of Paris (French)	Hirliman-Florida	....	Catholic Art Documentary	Mar. 12,'43	56m	Mar. 20,'43	1215	....	....
Outlaw, The	Hughes	....	Jack Buetel-Jane Russell	Not Set	121m	Feb. 13,'43	1157	....	....
Outlaws of Pine Ridge	Rep.	272	Don Barry-Lynn Merrick	Oct. 27,'42	57m	Nov. 21,'42	1017	....	....
Over My Dead Body	20th-Fox	325	Milton Berle-Mary Beth Hughes	Jan. 15,'43	68m	Dec. 12,'42	1053	995	....
Ox-Bow Incident, The	20th-Fox	....	Henry Fonda-Mary Beth Hughes	Not Set	....	.....	....	872	....
PALM Beach Story, The	Para.	4211	Claudette Colbert-Joel McCrea	Block 3	90m	Nov. 7,'42	993	663	1174
Panama Hattie	MGM	303	Ann Sothern-Red Skelton	Sept.-Nov.,'42	79m	July 25,'42	915	396	1034
Pardon My Gun	Col.	4202	Charles Starrett-Alma Carroll	Dec. 1,'42	57m	.....	....	1058	....
Pardon My Ski (formerly Oh, Doctor)	Univ.	....	Abbott and Costello	Not Set	....	.....	....	1162	....
Payoff, The	PRC	303	Lee Tracy-Tina Thayer	Jan. 21,'43	74m	Nov. 28,'42	1030		....
Petticoat Larceny	RKO	....	Ruth Warrick-Walter Reed	Not Set	....	.....	....	1240	....
Phantom of the Opera	Univ.	....	Nelson Eddy-Susanna Foster	Not Set	....	.....	....	1192	....
Pied Piper, The	20th-Fox	304	Monty Woolley-Roddy McDowall	Aug. 21,'42	87m	July 11,'42	903	751	1082
Pilot No. 5	MGM	....	Franchot Tone-Marsha Hunt	Not Set	....	.....	....	971	....
Pirates of the Prairie	RKO	382	Tim Holt	Nov. 20,'42	57m	Apr. 3,'43	1239	1033	....
Pittsburgh	Univ.	7008	Marlene Dietrich-John Wayne	Dec. 11,'42	93m	Dec. 5,'42	1042	....	1218
Power of God, The	St. Rts.	....	John Barclay-Thomas Louden	Not Set	58m	Oct. 24,'42	970	....	
Powers Girl, The	UA	....	Anne Shirley-George Murphy	Jan. 15,'43	93m	Dec. 19,'42	1078		1174
Power of the Press	Col.	4037	Guy Kibbee-Lee Tracy	Jan. 28,'43	64m	Apr. 3,'43	1238	1055	....
Prairie Chicken	UA-Roach	....	Jimmy Rogers-Noah Beery, Jr.	Not Set	....	.....	....	986	
Presenting Lily Mars	MGM	....	Judy Garland-George Murphy	Not Set	....	.....	....	962	....
Pride of the Army (also called War Dogs)	Mono.	....	Billy Lee-Addison Richards	Nov. 13,'42	63m	Oct. 10,'42	946	....	....
Pride of the Yankees, The	RKO	351	Gary Cooper-Teresa Wright	Mar. 5,'43	128m	July 18,'42	915	....	1082
Princess O'Rourke	WB	....	Priscilla Lane-Robert Cummings	Not Set	....	.....	....	962	....
Priorities on Parade	Para.	4201	Ann Miller-Jerry Colonna	Block 1	79m	Aug. 1,'42	914	....	....
Prison Mutiny (formerly You Can't Beat the Law)	Mono.	....	Edward Norris-Joan Woodbury	Feb. 12,'43	61m	Jan. 30,'43	1137	1081	....
Private Miss Jones	MGM		Kathryn Grayson-Gene Kelly	Not Set	....	.....		1079	....
Purple V, The	Rep.	212	John Archer-Mary McLeod	Mar. 12,'43	58m	Apr. 3,'43	1238	1162	....
QUEEN of Broadway	PRC	312	Rochelle Hudson-Buster Crabbe	Mar. 8,'43	62m	Nov. 28,'42	1030	1018	....
Queen Victoria (British)	Renown	....	Anna Neagle-Anton Walbrook	Not Set	84m	Jan. 16,'43	1113	....	....
Quiet Please, Murder	20th-Fox	331	Gail Patrick-George Sanders	Mar. 19,'43	70m	Dec. 19,'42	1067	983	....
RAIDERS of San Joaquin	Univ.	....	Johnny Mack Brown	Not Set	59m	.....	....	1009	....
Random Harvest	MGM	....	Ronald Colman-Greer Garson	Not Set	126m	Nov. 28,'42	1029	796	1082
Rangers Take Over, The	PRC	351	Tex O'Brien-Jim Newill	Dec. 25,'42	60m	Jan. 16,'43	1114	1055	....
Ravaged Earth	Crystal	....	Documentary on China	Not Set	68m	Dec. 5,'42	1043		....
Redhead from Manhattan	Col.	....	Lupe Velez-Michael Duane	May 6,'43	....	.....	....	1241	....
Red River Robin Hood	RKO	....	Tim Holt	Not Set	57m	Oct. 17,'42	960	....	
Reunion in France (formerly Reunion)	MGM	315	Joan Crawford-Philip Dorn-John Wayne	Dec.-Feb.,'43	102m	Dec. 5,'42	1041	872	1218
Reveille with Beverly	Col.	4014	Ann Miller-William Wright	Feb. 4,'43	78m	Mar. 13,'43	1202	1162	....

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Rhythm of the Islands	Univ.	7042	Allan Jones-Jane Frazee	Apr. 16,'43	60m	Mar. 13,43	1203	1127	....
Rhythm Parade	Mono.	....	Gale Storm-Robert Lowery	Dec. 11,'42	70m	Dec. 19,'42	1067	983	.
Riders of the Northwest Mounted	Col.	4211	Russell Hayden-Bob Wills	Feb. 15,'43	57m	Feb. 27,'43	1182	1019	..
Ridin' Down the Canyon	Rep.	253	Roy Rogers-Gabby Hayes	Dec. 30,'42	55m	Dec. 12,'42	1054	1019	..
Riding High	Para.	....	Dorothy Lamour-Dick Powell	Not Set	....	.....	....	....	....
Riding Through Nevada	Col.	4201	Charles Starrett-Shirley Patterson	Oct. 1,'42	61m	Feb. 20,'43	1169	1058	....
Right About Face	MGM	....	Kay Kyser-Lena Horne	Not Set	....	.....	....	1241	....
Road to Morocco	Para.	4207	Bob Hope-Bing Crosby-Dorothy Lamour	Block 2	83m	Oct. 3,'42	933	872	1130
Robin Hood of the Range	Col.	....	Charles Starrett-Kay Harris	Not Set	....	.....	...	1057	
SADDLES and Sagebrush	Col.	....	Russell Hayden-Bob Wills	Apr. 22,'43	....	.....	....	1240	....
Sagebrush Law	RKO	384	Tim Holt	Apr. 2,'43	....	.....	....	....	....
Saludos Amigos (color)	RKO	392	Disney South American feature	Feb. 19,'43	43m	Dec. 19,'42	1065	.	1174
Salute for Three	Para.	....	Macdonald Carey-Betty Rhodes	Not Set	75m	Mar. 27,'43	1226	1091	....
Salute to the Marines	MGM	....	Wallace Beery-Fay Bainter	Not Set	....	.....	....	1057	....
Santa Fe Scouts	Rep.	265	Three Mesquiteers	Apr. 16,'43	....	.....	....	....	....
Sarong Girl	Mono.	....	Ann Corio-Tim and Irene	May 28,'43	....	.....	....	....	....
Scattergood Survives a Murder	RKO	306	Guy Kibbee-Margaret Hayes	Oct. 16,'42	66m	Oct. 17,'42	959	912	..
School for Sabotage	20th-Fox	....	George Sanders-Anna Sten	Not Set	....	.....	...	1162	....
Secret Enemies	WB	205	Craig Stevens-Faye Emerson	Oct. 17,'42	59m	Aug. 22,'42	914	...	...
Secret Mission (British)	Hellman-Gen'l	....	Hugh Williams-Carla Lehmann	Not Set	94m	Sept. 26,'42	922	....	....
Secrets of a Co-Ed	PRC	309	Otto Kruger-Tina Thayer	Oct. 26,'42	67m	Sept. 19,'42	910	...	....
Secrets of the Underground	Rep.	208	John Hubbard-Virginia Grey	Dec. 18,'42	69m	Feb. 13,43	1159	1009	...
Seven Days Leave	RKO	310	Lucille Ball-Victor Mature	Nov. 13,'42	87m	Oct. 17,'42	958	872	1174
Seven Miles from Alcatraz	RKO	315	James Craig-Bonita Granville	Jan. 8,'43	62m	Nov. 14,'42	1006	962	..
Seven Sweethearts	MGM	308	Van Heflin-Kathryn Grayson	Sept.-Nov.,'42	98m	Aug. 15,'42	902	....	1174
Shadow of a Doubt	Univ.	7065	Teresa Wright-Joseph Cotten	Jan. 15,'43	108m	Jan. 9,'43	1114	936	...
Shadows on the Sage	Rep.	261	Three Mesquiteers	Aug. 24,'42	57m	Jan. 2,'43	1090	..	....
Shantytown	Rep.	218	Mary Lee-John Archer	Apr. 20,'43	....	.....	....	1191	....
She Has What It Takes	Col.	....	Jinx Falkenberg-Tom Neal	Apr. 15,'43	....	.....	....	1192	....
Sherlock Holmes and the Voice of Terror	Univ.	7020	Basil Rathbone-Nigel Bruce	Sept. 18,'42	65m	Sept. 12,'42	897	....	....
Sherlock Holmes and the Secret Weapon (formerly Sherlock Holmes Fights Back)	Univ.	7024	Basil Rathbone-Nigel Bruce	Feb. 12,'43	68m	Jan. 2,'43	1090	....	....
Sherlock Holmes in Washington	Univ.	....	Basil Rathbone-Nigel Bruce	Apr. 30,'43	71m	Apr. 3,'43	1237	983	....
Siege of Leningrad	Artkino	....	Soviet Documentary	Feb. 11,'43	62m	Feb. 20,'43	1169	....	....
Silent Witness	Mono.	....	Frank Albertson-Maris Wrixon	Jan. 15,'43	62m	Dec. 19,'42	1066	1033	....
Silk, Blood and Sun (Mexican)	Maya Film	....	Jorge Negrete-Gloria Marin	Not Set	86m	Feb. 6,'43	1146	....	....
Silver Queen	UA	....	George Brent-Priscilla Lane	Nov. 13,'42	80m	Nov. 14,'42	1005	936	....
Silver Fleet, The (British)	Archers-Gen'l	....	Ralph Richardson-Googie Withers	Not Set	88m	Mar. 20,'43	1214	....	....
Silver Skates	Mono.	....	Patricia Morison-Kenny Baker	Feb. 26,'43	76m	Jan. 16,'42	1113	....	1218
Sin Town	Univ.	7017	Constance Bennett-Brod Crawford	Sept. 25,'42	73m	Oct. 3,'42	934	898	....
Sky's the Limit, The	RKO	....	Fred Astaire-Joan Leslie	Not Set	....	.....	....	1162	....
Slightly Dangerous (formerly Nothing Ventured)	MGM	....	Lana Turner-Robert Young	Apr.,'43	94m	Mar. 6,'43	1189	1057	....
Smith of Minnesota	Col.	4035	Bruce Smith-Arline Judge	Oct. 15,'42	66m	Oct. 17,'42	959	797	....
Soliga Solberg (Swedish)	Scandia	....	Edvard Persson	Sept. 12,'42	89m	Sept. 19,'42	910	....	....
Sombrero Kid, The	Rep.	271	Don Barry-Lynn Merrick	July 31,'42	56m	Oct. 3,'42	935	796	.
Something to Shout About	Col.	....	Don Ameche-Jack Oakie-Janet Blair	Feb. 25,'43	90m	Feb. 13,'43	1157	1043	1218
Somewhere I'll Find You	MGM	301	Clark Gable-Lana Turner	Sept.-Nov.,'42	107m	Aug. 8,'42	902	726	984
Somewhere in France (formerly Foreman Went to France)	UA	....	Constance Cumming-Tommy Trinder	May 7,'43	83m	Feb. 20,'43	1169	....	..
So Proudly We Hail	Para.	....	Claudette Colbert-Paulette Goddard	Not Set	....	.....	....	1104	....
Son of Dracula	Univ.	....	Alan Curtis-Lon Chaney	Not Set	....	.....	....	1241	....
South of the Border (Re-release)	Rep.	2302	Gene Autry	Mar. 1,'43	71m	Dec. 16,'39	1158	....	..
Spirit of Stanford, The	Col.	4022	Frankie Albert-Marguerite Chapman	Sept. 10,'42	73m	Oct. 31,'42	982	796	1082
Spring Song (Russian)	Artkino	....	Nikolai Kunovalov-Ludmila Tzelikovskaya	Sept. 11,'42	74m	Sept. 19,'42	910	....	....
Springtime in the Rockies (color)	20th-Fox	317	Betty Grable-John Payne	Nov. 6,'42	91m	Sept. 26,'42	921	855	1174
Squadron Leader X (British)	RKO	....	Eric Portman-Beatrice Varley	May 21,'43	100m	Nov. 28,'42	1030	....	....
Stage Door Canteen	UA	....	Stage and Screen Stars	Apr. 25,'43	....	.....	....	1115	....
Stand By, All Networks	Col.	4042	John Beal-Florence Rice	Oct. 29,'42	64m	Mar. 6,'43	1189	797	....
Stand By for Action (formerly Clear for Action)	MGM	316	Charles Laughton-Robert Taylor	Dec.-Feb.,'43	109m	Dec. 12,'42	1053	871	1174
Star Spangled Rhythm	Para.	4231	Betty Hutton-Eddie Bracken-Victor Moore	Special	100m	Jan. 3,'43	1102	855	1218
Stormy Weather	20th-Fox	....	Bill Robinson-Lena Horne	Not Set	....	.....	....	1192	....
Stranger in Town, A (formerly Mr. Justice Goes Hunting)	MGM	....	Frank Morgan-Jean Rogers	Apr.,'43	67m	Feb. 13,'43	1158	1079	....
Street of Chance	Para.	4210	Burgess Meredith-Claire Trevor	Block 2	74m	Oct. 3,'42	933	871	1082
Strictly in the Groove	Univ.	7028	Leon Errol-Mary Healy	Nov. 20,'42	60m	July 4,'42	914	...	.
Submarine Alert	Para.	....	Richard Arlen-Wendy Barrie	Not Set	....	.....	....	772	
Sundown Kid	Rep.	273	Don Barry-Linda Johnson	Dec. 28,'42	55m	Jan. 16,'43	1113	....	
Sweet Rosie O'Grady	20th-Fox	....	Betty Grable-Robert Young	Not Set	....	.....	....	....	....
Swing Shift Maisie	MGM	....	Ann Sothern-James Craig	Not Set	....	.....	....	1191	....
TAHITI Honey	Rep.	216	Simone Simon-Dennis O'Keefe	Apr. 6,'43	69m	Apr. 3,'43	1238	1191	....
Tales of Manhattan	20th-Fox	313	C. Boyer-R. Hayworth-G. Rogers	Oct. 30,'42	118m	Aug. 8,'42	927	706	1130
Tarzan Triumphs	RKO	319	Johnny Weissmuller-Frances Gifford	Feb. 19,'43	77m	Jan. 23,'43	1125	983	1174
Taxi Mister	UA-Roach	.....	William Bendix-Grace Bradley	Apr. 16,'43	46m	Mar. 13,'43	1203	986	....
Tennessee Johnson	MGM	322	Van Heflin-Ruth Hussey	Dec.-Feb.,'43	100m	Dec. 19,'42	1065	946	....
Tenting Tonight on the Old Camp Ground	Univ.	7074	Johnny Mack Brown	Feb. 5,'43	61m	Mar. 6,'43	1189	1018	....
Terror House	PRC	322	Wilfred Lawson-James Mason	Apr. 19,'43	....	.....	....	....	....

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Texas to Bataan	Mono.	....	Range Busters	Oct. 16,'42	56m	Sept. 26,'42	922	....	....
Thank Your Lucky Stars	WB	....	All Warner Contract Players	Not Set	....	.....	....	1058	....
That Nazty Nuisance	UA-Roach	....	William Tracy-Joe Sawyer	Not Set	....	.....	....	1019	....
That Other Woman	20th-Fox	318	Virginia Gilmore-James Ellison	Nov. 13,'42	75m	Oct. 17,'42	960	936	....
They Got Me Covered	RKO	352	Bob Hope-Dorothy Lamour	Feb. 5,'43	96m	Jan. 2,'43	1102	872	1174
This Land Is Mine	RKO	323	Charles Laughton-Maureen O'Hara	Apr. 23,'43	103m	Mar. 20,'43	1213	1162	....
Those Kids from Town (British)	Anglo	....	Percy Marmont-Marie O'Neill	Not Set	75m	May 2,'42	633	....	....
Three Hearts for Julia	MGM	321	Ann Sothern-Melvyn Douglas	Dec.-Feb.,'43	90m	Jan. 9,'43	1101	1009	....
Thunder Birds (color)	20th-Fox	307	John Sutton-Gene Tierney	Nov. 20,'42	78m	Oct. 17,'42	958	796	1130
Thunder Rock (British)	Charter-Metro	....	Michael Redgrave-Barbara Mullen	Not Set	111m	Oct. 3,'42	935	....	....
Thundering Trails	Rep.	263	Three Mesquiteers	Jan. 25,'43	56m	Feb. 13,'43	1159	1115	....
Time to Kill	20th-Fox	326	Lloyd Nolan-Heather Angel	Jan. 22,'43	61m	Dec. 5,'42	1042	995	....
Tish	MGM	302	Marjorie Main-Lee Bowman	Sept.-Nov.,'42	83m	July 25,'42	938	772	1034
Tomorrow We Live	PRC	307	Jean Parker-Ricardo Cortez	Sept. 29,'42	64m	Sept. 26,'42	922	....	....
Tomorrow We Live (British)	Brit. Lion	....	John Clements-Godfrey Tearle	Not Set	85m	Dec. 26,'42	1077	....	....
Tonight We Raid Calais	20th-Fox	....	Annabella-John Sutton	Not Set	70m	Apr. 3,'43	1239	1192	....
Tornado in the Saddle	Col.	4210	Russell Hayden-Bob Wills	Dec. 15,'42	59m	.....	....	1058	....
Trail Riders	Mono.	...	Range Busters	Dec. 4,'42	55m	.....	....	1018	...
Traitor Within, The	Rep.	207	Don Barry-Jean Parker	Dec. 16,'42	62m	Dec. 5,'42	1043	983	1174
Trombone from Heaven	Univ.	....	Leon Errol-Mary Beth Hughes	Not Set	....	.....	....	1241	....
Truck Busters	WB	213	Richard Travis-Ruth Ford	Feb. 6,'43	58m	Jan. 23,'43	1126	....	....
True to Life	Para.	....	Mary Martin-Franchot Tone	Not Set	....	.....	....	1079	....
Two Fisted Justice	Mono.	.	Range Busters	Jan. 8,'43	61m	Jan. 23,'43	1127	1031	....
Two Weeks to Live	RKO	317	Lum 'n' Abner	Feb. 26,'43	75m	Feb. 6,'43	1147	....	....
UNDERCOVER Man	UA	....	William Boyd-Andy Clyde	Oct. 23,'42	68m	May 9,'42	647	....	....
Underground Agent	Col.	4039	Bruce Bennett-Leslie Brooks	Dec. 3,'42	68m	Feb. 6,'43	1148	1009	....
Undying Monster, The	20th-Fox	319	James Ellison-Heather Angel	Nov. 27,'42	60m	Oct. 17,'42	970	936	1082
Unpublished Story (British)	Col.	....	Richard Greene-Miles Malleson	Not Set	91m	Apr. 11,'42	598	....	....
VALLEY of Hunted Men	Rep.	262	Three Mesquiteers	Nov. 13,'42	60m	Mar. 6,'43	1190	1031	....
Varsity Show (Reissue)	WB	215	Dick Powell-Fred Waring	Dec. 19,'42	81m	Aug. 21,'37	1043	....	....
Vengeance of the West	Col.	3216	Bill Elliott-Tex Ritter	Sept. 3,'42	60m	.....	....	....	....
Victory through Air Power	UA	....	Disney Cartoon Feature	Not Set	....	.....	....	....	....
WAKE Island	Para.	4205	Brian Donlevy-Robert Preston	Block 1	87m	Aug. 15,'42	902	772	1130
War Against Mrs. Hadley, The	MGM	306	Fay Bainter-Edward Arnold	Sept.-Nov.,'42	86m	Aug. 8,'42	902	797	1174
War Dogs	Mono.	....	Billy Lee-Addison Richards	Nov. 13,'42	63m	Oct. 10,'42	946	....	....
Watch on the Rhine	WB	....	Bette Davis-Paul Lucas	Not Set	....	.....	...	986	....
We Are the Marines	20th-Fox	324	Marine Feature	Jan. 8,'43	70m	Dec. 12,'42	1053	....	....
We'll Smile Again (British)	Brit. Nat'l-Anglo	....	Bud Flanagan-Chesney Allen	Not Set	93m	Oct. 31,'42	982	....	....
Went the Day Well? (British)	Ealing-UA	....	Leslie Banks-Basil Sydney	Not Set	92m	Nov. 14,'42	1006	....	....
We Sail at Midnight (British)	Crown Film	....	War Documentary	Not Set	27m	Nov. 21,'42	1017	....	....
West of the Law	Mono.	....	Buck Jones-Tim McCoy	Nov. 2,'42	55m	Nov. 7,'42	994	....	....
We've Never Been Licked	Univ.	....	Richard Quine-Noah Beery, Jr.	May 14,'43	....	.....	....	1115	....
When Johnny Comes Marching Home	Univ.	7016	Allan Jones-Jane Frazee	Jan. 1,'43	74m	Dec. 26,'42	1090	....	1218
Whistling in Dixie	MGM	313	Red Skelton-Ann Rutherford	Dec.-Feb.,'43	74m	Oct. 31,'42	981	946	1174
White Cargo	MGM	310	Hedy Lamarr-Walter Pidgeon	Sept.-Nov.,'42	89m	Sept. 19,'42	923	871	1174
White Savage	Univ.	....	Maria Montez-Jon Hall	Apr. 23,'43	....	.....	....	1079	....
Who Done It?	Univ.	7002	Abbott and Costello	Nov. 6,'42	75m	Nov. 7,'42	993	971	1082
Wildcat	Para.	4204	Richard Arlen-Arline Judge	Block 1	73m	Aug. 29,'42	938	....	....
Wild Horse Stampede	Mono.	....	Ken Maynard-Hoot Gibson	Apr. 16,'43	....	.....	....	....	....
Wings and the Woman (British) (formerly They Flew Alone)	RKO	303	Anna Neagle-R. Newton	Sept. 18,'42	94m	May 2,'42	903	....	1082
World at War	WAC	....	Documentary	Sept. 18,'42	66m	Sept. 5,'42	890	....	....
Wrecking Crew	Para.	4212	Richard Arlen-Chester Morris	Block 3	73m	Nov. 7,'42	994	986	....
Wyoming Hurricane	Col.	....	Russell Hayden-Bob Wills	Not Set	....	.....	....	1079	....
X MARKS the Spot	Rep.	204	Damian O'Flynn-Helen Parrish	Nov. 4,'42	56m	Nov. 7,'42	994	986	....
YANK at Eton, A	MGM	305	Mickey Rooney-Edmund Gwenn	Sept.-Nov.,'42	87m	Aug. 15,'42	915	726	1130
Yankee Doodle Dandy	WB	201	James Cagney-Joan Leslie	Jan. 2,'43	126m	June 6,'42	903	674	1082
Yanks Ahoy	UA-Roach	....	Joe Sawyer-William Tracy	Not Set	47m	Mar. 13,'43	1203	1019	....
Yanks Are Coming, The	PRC	301	Maxie Rosenbloom-Mary Healy	Nov. 9,'42	65m	Oct. 3,'42	935	....	1130
You Can't Beat the Law	Mono.	....	Edward Norris-Jean Woodbury	Feb. 12,'43	61m	Jan. 30,'43	1137	1081	....
You Can't Escape Forever	WB	207	George Brent-Brenda Marshall	Oct. 10,'42	77m	Sept. 26,'42	921	898	1034
You Were Never Lovelier	Col.	4002	Fred Astaire-Rita Hayworth	Nov. 19,'42	97m	Oct. 10,'42	945	796	1174
Young and Willing	UA	....	William Holden-Susan Hayworth	Feb. 5,'43	82m	Feb. 13,'43	1170	663	....
Youngest Profession, The	MGM	....	Virginia Weidler-Edward Arnold & Guests	Not Set	81m	Mar. 6,'43	1189	1081	....
Young Mr. Pitt (British)	20th-Fox	316	Robert Morley-Robert Donat	Feb. 26,'43	103m	July 4,'42	914	....	....
Youth on Parade	Rep.	203	John Hubbard-Martha O'Driscoll	Oct. 24,'42	75m	Oct. 3,'42	934	....	....

Feature Product including Coming Attractions, listed Company by Company, in Order of Release on Page 1216.

Simplex
REG. U.S. PAT. OFF.

Accepts the Responsibility of Leadership . . .

INTERNATIONAL PROJECTOR CORPORATION

CABLE ADDRESS
NICPONER N.Y.
PRES. MELEX N.Y.
ACMED V.N.Y.

S MELEX MOTION PICTURE PROJECTORS
S MELEX SOUND SYSTEMS

90-96 GOLD STREET
NEW YORK

February 22, 1943.

To our customers and friends in
the Motion Picture Industry.

The War demands the best of every strength and resource that individuals and Corporations possess to the end that the conflict may be sooner ended and peace may come again.

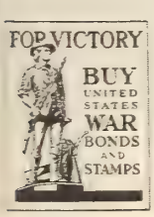
Presently every effort of our Company, its staff of engineers, its production men and facilities are dedicated to that end, except the portion reserved for making such projector parts as may be needed by you.

Some day we will be back on our full time job of serving the Motion Picture Industry. Our work in that field is no less than the plain "bread and butter" by which we have lived for over 30 years. When we can resume that job we do not know, but when we can we hope to come to you with some new and better ways of putting Motion Pictures before the public.

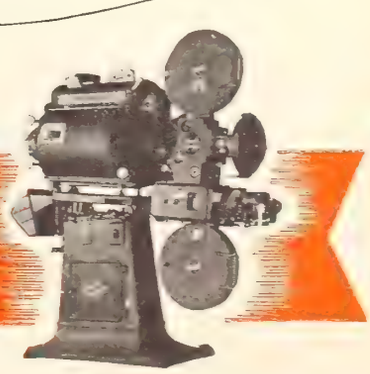
In the meantime we will do our best to see that no theatre is dark for want of projector repair parts and to still do all we can to help defeat our Country's enemies.

Sincerely yours,

Earle G. Hines
President.



e are cooperating with the American Industries Salvage Program



COMPLETE SOUND AND VISUAL PROJECTION EQUIPMENT

Simplex

INTERNATIONAL PROJECTOR CORPORATION
90 GOLD STREET, NEW YORK, N.Y.

NATIONAL THEATRE SUPPLY COMPANY

No Point Rationing On Profits—



Profits today are not point rationed like spinach or pork-shoulder or sauerkraut . . . All the profits you want—are yours—self service . . . You simply file your intentions that you want *so much dough* . . . for *so much advertising* . . . and take it . . . For this war has placed a lot of new prospects at your disposal . . . Workers with more jingle-jangle-jingle in their jeans than usual . . . Combustion charioteers who no longer garnish Route 9 or 26 or 38 . . . or Burgville-on-the-Turnpike . . . with moolah that was earmarked for your own ticket wicket . . . Other people of all inclinations . . . who relish real relaxation relayed in reels . . . and will pay the market price . . . And incidentally what are you doing about bringing them back next week? . . . next month? . . . next year? . . . That's what an increased Advertising appropriation *today* . . . holds in escrow for you . . . profits TODAY . . . profits TOMORROW . . . profits ALWAYS . . . else why be in business? . . . y'see there's no *point* to it.

NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

My Friend Flicka

The More the Merrier

King of the Cowboys

Pilot No. 5

The Leather Burners

Chatterbox

Cowboy in Manhattan

Girls in Chains

LATE REVIEW

(In News Section)

Next of Kin

TRADE PRACTICE *storm clouds gather; relief for 'orphaned' theatres, revision of Decree, building post-war good-will are prime problems*

FEWER PRINTS *pose serious booking problems; new controls set up on subsequent selling to conserve stock*

ADVERTISING BUDGETS *for radio and newspapers increased by major companies on forthcoming pictures*

VOL. 151, NO. 2 APRIL 10, 1943

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REMOVE

MR. WILL HAYS.
28 W. 44TH ST..
NEW YORK.
N. Y.

EARS ON THE BOX-OFFICE!

The public says it:

"I loved Random Harvest."

"Of course it's Metro-Goldwyn-Mayer!"

"I've heard so much about The Human Comedy."

"Of course it's Metro-Goldwyn-Mayer!"

"The same company made Mrs. Miniver."

"Of course it's Metro-Goldwyn-Mayer!"

"Keeper of the Flame enthralled me."

"Of course it's Metro-Goldwyn-Mayer!"

"And what thrills in Stand By for Action!"

"Of course it's Metro-Goldwyn-Mayer!"

"Cabin in the Sky is a marvelous musical!"

"Of course it's Metro-Goldwyn-Mayer!"

"The same story year after year—"

Of course it's METRO-GOLDWYN



EAR-FULL!

"KEEPER OF THE FLAME"
4th week, Radio City Music Hall and going strong!

"CABIN IN THE SKY"
3rd week, Dallas! Watch the hold-overs!

"RANDOM HARVEST"
3, 4, 5, 6, 7, 8, 9, 10, 11-week hold-overs!

"THE HUMAN COMEDY"
2nd month, Astor, N. Y.!

"STAND BY FOR ACTION"
2, 3, 4-week hold-overs nationwide!

Held over 19th Year by his Friendly Customers!



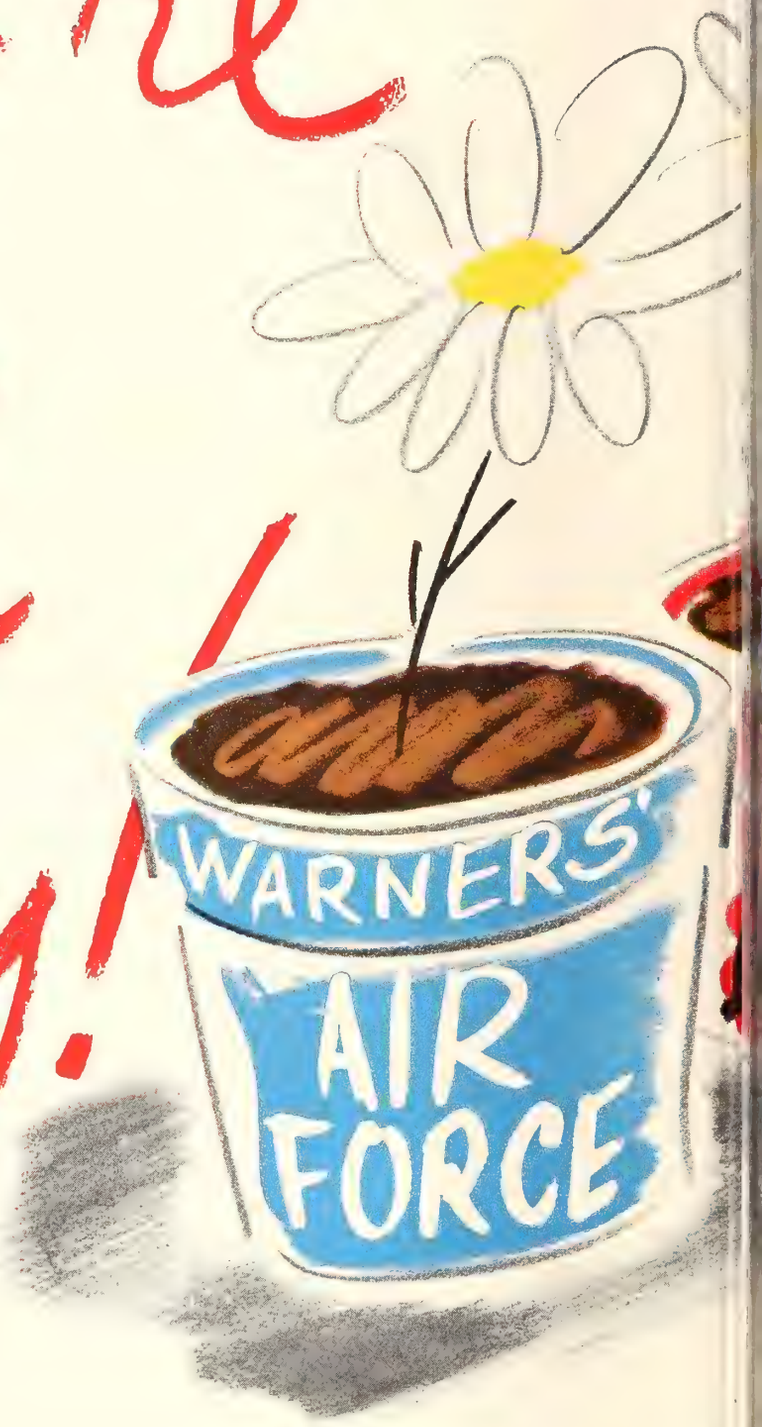
WE ARE PROUD OF THIS!

Our radio program to sell tickets for *your* theatre is a honey of a hit. Listen to M-G-M's "The Lion's Roar" on the air just before show-time every Monday through Friday over 52 stations of the Blue Network, coast-to-coast. First in Newspapers! First in Magazines! First in Radio! Only one company does it!

MAYER

Sell Bonds for Uncle Sam

They're all daisies!



WARNERS' FLOWE

Next EDG



GROWING BIGGER WITH THE HOURS!

DARKNESS! Soon MISSION TO MOSCOW!

DGE FOR RED CROSS WEEK!

Jack L. Warner, *Executive Producer*

"The greatest battle film of the war... one that few Americans should miss, is the only description fitting 'DESERT VICTORY'. The source of its greatness is easy to determine...it puts the audience right in the middle of one of the war's most terrible battles. It puts a rifle, a tommy gun, a hand grenade in the fist of even the most timid soul, and sends him charging with General Montgomery's Eighth Army across the sands of Egypt and Libya after Marshall Rommel's Africa Corps!"

—Variety



"DESERT VICTORY"

PRODUCED BY THE FILM UNITS OF THE BRITISH ARMY AND R. A. F.

20th

MOTION PICTURE HERALD

COLVIN BROWN, *Publisher*

MARTIN QUIGLEY
President and Editor-in-Chief

TERRY RAMSAYE, *Editor*

Vol. 151, No. 2

April 10, 1943

THE NEWSPAPERS

ACCORDING to a recent utterance from Mr. H. G. Wells, that eminent British author who has had so much to say about "the shape of things to come", the newspaper is "dead as mutton".

On the other hand, we have an apparently divergent opinion from Mr. Charles Einfeld, who is in charge of a lot of shaping of things to come for Warner Brothers, who has just come to town from Hollywood with announcement of vastly increased advertising programs for newspaper space, including a quarter of a million dollars each for "Edge of Darkness" and "Mission to Moscow".

Mr. Wells thinks we will be going back to pamphleteering for our printed communication. The newspaper and periodical press emerged and evolved from pamphlet publication beginning about three hundred years ago. We probably shall not be turning the clock that far back.

MEANWHILE, the newspapers have immediately before them a serious problem in restrictive pressures from Washington related to the war. There are, they admit, necessities for military censorship. However, they are faced with apparent arrangements to hold the press at a distance from the coming international food conference, a somewhat non-military matter, to be held "somewhere in the United States" April 27th. The Casablanca conference seems to have some of the properties of a precedent. It is another wartime problem, very special for a democracy and its sometimes free press.

THERE is a financial aspect of the newspaper problems of the day, too, especially in these days of rising costs of both coverage of a world at war and in printing house operations. This is pointed up by a controversy between the New York *Times* and a number of department store advertisers in sequel to an increase in rates.

A number of department stores, or maybe a group, discontinued advertising in the *Times*. Now there is a federal grand jury investigation of what might be examined pertaining to boycotts under the anti-trust laws. The grand jury's attentions have been as much a surprise to the *Times* as to the merchants. Since the grand jury inquiry began, some of the advertisers have returned to the *Times*.

Department store advertisers have long been a dominant influence on the pattern of metropolitan journalism.

△ △ △

CONSPICUOUS evidence of the new buying power conferred upon the many by the war economy is had from the fact that New York's Metropolitan Opera has a "post-season" program, which means in our parlance something like "holdover", and is also taking to "the road". The management, talking on Sherwin-Williams paint time, attributed its success to the radio. Since opera nowhere in the world ever made its own living, being supported as a royal, noble and high social institution, it will be of interest to see how long it can be profitably popular, since popularization has taken away its tiara and the "diamond horseshoe". The mass test will decide whether opera is a fashion or an entertainment for the many.

△ △ △

YOUNG HOODLUMS

REPORTS of juvenile vandalism in the theatre continue to pile up. There appears to be a decided joy in devastation from the slashing of seats to the defilement of walls. Once upon a time in this land, before the new child psychology arrived with its demand for uninhibited development, it was customary to charge the costs to papa, who paid for the breakage and adjudicated the matter in the woodshed. It was a crude old system which worked fairly well while the nation was evolving into today's perfection.

This issue presents in the news pages a carefully studied line of procedure, in dealing with disorderly youth in the theatre, from Mr. Chester Friedman, a New York manager, who speaks in behalf of the application of the firm hand and recourse to law and the courts.

This showman also advises the application of publicity calculated to discourage offenders. The ultimate repute and goodwill of the theatre is at stake.

△ △ △

GALLOPING OSCAR?

A DECIDED cogency pertains to the movement of Republic Pictures Corporation to promote the recognition of the art of the "western", the picture of the great open spaces, by the Academy of Motion Picture Arts and Sciences with an annual award of an "Oscar" to the premier star of the year in that department. The whole art and industry of the motion picture owes much to the cowboy actor and his exploits on the screen. He still holds, and ever will, an important place in the interest of the customers. He is Americana in the saddle. He also is movement, action, and hell-for-leather, which same the motion picture still requires. He was a founder of the movies and he will continue so long as there are motion pictures.

△ △ △

NATURE NOTES — In response to many inquiries, it may be stated that spring is peeking in at our Tinker's Dam gardens and the outlook for skunk cabbage is colossal. There will be potatoes among the roses this year. The spade, the rake and the hoe are implements of war now. Black-hearted Corvus-the-Crow has returned and is prematurely looking over prospects for sprouting corn and the while talks of love in a husky backwoods voice. He could be shot for that, but he won't be. He hunts Japanese beetle grubs.

—*Terry Ramsaye*

THIS WEEK IN THE NEWS

UA vs. Axis

UNITED ARTISTS found themselves in direct combat with the Nazi film trust on Tuesday. Battle was joined in the courts of neutral Argentina when Buenos Aires agents of UFA, the official German film distributor, filed an infringement suit against the American company.

The Axis agents demanded 20,000 pesos damages for the inclusion of scenes from UFA newsreels in "The Big Blockade," distributed by UA. The pictures had been captured by the British and were used as background in the film story of Britain's successful naval blockade of the Axis. It was produced by Ealing Studios in England and has been released in South America by UA.

UFA was successful in obtaining a court order for seizure of the film, and it was withdrawn from first run exhibition Monday by order of Argentine authorities. Arthur W. Kelly, vice-president of UA, indicated at New York that the company was ready to fight. The suit was the first instance in which use of captured films had been challenged by the Axis, or in which they had a chance to protest.

"Dear Ivan"

STANTON GRIFFIS, chairman of the Paramount executive committee, and Wendell Willkie, chairman of the board of Twentieth Century-Fox, are members of a committee which is urging Americans to write letters of friendship to Russians, the New York press disclosed this week. Mr. Willkie on Thursday published his book, "One World," an account of his globe encircling tour of the United Nations last year.

"While we fight we must develop a mechanism of working together that will survive after the fighting is over," he said, urging greater understanding between the peoples of the Americas, England, Russia, and China.

Lights Out

CUTS in theatre consumption of electricity are not unlikely next Winter in several sections of the country and will be almost inescapable in many areas if the "war time" law is repealed, it was warned Tuesday by the Federal Power Commission. The Commission's views on the outlook were set forth in a letter to Representative Clarence F. Lea of California, chairman of the House Interstate and Foreign Commerce Committee, expressing opposition to pending bills aimed at repeal of the daylight saving statute.

"Continuance of War Time will render less necessary other forms of curtailment in the use of electricity which would be even more burdensome to the civilian population," Leland Olds, chairman of the Commission said.

By advancing the clocks, about 1,000,000,000 kilowatt hours of energy are saved annually, not only relieving overtaxed generating facilities but saving more than 10,000 carloads of coal and the consequent load on the railroads.

The Commission warned that if daylight saving were abandoned it would not be possible to construct the power capacity needed to meet the increased demand.

TRADE practice storm clouds are gathering over industry Page 12

SPACE subsequent bookings in accord with available prints Page 13

ARMY completes reorganization of its pictorial service Page 14

MAJORS increasing radio and newspaper advertising budgets Page 15

BRITISH aid newsreel coverage of fighting in European war theatre Page 16

ON THE MARCH — Red Kann discusses the small exhibitor's plight Page 17

$275,000 rally sets pace for theatres' Red Cross War Fund drive Page 22

OFFICIALS of Selective Service appear cool to deferment for talent Page 24

BRITISH industry is taking curtailment of raw stock in its stride Page 25

EXHIBITOR offers suggestions for handling hoodlums in theatres Page 28

SERVICE DEPARTMENTS

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Shorts on Broadway Page 43

What the Picture Did for Me Page 40

IN PRODUCT DIGEST SECTION

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Short Subjects Page 1251

Release Chart by Companies Page 1252

The Release Chart Page 1254

Tax Appeal

WHETHER a theatre should pay social security taxes for stage performers hired for the run of one show is to be decided by the U. S. Circuit Court of Appeals, New York. That court on Tuesday reserved decision on an appeal by the Government against a Federal Court decision giving the Radio City Music Hall a refund of such taxes. Federal Judge John Bright had granted the theatre a refund of taxes paid on the wages of 117 performers employed between January 1st and December 31st, 1938. He said the performers were "independent contractors." The Government appealed the decision.

Held for Revise

THE changes in the point rationing system have had one direct result in the industry: they have made unwise further distribution of the six-minute cartoon, "Point Rationing of Foods." Through the Office of War Information, the Office of Price Administration this week asked the industry's War Activities Committee to withdraw the film.

No Extra Gas

OFFICE of Price Administration officials are making no moves toward abandonment of their position that traveling salesmen in any lines not essential to the war program or civilian welfare are not entitled to preferential gasoline rations. Several requests have been received by the OPA from the motion picture industry for increased gasoline allowances for film salesmen, and William F. Rodgers, MGM vice-president and sales manager, appeared personally before the OPA last month to argue the matter. All such requests had been turned down, it was said, and the OPA would continue to adhere to its original policy of granting no preferences for traveling men in the distributive trades.

More Farm Radios

BATTERY operated radios on farms have increased in one year from 2,200,000 to 3,200,000, Government statisticians estimated this week, as the War Production Board prohibited manufacture of batteries for portable radios. The order will save materials for increased production of batteries for the farm receivers.

The WPB said that not only had more farm sets been in operation, but also they were in increased daily use. The factors are additional income, decreased mobility of the farm family because of gasoline rationing, and increased appetite for broadcast war, weather and agricultural information.

Post-War

London Bureau

A VIGOROUS bid to capture the post-war cinema market is in preparation by British film interests, according to London reports this week, which followed an announcement that the producers' association there had formed a sub-committee to study future markets. Monday it was reported that J. L. Beddington, film representative of the Ministry of Information, and Thomas Gaitskill, for the Board of Trade, had joined the committee.

This indicated that the post-war planning had Government support, London observers said, and hinted that it possibly meant material Government aid, too. It was suggested that a joint marketing board was in formation, with the Ministry of Information and the Board of Trade assisting post-war British film sales in Europe, South America and elsewhere.

Meanwhile, an intensive study of potential markets is said to be under way. The committee is understood to have contacted Allied governments now resident in London to arrange for the establishment of representatives in their homelands when the Nazis are driven out.

New Producer

TED COLLINS, business manager of singer Kate Smith, within six weeks will become an RKO producer; and his first picture will star Miss Smith in "The Life of Marie Dressler," Sam Schiff, Mr. Collins' assistant, said in New York Wednesday afternoon, adding that details would be arranged at the studio in conferences between Mr. Collins and Charles Koerner, RKO production chief. Mr. Collins also will make one more picture on the RKO lot, Mr. Schiff said. It will be "Minstrel Man," starring George Jessel. RKO's New York office on Wednesday refused to confirm the story.

Impasse

THE War Activities Committee of the motion picture industry was deciding this week whether to undertake distribution in circuit and independent theatres of the "Why We Fight" orientation series of films made by Lt. Col. Frank Capra for the Special Services Branch of the U. S. Army.

The fact that the first three films completed, "Prelude to War," "The Nazis Strike" and "Battle of Britain," are feature length, is understood to present arguments against showing them via regular WAC channels. Another stumbling block has appeared in the fact that a number of private producing sources furnished footage to Lt. Col. Capra, at his request, which were used in the series. This was given without charge, with the understanding that the series was "to be used exclusively in Army camps" and not for showing commercially or in any other manner.

A number of spokesmen for circuit and independent groups have objected to theatre exhibition because of the length of the pictures, which would cut into playing time of regular bookings. Industry leaders, including exhibition officials, said last year, however, when "Prelude to War" was shown at a dinner of the Picture Pioneers, that the picture should be shown to the public.

Meanwhile, the Special Services Branch of the Army is making plans to distribute the Capra films to war plants for gratis showings, as reported in MOTION PICTURE HERALD March 27th. The overseas film division of the Office of War Information and the film division of the British Ministry of Information, were reported at that time to be planning to distribute the films in theatres in England, Australia, New Zealand and South Africa.

PICTURE GROSSES

In this issue are reports on the box office performance of

LUCKY JORDAN

CHETNIKS

THREE HEARTS FOR JULIA

YOUNG MR. PITT

KEEPER OF THE FLAME

HELLO, 'FRISCO, HELLO

SOMETHING TO SHOUT ABOUT

Turn to page 44.

Silverstone Post

FOREIGN affairs at Twentieth Century-Fox might be placed under the supervision of Maurice Silverstone, former United Artists executive, it was reported this week. On Wednesday discussions looking towards the appointment of Mr. Silverstone to the post of foreign sales manager were still under way with Spyros Skouras, president, and other 20th-Fox officers. Mr. Silverstone resigned as chief of world wide operations for United Artists in 1941.

Little Best

THE Surf theatre, Chicago, for which lists of the best pictures of any year mean little, because it is a subsequent run and repeat house last week completed a little poll of its own. It asked film critics of eighty midwest newspapers what in their opinion were the best low budget pictures of 1942. These are their findings, in order of preference:

"Joe Smith, American," "Vanishing Virginians," "Between Us Girls," "Eyes in the Night," "Always in My Heart," "Kid Glove Killer," "Affairs of Martha," "Get Hep to Love," "Hitler's Children," "Journey for Margaret," "A Gentleman at Heart," "Street of Chance," "This Time for Keeps," "Big Street."

The H. & E. Balaban Corporation, operator of the Surf, is to award to MGM, producer of "Joe Smith, American," "an appropriate statuette, to be known as 'The Sleeper'."

Name Photographer

LATEST addition to the roster of "big names" which will be associated with production of "North Star" is Margaret Bourke-White, according to an announcement Tuesday from Samuel Goldwyn. Miss White, camera correspondent for *Time* and *Life* magazines, was induced to photograph the forthcoming production on Russia because of her keen interest in the USSR, the Goldwyn press release said.

Substandard Spies

Mexico City Bureau

EIGHT and 16mm. films are serving enemy agents and their native sympathizers in Mexico, that country's Ministry of Interior has learned. Last week it ordered more alertness from the Government Film Censorship Bureau. Tourists and other "amateurs" will be watched more closely; so will dealers and processors, and the showings of films of these widths.

Commandos

SERVING as staff officers at Commando headquarters in London are two of Hollywood's representatives in the fighting services, Douglas Fairbanks, Jr., who entered the Navy in 1941, and Jock Lawrence, who resigned his post as assistant to the president of the Association of Motion Picture Producers last year to enter the Army. They are assigned to the staff of Lord Louis Mountbatten, Commander of Combined Operations, Quentin Reynolds disclosed in the New York *Post* this week in "Dress Rehearsal," his account of the operations against Dieppe.

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THIS WEEK the Camera observes:



By Phillip Aquaviva, Hartford 'Courant'

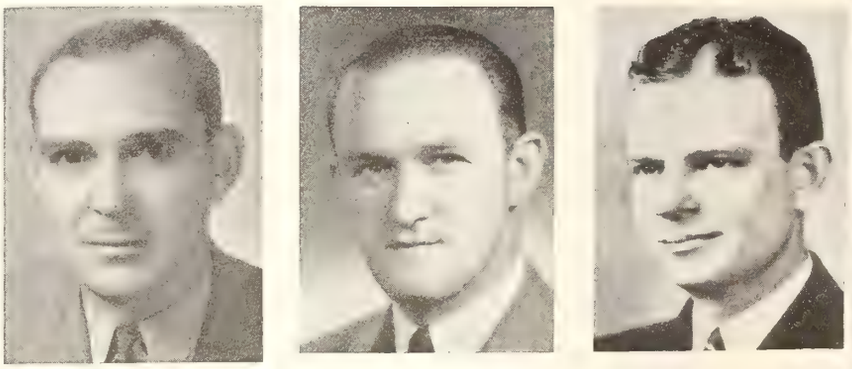
THE QUIGLEY BRONZE GRAND AWARD for showmanship in 1942 is presented to Edward Fitzpatrick, left center, by Governor Raymond E. Baldwin, of Connecticut. Watching the ceremony, at Hartford last week in the Governor's office, are Bob Wile, editor of the Managers' Round Table; Gertrude Merriam, associate editor; Morris Rosenthal, of Bridgeport, former Grand Awards winner; Morey Goldstein, MGM New Haven branch manager. Mr. Fitzpatrick manages the Loew's Poli, Waterbury. Other picture on page 47.

ENGAGEMENT. Shirley Kogod, below, will wed Erwin Ornstein, of the Air Corps. A student at Hood College, Maryland, Miss Kogod is the daughter of Fred Kogod, head of the K.-B. theatre circuit, Washington, D. C.





DAVID O. SELZNICK, producer, and Dr. Robert Millikan, scientist, at reception to Madame Chiang-Kai-Shek in Los Angeles last week. The Missimo was guest of honor Sunday at Hollywood Bowl ceremonies.



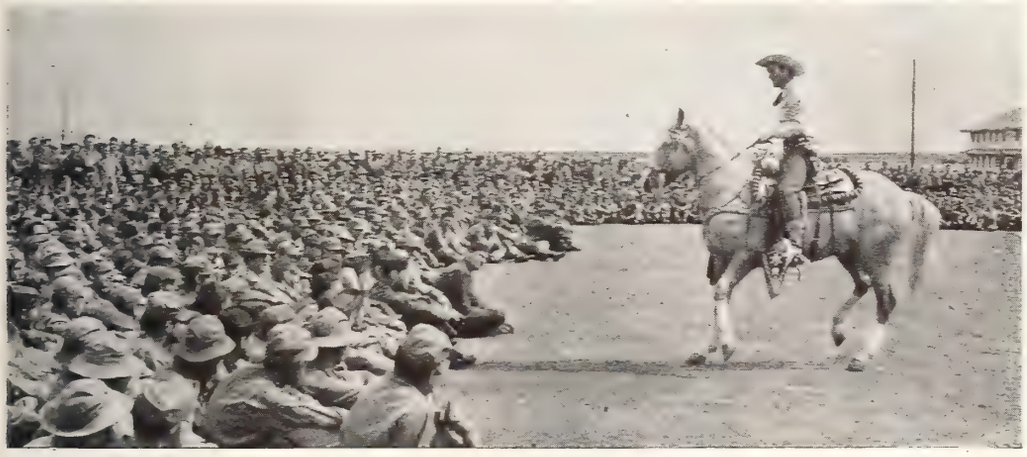
INTO THE ARMY, last week, went E. E. Whitaker, center, general manager of the Lucas & Jenkins circuit, Atlanta. Mr. Whitaker, almost 38, married, enters as private. He joined the industry in high school days, and the circuit 11 years ago. His work is now being performed by John Cunningham, left, promoted from Savannah city manager to Georgia manager, and T. H. Read, right, promoted from the Fox theatre, Atlanta, to citywide supervision.



By Staff Photographer

"IT'S UP TO YOU", Department of Agriculture - American Theatre Wing - Skouras circuit food conservation play, which had its premiere at the circuit's Academy of Music, New York, last week, brought out, among many: (Upper left) Major Ralph Olmstead, Army; five members of the Russian food purchasing commission; George Skouras, circuit chief; Roy Hendrickson, director of the Food Distribution Administration; (at right) Robert Wilby, of the Wilby-Kincey circuit; Leonard Goldenson, vice-president in charge of Paramount theatre operations, and Charles Moskowitz, vice-president of the Loew circuit.





SHOW. Roy Rogers, Republic's singing westerner, and Trigger perform at Sheppard Field, Texas. Mr. Rogers toured Southwest flying fields and Army camps by special Army invitation and gave 136 performances.

WALTER HIGGINS, below, is the new film buyer for the Prudential circuit, of Long Island, Connecticut, Westchester, and New Jersey. For the past ten years he has been film buyer for the Mullin and Pinanski New England circuit.



By Staff Photographer



NORMAN H. DAVIS, right, Red Cross chairman, is greeted at the Reed theatre, Alexandria, Virginia, by Frank Stover, manager, and Elliot Hoffman. Occasion: opening of the theatre's drive.



A REGULAR MEMBER of "Angels' Table" of Stage Door Canteen, New York, is Thomas Durell, right, seen above at the table with Theodore Wilcox, Mrs. Durell, and Mrs. Wilcox. Mr. Durell is a member of the RKO board.

TRADE PRACTICE STORM CLOUDS GATHERING

Exhibitor and Distributor Heads Face Problems as Decree End Nears

by JOHN STUART, Jr.

Ahead loom many interior problems of the motion picture in matters of trade practice. The situation has been under examination for rather a while by principal executives of the industry, in New York and Hollywood. They have opinions. They have forebodings. They see the makings of stormy weather ahead, unless and if. Obviously, what with their assorted interests and commitments, they are not to be quoted.

The fact is that none can be assured, the assorted pressures being what they are, of what tomorrow may hold for the motion picture, which is not only a great industry, but also a great avenue of approach to a vast public, in days when a public state of mind is a factor in war.

Very much "the little fellow" in exhibition is concerned. In the big industrial picture, he is not so important in terms of the grosses. Politically, and in the total scene of motion picture relations, he is very important.

Three aspects of the situation and apparent necessity for the application of remedy appear in executive discussion and consideration of the problems of the immediate tomorrow:

1—Relief for those theatres in small towns and rural areas which have been hit by localized wartime depression, as war-made prosperity has flooded into metropolitan areas and war industry centers.

2—Agreement on a program of trade practices which will satisfy the Department of Justice, when the time comes to discuss the future of the Consent Decree—and that really yet unadjudicated anti-trust suit. That issue can break into storm in November as the Consent Decree's three-year trial period ends.

3—A handling of public relations in a larger sense to secure and build upon the good will of the public, not only for now but after the war.

More than one executive has observed that "sore spots" will have to have attention, urging that today's golden flood at the box office can be a transitory phase of the war severed national economy, that there is security only in a sound and comprehensive structure for the whole industry.

That, to be sure, is again an expression in the quest of a program of unity in a highly competitive industry.

Discussion at Paramount, RKO, Twentieth Century-Fox, Universal and elsewhere shows a growing awareness of problems ahead.

Distributors, heretofore, frequently have said that the first step in carrying out such a project was up to the exhibitors. Unless various exhibitor groups should present a solid front it would be impossible to make real forward progress, it was said.

Exhibitors similarly have tossed the ball to distribution for the first play. It is up to the film companies to make sweeping reforms, they have declared in conventions, letters to membership and public statements.

Realists in both groups who examine the question of trade relations in its broader aspects point out that it is a two-way problem. Until all factions of the industry get together in a common effort no progress will be made, they warn.

"Now is the time for all film men to come to the aid of an earnest unity effort," these hopeful leaders say. The alternative, they add, may be a long-drawn public squabble, with renewed danger that the Government will move in with attacks in courts and legislatures and possibly with regulation of film affairs by commissions or agencies.

The way for this proposed meeting of many diverse interests has been shown in the short lived United Motion Picture Industry conferences last year. Exhibitors, from many sections of the country and of sharply opposed views, met at New York, a participant recalled. After sessions in caucus they showed that exhibitors could come in to the conference in agreement on many important and basic issues.

Unity meetings proved that the principles of democratic debate and compromise can be effectively applied to film trade affairs, this UMPI member asserted. The movement foundered on the adverse criticism by the Department of Justice and the lack of union among distributors, rather than on the failure of exhibitors to agree, he said. The speaker was a top distribution sales executive. He asked that his name be withheld.

> **What the industry needs is "a Moses, a voice in the wilderness, to lead it out of present confusion," he said, expressing hope that events would spur some exhibitor leader to initiate a new, and effective, drive for a common front of all theatre men.**

This could be done within the framework of existing associations, he said, if the leaders of regional groups, National Allied, the Motion Picture Theatre Owners of America and other trade groups would acknowledge

(*Continued on opposite page*)

National Sales Conventions Are Out for Duration

The war has caused the cancellation of film companies' national sales conventions for this year and for the duration, it was indicated this week. Home office sales executives of MGM, Paramount, Twentieth Century-Fox, United Artists, Universal and Warner Bros. observed that current selling conditions, in addition to transportation problems, have reduced the necessity for large sales meetings. It was indicated that regional sales sessions and intermittent conferences among home office sales chiefs and district and branch managers would be held to determine company sales policies and problems.

Twentieth Century-Fox may call regional sales meetings in October. Its recent regional sessions were held to plan handling of the company's first pictures of the 1943-44 season. MGM has been calling in district and branch managers, two a week, for the past several weeks, to attend home office sales conferences. Paramount is considering a meeting of district managers in May for a screening of "For Whom the Bell Tolls", to be followed by a discussion of sales plans for the picture.

Warner Bros., following its policy of last year, probably will hold regional meetings later in the year. The actual number of Warner releases next season, however, will depend entirely on what the market requires, it was pointed out this week by Charles Einfeld, director of advertising and publicity. The company called a two-day meeting of district managers, Thursday and Friday of this week, to discuss current and future sales policies.

According to sales officials, extended runs, fewer releases, resulting from the War Production Board's cut in raw stock, and larger product backlogs, all operate to reduce the need for annual meetings of sales forces. In addition, the problems of transportation and hotel accommodations have been considered in deciding against national meetings.

Future developments in connection with the industry Consent Decree, however, may necessitate meetings of district and branch managers to be held late this summer to discuss any changes in sales practice which may result from a revision of the decree in the event that decree revisions are agreed upon between the industry and the U. S. Department of Justice.

Industry Faces Trade Practice Problems

(*Continued from opposite page*)

their variously expressed agreement on 80 per cent of the existing issues, and consent to compromise or to set aside temporarily, the minority of special interests or advocacies which have proved stumbling blocks to past unity.

Distributors would be quick to meet with such a unified exhibitor front. Unless they conferred willingly, they might be forced to meet by the operation of simple economic laws, the distribution executive said.

Aid for the small exhibitor in wartime financial difficulties offers one of the best issues for launching concerted action in the opinion of H. M. Richey. As exhibitor relations contact for MGM he is in close contact with the sentiments on trade relations of many circles of exhibition and distribution.

Golden Boom Has By-Passed Many Small Houses

Theatres in war production areas and the big first run city outlets are doing an unprecedented business, he said. It has been these revenues which stepped up the grosses of all film companies to new highs. But he pointed out that the small theatres, paying nominal rentals, are equally representatives to their own community of the whole industry.

This golden boom has by-passed many small theatres. All the major distributors agreed that many farm community theatres and those in small towns without war industry have been hit hard by the draft, gas rationing and lack of cash in their customers' pockets.

The gross revenue to distributors from these houses is a small percentage of the total. Most are subsequent runs paying flat rentals or percentages well under the hundred dollar mark. But these theatres have a place as community representatives of the industry which is far larger than their proportionate financial place, he said.

Exhibitors on the crest of the golden wave in boom areas have shown little interest in or patience with the complaints of less fortunate theatres, the little fellows charge. They say also that some distributors have been short sighted in giving aid to the small town operator who finds himself in temporary trouble. A change of heart might launch the new era, they add.

Important That Small Theatres Stay Open

Several companies have announced extensive programs to keep these theatres open. MGM, through William F. Rodgers, general sales manager, has made numerous adjustments to small town theatres. RKO, according to Ned Depinet, president, is also determined to keep its accounts open. Paramount and 20th Century-Fox also have announced exhibitor aid policies and report a substantial number of adjustments.

The consensus of sales departments is that perhaps 500 theatres have closed in the last six months. Perhaps 1,500 more theatres have asked for and received adjustments to tide them over wartime slumps. Precise figures are difficult to obtain, but home office accountants say that this hard hit group accounts for less than 10 per cent of the total revenue.

A program of trade practices, covering selling suggestions, mediation machinery, arbitration and other aspects of the Consent Decree is also seen by observers as an urgent need of the nation's exhibitors. The probable course of the Department of Justice in November is still a question mark. Distributors are tacitly in favor of continuing most of the decree as it now stands. But they are on the defensive, and silent.

Exhibitors, on the other hand, are in the position of being able to join together now and work out a common proposal for submission to the Government, and through it to Judge Goddard for incorporation in a revival of the decree. Unless they do so their voices will again sound like the Tower of Babel in court and exhibitor suggestions will be overlooked, a distributor predicted.

If, however, exhibitors succeed in agreeing on a program which could be presented as "the wish of the majority," distributors said the gloom would be cracked for a new dawn of industry cooperation. Joint public relations in behalf of the entire motion picture, common solution of economic troubles, and more peaceful and prosperous inter-industry affairs could be evolved from this foundation, they said.

"It is a goal to shoot at," in the words of one official, who added his personal hope that it might be realized. In the other direction, he foresaw storm clouds the like of which the industry has never before experienced.

Space Subsequent Bookings in Accord with Available Prints

Spacing of sales to subsequent theatres on the basis of print availability has been inaugurated by Metro-Goldwyn-Mayer, William F. Rodgers, general sales manager, disclosed last week. Pictures are not to be sold or booked to subsequent runs until MGM's local branch managers are certain that they will have prints on hand when needed.

Increasing shortages of raw stock resulted in the orders to the field sales force not to make sales until they were sure they would have prints available. The policy, Mr. Rodgers indicated, was the only way of insuring equitable distribution short of a drastic revision of release systems. It would be impossible, he said, under present practice, to play off pictures in one area before releasing in another.

Other companies also report that their supply of prints is growing tighter. Although the WPB has made no additional cuts in raw stock for the next quarter, print departments see no possibility of increasing the present average number of prints. Rather than seeking raw stock for further prints, most companies are concentrating their efforts on more efficient use of what they have.

Most companies, even on large pictures, have cut their print orders by approximately 25 per cent, in a direct ratio to the over-all raw stock reductions ordered by the WPB. Few pictures have had more than 100 prints ordered recently. Even top flight specials now are getting only 200 to 250 prints in contrast to previous large orders.

Warners are the sole exception to the general reduction in prints. Their sales department this week announced an order of 375 copies of "Edge of Darkness" for day and date openings on April 24th. Company spokesmen pointed out that large print orders are made possible by the policy of releasing only 24 pictures for this season. In 1940-41, the year on which quotas are based, Warners released 48 features.

Quotas of raw stock for the current quarter for entertainment and news pictures were confirmed by the WPB Friday.

Allocations for the major companies were exactly as set by the industry advisory committee and WPB officials March 23rd. The amount for factual pictures was increased from 24,050,000 to 25,150,000 feet.

The total for April, May and June is 318,595,980 feet, an increase of 16,500,000 feet over the film available during the first quarter of 1943. Officials said the increase includes special allowance for the internal footage used for tests, waste, etc., in the Technicolor process as well as larger allotments for newsreels.

For factual pictures it was said both the WPB and the OWI bureau of motion pictures have power to authorize transfers of film. A directive will be issued shortly to clarify the arrangement. Control over exposure of film by producers is no longer necessary, it was said. Restrictions now apply only to transfer. A laboratory processing 35mm. film may expose such film only for those who have obtained WPB authority to transfer the film, or for Class A or B distributors, or with the specific authorization of WPB. No restrictions are imposed on subjects or contents of entertainment or news pictures, although a recommendation has been made that the average length of newsreels be reduced to 750 feet.

Army Reorganizes Pictorial Service

Patterson Defends Zanuck Appointment at Hearing of Truman Committee

Coincident with Washington reports that a sweeping reorganization of Army and Navy motion picture activities would occur soon the Army this week disclosed to a Senate committee that it quietly had effected a thorough reorganization of the pictorial service of the Signal Corps.

Robert B. Patterson, Under Secretary of War, on Saturday explained the changes in Army motion picture administration to the Senate's Truman Committee, currently investigating the conduct of the war. Monday the committee indicated it would drop its inquiry into Army film activities.

He also defended the appointment of Colonel Darryl F. Zanuck, former vice-president in charge of Twentieth Century-Fox production, as an officer in the Signal Corps. Mr. Patterson paid high tribute to the work done by Colonel Zanuck in filming combat scenes in Tunisia and the Aleutian Islands. He said Colonel Zanuck had asked to be relieved of active duty because no similar missions are contemplated for him at the present time.

Tangling with the committee over Army refusal to permit Lieutenant Colonel John H. Amen to testify regarding his investigation in Hollywood of the making of training films, Mr. Patterson disclosed that reorganization of the pictorial service was initiated just about the time last autumn that the committee began to study the situation.

Now, he said, Brigadier General William H. Harrison has been designated chief of the service, with Colonel K. B. Lawton, former chief, as his deputy. They are responsible to Lieutenant General Brehon Somervell, commanding the Army Service Forces. Operations will continue to be in the Signal Corps.

Mr. Patterson reported that all ties with the Research Council of the Academy of Motion Picture Arts and Sciences were severed last November. Training pictures now are being made by producers under direct contracts. The Signal Corps maintains a Hollywood office now.

Outlines Arrangements With Council

He outlined the arrangements with the council, disclosing that the revolving fund of $50,000 accumulated to cover the expense of handling the earlier program, which reached about $1,600,000, had been recovered by the Government. The council, however, had been allowed $3,290 representing extraordinary expenses of officers engaged in military supervision of picture-making and might receive another $500 included for "certain small items" now under consideration, he said.

"This leaves the council in the position not only of having made no profit on the training film program but also of having contributed to the Government program a sum between $30,000 and $40,000 of its own income contributed by its producer members," Mr. Patterson said.

"Since I understood that the producers themselves did not include in their cost many items which would have been properly chargeable, I believe that the War Department has benefited financially by the arrangement made," he added.

Hugh Fulton, counsel for the committee, also questioned Mr. Patterson regarding a policy under which, he said, some Hollywood executives had served as officers for a time and then returned to private life. The Under Secretary promised to give the committee's viewpoint deep considertion before acting on Colonel Zanuck's application for inactive duty.

Only 100 of the 400 officers commissioned for photographic activities were recommended through the Council, he said. No recommendations have been asked since last October. Most were commissioned as second or first lieutenants and only one, Colonel Zanuck, was given an original commission as high as lieutenant-colonel. Others have won promotions Mr. Patterson told the Committee.

Outlining Colonel Zanuck's connection with the Army, Mr. Patterson admitted that from January to August, 1942, he continued to draw remuneration from his company while on active duty in the Army. This, he agreed under questioning, was at least "unwise," but pointed out that Colonel Zanuck made a heavy personal financial sacrifice and was not subject to any personal criticism.

Mr. Fulton and Mr. Patterson engaged in a brief discussion of the possibility that the battle pictures might be made by film companies which, the committee counsel said, they were anxious to do without cost to the Government. But the Under Secretary explained that the pictures are not made primarily for public information but for training. Further, military secrets frequently were filmed and it would not be feasible to have this done by civilian cameramen.

Governor Warren Praises Industry's War Effort

Governor Earl Warren of California paid tribute to the motion picture industry at a luncheon of theatre men in San Francisco last Sunday for its contributions to wartime morale and its Bond-selling and other patriotic endeavors.

The Governor said that "the greatest thing" in the lives of service men, next to letters from home, was a motion picture. He added that he had seen figures showing that the film industry was responsible for a greater sale of Bonds and Stamps than any other industry in the nation.

Kelly 20th-Fox Salesman

Twentieth Century-Fox has appointed Harvey Kelly as salesman in the Washington-Idaho territory, replacing Leonard Raatz.

State Department Has Final Say on Films Abroad

State Department officials this week made it clear that they had the last word as to what Government motion pictures should go abroad and also on the scoring of the pictures, even though they might have been made or acquired by the Office of War Information or the Co-ordinator of Inter-American Affairs.

This information was made available with the release of testimony taken at hearings before a House Appropriations sub-committee on the department's supply bill for the coming fiscal year, carrying $25,700 for the financing of the motion picture exhibitions conducted in practically every country with which we are not at war.

Appearing before the committee, Charles H. Thomson, chief of the division of cultural relations, and John M. Begg, assistant chief in charge of motion picture activities, said that the department's film program called for an outlay of $80,000, but the Budget Bureau refused to give its approval for the entire amount. For the current year, the department has $31,600.

The request for $80,000 represents a fourfold increase from the appropriation with which the State Department launched its film work several years ago. MOTION PICTURE HERALD on July 25, 1942, reported ambitious plans by some department officers for a permanent post-war film division.

The 16mm. films sent abroad by the department for exhibition through embassies, consulates, etc., to non-theatrical audiences are becoming steadily more popular, Mr. Thomson said. All told, 1,981,059 persons in 42 countries last year saw Government-distributed films on various phases of life in the United States, and audiences increased from 26,000 in January, 1942, to 585,000 in the same month this year.

The department, Mr. Thomson testified, cooperated with OWI and CIAA, and the latter carried all expenses for the South America picture program except some small amounts spent for the purchase of prints and rescoring. Because Latin Americans felt they were not being adequately informed about our production of tanks, planes, guns, etc., OWI films on the war effort were being included among the pictures distributed there.

In addition to distributing Government pictures, the department certifies the international educational character of commercially produced films on request from producers or distributors, the certificates designed to procure for such pictures free entry into foreign countries, notably Canada, thus assisting in the wider distribution of informative films. The department, however, has no interest in entertainment pictures produced by the industry for world distribution.

The department's experience, Mr. Thomson said, had demonstrated that films scored in the language of the country where they were shown were more effective than English-speaking versions. Films for Latin America are scored in Spanish and Portuguese, and for other areas films are to be scored in Arabic, African, French, Chinese, Turkish and Russian.

Control over industry-made pictures, Mr. Begg explained, was exercised by the Office of Censorship and by a special committee set up by CIAA to work with the producers and distributors. There had been some complaints about pictures shown in Central and South America, he told the sub-committee, but none in the past couple of years.

Miss Collier on Chaplin Staff

Constance Collier, actress and playwright, has been assigned as a member of the production staff to the Charles Chaplin-UA picture, "The French Bluebeard."

MAJORS INCREASE RADIO, NEWSPAPER AD BUDGET

Dislocations of Wartime in Advertising Result in More Use of Radio

Radio and newspaper advertising budgets of film companies for the new season will be considerably increased over previous years, according to present indications. Radio, conspicuous selling medium for food products, tobacco, soaps and toothpaste, has been getting more attention during the past six months from a number of major companies, principally MGM, Paramount, RKO and Twentieth Century-Fox. Recently, Columbia joined the parade and announced an ambitious radio exploitation plan for the George Stevens production "The More the Merrier." United Artists and Universal reportedly are considering expanded radio plans.

As MOTION PICTURE HERALD reported February 6th, a number of factors, all involving wartime shifts and dislocations in the advertising scene, are responsible for the rise in radio time buying. Increased revenues of film companies during the past year naturally are the leading factor in the trend to radio, with emphasis still centered on regional selling for mass appeal, and directed toward theatre tieups.

Restricted use of magazine lineage during 1943, due to paper cuts ordered by the War Production Board, as reported in Motion Picture Herald February 20th, also has diverted motion picture appropriations to radio and newspapers, since distributors will have to get along with the same space or less than they used in magazines previously.

Indication of the extent of film advertising in newspapers was seen in a survey made by Media Records, Inc., and reported last week by *Advertising Age*. That publication pointed out that amusement linage in newspapers increased approximately 10 per cent during 1942 over the previous year's total, more than any other retail classification.

The survey disclosed that the New York *Herald Tribune* amusement lineage for January and February of 1943 totaled 140,330 against 100,691 during the first two months of 1942. The New York *Times*' amusement lineage jumped from 128,554 in January and February last year, to 154,599 lines for the same period this year, representing an advance of approximately 25 per cent. The New York *Mirror* gained 35 per cent; *World-Telegram,* 29 per cent; *Post,* 28 per cent; *Sun,* 26 per cent, and *News,* 24 per cent.

Heavy Ad Budgets for Two Warner Films

Further evidence of increased importance of newspaper advertising was seen this week in the report from Charles Einfeld, advertising and publicity director of Warner Bros., who came to New York from Hollywood last Friday. Mr. Einfeld said that the company had set aside $250,000 for newspaper advertising alone for "Edge of Darkness," forthcoming release. The newspaper budget for "Mission to Moscow," formerly $250,000, had been increased to $300,000 to cover the cost of special advertising in religious publications, he said.

Last week Republic announced that $200,000 would be spent on national advertising for the company's new product, in addition to $100,000 for newspaper advertising on Roy Rogers' personal appearances in key cities. The latter figure represent a considerable increase in advertising budgets of the company over previous years' campaigns.

Newspaper stock shortages, caused by the 10 per cent WPB cut which may be followed by another 10 per cent slash July 1st, has reduced the amount of space previously given to film news and publicity and has caused increased use of amusement advertising in the press and spot announcements over the radio, according to one advertising agency executive. Spot radio time buying, he said was expected to reach a peak by next autumn, the start of the 1943-44 season.

Comerford Using Radio Spot Announcements

A Comerford circuit official disclosed this week that radio spot announcements for RKO's "Hitler's Children" pushed grosses in many Pennsylvania theatres to almost double the house averages. He said his circuit is attaching increasing importance to the use of spot time in cities throughout its Pennsylvania and New England territories. RKO's regional radio advertising campaign on "Hitler's Children" was described in detail by MOTION PICTURE HERALD on February 6th.

MGM, meanwhile, is continuing its use of radio, through two regional 15-minute programs in Chicago and Detroit, and its five-minute Monday through Friday spot on a national network featuring Victor Borge, who replaced Colonel Stoopnagle. The program is broadcast from 7:00 to 7:05 on the Blue network. Although Mr. Borge is going into the Army, MGM will retain the time for another player to fill in the spot. According to estimates, the company has increased its radio expenditures this year by 25 per cent.

Twentieth Century-Fox, an official reported this week, was "spending more money than ever before on radio advertising." Cooperative advertising is being conducted on a wider scale; spot announcements increased in regional selling and the company is making available to exhibitors transcription records of five-minute interviews with stars, with film announcements added. Twentieth Century-Fox recently extended its transcription service to Canada, and also is making foreign language records for distribution to Latin America.

Paramount is increasing its use of radio, not only in spot announcements but in transcriptions offered to exhibitors. Following its extensive radio campaign on "Hitler's Children," RKO is expected to repeat the procedure for other features.

Columbia is spending approximately $100,000 on radio exploitation for the George Stevens production, "The More the Merrier." Columbia has lined up 51 independent stations on which it will sponsor five-or ten-minute regular news broadcasts. Transcription records, furnished by the picture company, will advertise the film at three intervals: at the beginning, in the middle and at the end of the news programs.

Rejects Advertising on News Program

Columbia Broadcasting Company rejected "The More the Merrier" advertising for use on a news program, to be sponsored by the film company over WABC, New York outlet, it was learned this week. The network policy, formed soon after the U. S. entered the war, prohibits any "gaiety" or "levity" in either advertising or program scripts used in connection with straightforward news broadcasts or analyses. It is understood that CBS and Columbia may come to agreement shortly concerning a sponsored "The More the Merrier" spot for a musical or quiz program, in which the record advertisements designed to promote the picture could be "more suitably" utilized.

According to present plans, Columbia will sponsor a five-minute spot, 6:40 to 6:45 P.M., Monday through Friday, prior to the Lowell Thomas program on WJZ, Blue Network's New York outlet, using the regular transcription records publicizing the Jean Arthur-Joel McCrea farce comedy about Washington.

The film company also will sponsor the 10-minute spot of Priscilla Fortescue's "Hollywood Snapshots" show, Monday, Wednesday, Thursday and Saturday, from 6:15 to 6:25 P.M., on WEEI, which is the Boston outlet for CBS.

PRC BUYS "PACKAGE" RADIO SHOW

A radio "package" deal, whereby a film company acquired title, story and cast of a radio show, was concluded last week between Producers Releasing Corporation and the National Concert and Artists Corporation. The entire radio program, "Danger, Women at Work," created by Gertrude Walker and originating on the west coast, was sold to PRC with the full "name" cast, which includes Patsy Kelly, Arline Judge, Mabel Todd, Cobina Wright, Sr., and Allan Byron. The picture will be produced by Peter R. Van Duinen and directed by Edgar G. Ulmer. Shooting is scheduled for some time in May.

British Aid Newsreel Coverage of AEF

Better Liaison Arranged with Army to Improve Quality of Pictures

Improved liaison between British and American newsreel companies and the United States Army in the European theatre of action was announced this week at London.

Press officers at American headquarters in London at the same time predicted a substantial improvement in the motion picture coverage of the war. Cameramen for both American and British newsreel companies have been promised fuller access to combat and operation areas, and quicker clearance by headquarters of their film. A better quality and larger selection of official pictures also has been pledged, according to London cables.

Joint operating arrangements between American newsreel companies and the British Newsreel Association have been completed. For the first time since the U. S. entry into the war British cameramen will be accredited to United States forces in the field.

A combined unit of five British cameramen representing the five principal newsreels will be permitted to photograph the war with American forces, from front line positions. It will permit more extensive coverage of action for British screens as well as providing more action material for the United States.

British and American cameramen and rotos will exchange all material which they film, Walton C. Ament, chairman of the American pool and president of Pathe, disclosed in New York. This should provide considerably more screen material, he predicted.

Release in the United States will be subject to continued security censorship by Army and Navy authorities in Washington. It is understood that material from theatres of action in and over Europe will still be sent back to Washington by the Army and Navy for release to the reels after review there, as well as in London.

Cameramen Trained for Altitude Operation

The new British unit already has been in action, MOTION PICTURE HERALD'S London bureau reported Friday, in U. S. Air Force raids over Lorient and Vagasek. First pictures were released by the U. S. Army bureau of public relations in London Friday and appeared in British newsreels on Monday. The pictures have not yet reached the United States. Wednesday the newsreel editors at New York said that they had been unable to learn from the Army when the films would arrive or whether all sequences released in Britain would be approved immediately for U. S. distribution.

The cameramen who filmed the first air actions from U. S. planes were trained by the Army for high altitude operations at a special school established for correspondents. Previously newspaper and radio reporters had gone on operational flights but these were said to be the first newsreel cameras permitted aloft.

Great satisfaction with the new arrangement was expressed at London by U. S. Army public relations officers and the British film trade. Although U. S. Army operations have been covered by various units, including the Signal Corps, Office of Strategic Services and Air Forces, authorities view the new arrangement as much more satisfactory. Hitherto only limited sequences have been furnished reels from the official films.

Material Presented Many Technical Problems

Although suitable for tactical study, much of this service material has lacked news interest and it has presented many technical problems. Almost 90 per cent of the official material has been taken on reverse 16mm. color negative, Aubrey Flanagan, London editor of MOTION PICTURE HERALD, reported in February. This has raised problems of conversion to 35 monochrome lavenders and resulted in the loss of photographic values.

The British Ministry of Information, British newsreel distributors and theatre operators throughout the United Kingdom have been quoted as anxious to give U. S. forces screen coverage equal to that received by the British. Audience interest in American operations is described as high.

The five British newsreels cooperating with the American roto are Movietonews, Gaumont-British, Universal, Paramount, and Pathe.

Training Films, Features Raise Disney Personnel

Production of Army and Navy training films plus full-length feature attractions on the current schedule has necessitated a 14 per cent increase of personnel in the Walt Disney studio, 20 persons having been added to the inking and painting department.

The company has announced that a second film based on a South American theme, tentatively called "Surprise Package," is in its production with release planned for July or August. The company also expects to place into early release "Victory Through Air Power," based on Major Alexander de Seversky's novel.

Catholic Writers Elect Kilroe President

Edwin P. Kilroe, Twentieth Century-Fox attorney and authority on international copyright law, has been elected president of the Catholic Writers Guild of America. He is chairman of the Copyright Committee of the Motion Picture Producers and Distributors of America, and has been copyright adviser for Twentieth Century-Fox since 1929.

In 1914 he was named special deputy attorney general of New York, and two years later became assistant district attorney, resigning in 1924 to return to private practice. He joined the former Fox Film Corporation in 1929.

WAR WORKERS SEE "DESERT VICTORY"

Representatives of nearly 500 war plants viewed "Desert Victory" at the Esquire theatre in Chicago on Monday, a directive by General Marshall recommending that ordnance plant workers be shown the picture, increasing interest in the special screening. All the war plants furnished equipment to the British Eighth Army forces which, under General Montgomery, defeated Marshal Rommel's Afrika Korps. Lt. Col. MacDonald was in charge of the filming, which required 44 cameramen, four of whom were killed, seven wounded and one or two captured by the enemy. It was the only scheduled showing in the midwest before release by 20th Century-Fox.

Theatre Hails Farmer Return

With the announcement that Frances Farmer, fully recovered from a physical disquietude that took her to a sanitarium, is to return to the screen, Richard Berner, manager of the Dover theatre in New York's Bronx, took advertising space in three New York newspapers to couple with his announcement that "Ebb Tide" was coming to his theatre, a message to Francis Farmer. Miss Farmer appears in "Ebb Tide." The Berner message to Miss Farmer read:

"You have hosts of friends and well wishers. We have been asked to bring back one of your starring vehicles, so that skeptics, if any, may judge for themselves your ability as an artist. We hope for your speedy recovery and then a part befitting your talents as the beginning of a new screen career."

Mr. Berner told MOTION PICTURE HERALD that responses to the advertisement had been numerous and bespoke further support for the screen artist.

"A word or two in her behalf at this time may prove to be of invaluable assistance in reinstating her in motion pictures," Mr. Berner said. "The opinion of the people who have interested themselves sufficiently to write complimenting us on our stand, too, deserve consideration."

John Boettiger, Seattle Publisher, Enters Army

John Boettiger, publisher of the Seattle *Post Intelligencer,* and son-in-law of President Roosevelt, entered the Army this week, as a captain. He is to report Tuesday to the Army School for Military Government, at Charlottesville, Va. Captain Boettiger was assistant to Will Hays, president of the MPPDA, from 1934 to 1936, when he left to become publisher of the *Post Intelligencer.*

Charles B. Lindeman, associate publisher of the newspaper, will be its acting publisher. Mr. Boettiger's wife, Anna Roosevelt, will continue as associate editor.

Auction Theatre Stock

Five thousand shares of stock of the Knickerbocker Theatres of New York will be sold at auction in Wilmington, Del., with the hearing set for April 26th at the Wilmington Courthouse.

ON THE MARCH

by RED KANN

HOLLYWOOD

HOLLYWOOD-at-large knows little about distribution, and cares less. It recognizes the exhibitor in the sense that it acknowledges him, through the mists, as a necessary prop of the scenery. Therefore, and although it ought to for reasons palpable, Hollywood-at-large wouldn't be at all interested in the opening paragraphs of today's outpourings.

But there may be a flock of theatre men in the broad sweeps of the land who will be alive to the several points registered in a letter which has successfully negotiated the mountains and just now reposes, crackling and aggressively, on this desk. The man who wrote it is known to your observer, on whose judgment must depend the decision to set it forth in print without benefit of authorship. The correspondent asked for immunity, and gets it. He gets it because, as you will be reading, much of what he says would, or could, submit him to varying degrees of displeasure and, let us make it stronger, to pressure as well.

With a chip on his shoulder and a beef on his mind, Mr. Anonymous of 1943 now unloads:

"In all of this talk about the plight of the little fellow affected by shifting population to nearby war industries and the drains of population because of the draft and businesses closed by the war, I am still waiting for someone to do something about it.

"Oh, yes. The problem has been recognized. Several wide-awake sales managers have publicly welcomed them to come in for relief. Bulletins from exhibitor organizations have been most plentifully talking about it in the abstract. Some fellows, looking for a short cut, want government ceilings on film prices. Someone even whooped up again a law in North Dakota that darned near put them all out of business.

"Somebody else said—and aptly—that, while many are genuinely hurt, much of the squawking comes from those who, although making tremendous profits, would ride the train of reductions with the man who is actually damaged. And distributors, or some of them, keep on insisting many adjustments have been made.

"Yet in all the welter about it, I haven't yet seen any exhibitor leader bestir himself enough—beyond the typewriter to write another bulletin—to actually encourage the injured one to come in and bring his authentic (*I mean, Government*) figures, assist him to compile them and then present them to the companies for help. Maybe that is too much work.

"Maybe, because the little fellow is in bad shape, he can't pay dues and interest ceases when that happens. Maybe it might show that there aren't as many need help as say they do.

"I don't know, but it does make me wonder whether exhibitor organization isn't inclined to spend too much of its time with 'national' problems and too little of its time specifically assisting the fellow who needs it.

"Maybe there's less glory in the latter, but I bet the fellow who needs help would appreciate having someone represent him in systematically laying out a picture of his problem so the sheep could be separated from the goats—those who haven't help coming be exposed and those who need it being able to present their case.

"Knowing the concern everyone in the industry has about the subject, I have a hunch those who are in need would be taken care of, but it might take away material from some bulletin or red fire from some organization."

Accustomed as we are to frequent brickbats and occasional roses, we await the immediate future arising out of this with interest. The armored vest is close at hand.

When Peace Breaks Out

RECENTLY this page devoted itself to an approach on post-war planning, urging consideration by the major divisions of the industry now when time is of the essence.

From London comes the word to indicate the British theatre industry, if no other segment of it, is conscious of how advisable a program is. The London and Home Counties branch of the Cinematograph Exhibitors' Association in annual meeting heard a plea for such a purpose, a point at emphasis being the recognition that grosses are apt to decline once other consumer goods begin to compete for the public's money. Perhaps not without significance is the fact a similar observation was made on this page about the American industry.

Here, the MPTOA, it now appears, is urging self-regulation for exhibitors and research attendant upon such an objective. The organization fears Government regulation by various forms of directive, so much a part of the wartime period, may remain when the smoke clears, and warns about the need now to offset such an eventuality. These are welcome characteristics of an opening attempt at post-war planning while the war continues. And a very good time to be thinking about such matters it is.

One other approach of interest captures attention in the latest MPTOA bulletin. Because it deals with a matter few find pleasant in pleasant box office times, few find it comfortable to bring into the open. "Nobody can foretell when the war will end, whether it will stop abruptly and unexpectedly or whether we will ease out of it as gradually and unconsciously as we got in. But the war boom, by its very nature, is bound to come to an end sometime and with it the easy money in our business.

"The question is, where will the movies stand then? Will we have the goodwill of our public? Will they think we dealt fairly with them when we had everything our way? Will they remember that we gave them fine shows and a lot for their money? Or are we taking advantage of the wartime craving for relaxation and escape by raising prices, reducing values and curtailing courtesy and service on the unconvincing excuse we can't help it? . . . Or will they regard us as profiteers, monopolists and people who can't run their own business without eternal squabbles, controversies and law suits? We will be judged by our own conduct and record."

About Pictures and Things

IN England, actors in the service are getting screen credits in keeping: "Next of Kin" carries three or four. In Hollywood, that's new, but when "Crash Dive" bows in, Tyrone Power's billing on the film will carry U.S.M.C. after his name. When Metro releases "Russia," Bob Taylor, borrowed from the Navy for the job, no doubt will get like treatment.

A back-seat peek at a rough version of "Crash Dive" reminds 20th-Fox may go two-a-day with this topnotch service yarn about the little-dramatized submarine and its hefty job of pinching the Axis sea arm. Under the water and above, the attraction grips, amuses and satisfies in spades, doubled, which is quite some satisfying. Crystal ball slant: Watch Dana Andrews, second male lead, after "Crash Dive" gets going. He's one for the marquees. A cinch.

If Warners know, they won't tell when "Arsenic and Old Lace" will be untied. That ices a Cary Grant release indefinitely and moves RKO into the market with "Mr. Lucky." The whisperings about this one are (1) the role fits Grant snugly, and better; (2) the yarn about an honest gambler (no pun intended) who finally goes to work in the fight against H., H. and M., manages comfortably among his best; (3) comedy is in it abundantly, and Laraine Day; (4, or maybe 1) "Mr. Lucky" looks like one more for the money.

■ *Hollywood under a bushel*:
"For his current United Artists production," goes the press agent, "Arnold Pressburger has selected 'Hangmen Also Die' because he felt it would be looked upon 100 *years hence as an epic story of a freedom-loving people who fought for the resumption of their liberties as an epic story of a freedom-loving people who fought for the restoration of their liberties as we Americans fought in the Revolutionary War."*

■ *Free advertising keynoter for Charlie Einfeld, Mort Blumenstock and Gil Golden, in view of current Warner releases*:
"Win the War with WARner".

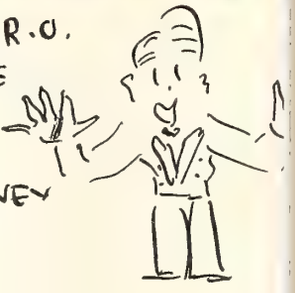
■ *How it goes these days*:
One exchange last week went to 118 *per cent over quota in a country-wide sales drive, but dropped five places in the national rating.*



"WHAT'S PLAYING ON BROADWAY?"

ASTOR

6th Week. S.R.O.
M-G-M's "THE HUMAN COMEDY."
Nice work MICKEY ROONEY and pals!



RIALTO



Roaring with laughter at M-G-M's LAUREL-HARDY in "AIR RAID WARDENS" 2nd Big Week!

LOEW'S CRITERION



WATCH! M-G-M's "ASSIGNMENT IN BRITTANY" NEXT ATTRACTION! Watch for new star PIERRE AUMONT and sweet SUSAN PETERS!

LOEW'S STATE



ACTION! M-G-M's "STAND-BY FOR ACTION" BIG AFTER 3 BIG CAPITOL WEEKS! Congrats BOB TAYLOR CHARLES LAUGHTON BRIAN DONLEVY!

"METRO-GOLDWYN-MAYER OF COURSE!"



CAPITOL

Um. m. m. m. m
LANA TURNER kisses
Bob Young in M-G-M's
"SLIGHTLY
DANGEROUS"
2nd week and going STRONG!



THE Mayfair

Ho-hum! After 11
weeks at the Music
Hall and great biz
at the state M-G-M's
"RANDOM HARVEST"
rolls merrily on!
Aren't RONALD COLMAN
and GREER GARSON
superb!



EMBASSY



Featuring M-G-M's
Timely Short Subject
FITZPATRICK TRAVELTALK
"WEST POINT ON
THE HUDSON"



RADIO CITY
MUSIC HALL

Spencer TRACY and
Katharine HEPBURN do
it again! 4th week for
M-G-M's "KEEPER OF
THE FLAME!"



On Broadway and on every Main Stem it's M-G-M! Where the big crowds go and the big admissions flow the smart theatre operators book M-G-M. Big shows now and bigger shows coming! Enjoy that good M-G-M feeling . . . not for just a day, not for just a season, but ALWAYS!

20th-Fox Deal With Chase Bank Near Completion

Negotiations are nearly completed for the purchase by Twentieth Century-Fox of the Chase National Bank's interest in National Theatres Company, it was indicated in New York this week.

The report last week that Chase would sell its holdings in the circuit through a Lehman Bros. stock issue appeared to be confirmed, following indications early this week that attorneys for Lehman Bros. were preparing to go to Hollywood to survey the circuit's financial status, preparatory to completing the transactions between 20th-Fox and the Chase interests. It is understood that 20th-Fox officials are eager to conclude the deal so that it may be presented to stockholders at the annual meeting on May 11th.

Lehman Bros. and Atlas Corporation headed a syndicate which purchased the Chase Bank's common stock holdings in 20th-Fox, but the bank is said to be retaining its holdings of preferred stock, estimated at 670,000 shares of the $1.50 convertible preferred stock, valued at about $20,000,000. Atlas, thereby, reportedly owns about 70,000 shares in the film company by this recent move and now ranks as the fourth largest individual stockholder in 20th-Fox, behind Joseph M. Schenck, William Goetz and Darryl Zanuck. The combined Lehman-Atlas syndicate's holdings are estimated at approximately 105,000 shares.

Twentieth Century-Fox owns 42 per cent of National Theatres, which operates a circuit of 400 theatres, and Chase National is holder of the other 58 per cent. In addition to its U. S. circuit interests, National also controls Hoyt Theatres, Ltd., of Australia, which operates about 90 theatres.

The Chase National interests in 20th-Fox common stock passed to a limited number of investment trusts and individual investors represented by Lehman Bros., White, Weld & Co. and Glore Forgan & Co. Shares were sold at about 19, or fractionally under last quotations for the issue on last Wednesday. Announcement of the transaction brought demand and the close was at 20⅜, up ⅛. The $1.50 preferred closed at 31⅛, up 1⅛. Both established new highs.

All officers of Universal Corporation, parent company, and Universal Pictures Company, Inc., headed by Nate J. Blumberg, president, and J. Cheever Cowdin, chairman of the board, were reelected at the annual meeting of the boards of directors of the two companies at the home office last Thursday.

A quarterly dividend on outstanding shares of Radio Corporation of America $3.50 preferred stock was declared last Friday in New York at the regular meeting of the board of directors, David Sarnoff, president, announced. The dividend on the first preferred stock is 87½ cents per share for the period from April 1, 1943, to June 30, 1943, and will be paid on July 1, 1943, to stockholders of record June 11.

Charles G. Whyte, NBC Staff Director, Dies

Charles Gordon Whyte, staff director on the National Broadcasting Company's production division, died in New York Tuesday, after a short illness. He was 56.

Mr. Whyte was born in Australia, came to this country as a child, and entered vaudeville with his father. He was an actor and publicity man, and then a director for NBC in early radio days. In intervening years, he was with advertising agencies and independent radio producers, and then was ill for a long period. He returned to NBC last year as production director. He leaves his widow, Gladys.

GROSSES CLIMBING

In its issue dated March 13th MOTION PICTURE HERALD instituted a new service department, PICTURE GROSSES, designed to reflect the relative box office performance of important pictures in first run key city theatres.

The ratings are based upon the percentage of dollar receipts as compared with average weekly box office receipts for the six months' period ending December 31, 1942, in the identical situations.

Since the inauguration of the department, final appraisals have been published on fourteen pictures, with results as follows:

Random Harvest (M-G-M)	152.4%
Hitler's Children (RKO)	142.3%
In Which We Serve (U.A.)	137.2%
Star Spangled Rhythm (Para.)	131.4%
Immortal Sergeant (20th-Fox)	129.3%
They Got Me Covered (RKO)	128.4%
Lucky Jordan (Para.)	127.1%
Commandos Strike at Dawn (Col.)	127.0%
Casablanca (Warners)	123.9%
Meanest Man in the World (20th-Fox)	123.3%
Andy Hardy's Double Life (M-G-M)	120.8%
Shadow of a Doubt (Univ.)	120.7%
Pittsburgh (Univ.)	114.9%
Chetniks, the Fighting Guerrillas (20th-Fox)	109.4%

This week's PICTURE GROSSES department appears on page 44 of MOTION PICTURE HERALD.

Plaintiff Assessed Costs

Federal Judge Edward A. Conger, who dismissed the plagiarism suit of Madge Christie last December, awarded George S. Kaufman, Edna Ferber and the estate of Sam H. Harris, defendants, $6,079 in counsel fees and costs, last week in New York Federal court. Miss Christie had claimed that "Stage Door Canteen" was based on her play, "Thru the Looking Glass."

Sale of RCA's RKO Holdings Abandoned

The projected sale of RKO stock owned by Radio Corporation of America to a Wall Street investment house syndicate appeared to have been abandoned Tuesday. Financial circles reported that negotiations which have been under way for many weeks between RCA and Dillon, Read and Company and Blyth and Company were ended.

Differences were said to have arisen over the continued maintenance of the value of the stock on the open market.

RCA officers, including David Sarnoff, president, were said to have insisted at a recent meeting with the syndicate that the purchasers agree to continue support of price level of the stock at current market strength. The investment houses were said to have declined this.

Rockefeller Center, Inc., also was reported to be disposing of part of its holdings in RKO. Previously the Rockefeller interests were said to have disposed of some of their RKO stock in open market and another block was linked with the RCA-Dillon, Read negotiations, it was indicated.

Combined RCA and Rockefeller Center shares in RKO valued at $7,000,000 were said to have been involved in negotiations with the Wall Street buyers. The price was based on market listings at midweek, indicating an approximate distribution price of $6,500,000 by the syndicate.

RCA recently declined an offer of $3,500,000 from an individual buyer for its RKO holdings. In 1935 RCA sold seven-twelfths of its RKO holdings to Atlas Corporation for $5,500,000. Atlas permitted an option on the balance to lapse.

The recent syndicate offering was said to consist of 44,757 shares of RKO preferred, listed Tuesday at 80½ and 316,328 shares of common, closing Tuesday at 7⅝. In 1931 RCA acquired 60 per cent of RKO common and 84 per cent of outstanding debentures in a refinancing operation. They were listed for years on RCA reports at cost, $14,644,614.

Although the sale to Atlas for $5,500,000 and to the syndicate for $6,500,000 would indicate a loss of almost $3,000,000 to RCA on the original investment, it is reported that the company has long considered this to have been offset by the sales opportunities afforded its Photophone division for recording and sound reproduction equipment.

Twin Cities Exhibitors Form Protest Group

Minneapolis and St. Paul subsequent run exhibitors have formed a committee to carry protests on selling terms to distributors. Members include Paul Mans, Henry Greene, Don Guttman, Lyman Lee, Lyle Carisch, Bill Levy, Max Torodor, Bill Volk, Ted Mann, Oscar Woempner, Nate Fisher, Bill Frank, Joe Stern and Sol Fisher.

Last week the group in a message to MGM protested company percentage terms, "open bracket selling," and Twin Cities area clearances. They also asserted that circuit admission prices in the Northwest were too low and not in step with similar situations elsewhere. Their representations were referred to the home office.

Attend RKO Screening

RKO Theatres in the metropolitan New York area held a screening of "Hitler's Children" on Monday at the RKO projection room. A luncheon at the Waldorf-Astoria Hotel followed. Advertising and exploitation plans were discussed on the film, which will have extended engagements in the territory.



The Star, FALA

"I am also the author. It's the story of my day behind the scenes in the White House."



MY SUPPORTING CAST

The Chief	Franklin D. Roosevelt
Diana	Diana Hopkins
A Visitor	Winston Churchill
George	Himself
Secret Service Man	Himself
Other Visitors	General James H. Doolittle Lt. Comdr. Edward H. O'Hare
Also	Soldiers . . . a Fish . . . a Squirrel



The Producer

Leo, Jr. of Metro-Goldwyn-Mayer proudly presents to the nation a delightful one-reel short subject: "FALA, the President's Dog," a PETE SMITH Specialty

$275,000 Rally Paces Red Cross Drive

New York Benefit Brings Record Gross; Trade Gets Behind Campaign

The motion picture industry's effort to aid the American Red Cross through its one-week theatre drive and collections, which ended Wednesday, was highlighted Monday at a "mammoth" show in Madison Square Garden, New York, at which numerous Hollywood stars appeared and in which other amusement personalities participated. The show that night raised approximately $275,000, setting a record, observers said the following morning, for a single theatrical performance. The entire proceeds went to the Red Cross Fund.

President Roosevelt praised the people of the show world in a special message read to the audience by Paul Muni. Said the President, in part:

"In the Axis nations, mercy and decency are regarded as synonyms for weakness and decadence. In our land, it is from our great tradition of mercy that we take a part of our strength.

"My congratulations to the people of show business and to all others who have made this Red Cross show possible."

Five Organizations Sponsored Show

Sponsoring committees for the New York benefit were the industry's War Activities Committee, the Hollywood Victory Committee, the American Theatre Wing, the United Theatrical War Activities Committee, and the Theatre Authority.

Co-chairmen for the benefit were Robert Weitman, managing director of the New York Paramount theatre, and Ed Sullivan, newspaper columnist. On the entertainment committee were Marvin Schenck, Loew's; Gus Eysell, Radio City Music Hall; Bert Lytell, Actors Equity. Leon Leonidoff, Erno Rapee and Nat Karson, all of the Music Hall, arranged the music, staged and supervised the program. Publicity was directed by John McInerny, of the Paramount.

Meanwhile, in the film industry's "own" drive for Red Cross contributions, Paramount set a mark last week, just prior to the beginning of the theatre collections. It contributed $100,000.

A cross-section of the theatres participating in Red Cross Week indicates that this collection will exceed any previous exhibitor effort, including the all-time high of $2,120,212 for Army and Navy Emergency Relief. These figures were revealed Tuesday by Claude Lee, campaign director.

The percentage of increase has fluctuated from 25 per cent in some theatres to more than 100 per cent in others. In the New York area, proportionately one of the highest fund-raisers in any campaign, it is anticipated that the jump in collections will be between 25 and 50 per cent.

According to Tracy Barham, Salt Lake City exhibitors netted $17,325 in four days. "No previous theatre collection approached these figures," he said.

From San Francisco, B. V. Sturdivant estimated that that territory would yield between $125,00 and $150,00, an increase of more than 25 per cent over anything turned in on other collections.

According to the War Activities Committee, W. P. Wilson, manager of the Rialto, Williamsport, Pa., is giving something more than showmanship to collections. In the Red Cross campaign, he contributed $25 for each $100 collected from his patrons.

"At the Front" the Office of War Information film on the invasion of North Africa, being distributed by Warner Bros. for the WAC was introduced to audiences as the star attraction at a series of "midnight premieres" in 14 cities of the Minneapolis exchange area.

Scrap Metal Drive Is Continuing

In a special two-week campaign to collect copper, brass and bronze in the Chicago area, conducted in conjunction with the public and parochial schools, exhibitors added more than 100,000 pounds to the scrap pile gathered by the nation's theatres.

According to W. K. Hollander, WAC public relations chairman for the Chicago territory, every theatre in Chicago and its suburbs participated, with matinees held two successive Saturdays. Approximately 400,000 children brought the metal to the 563 schools, in return for free tickets to the shows.

Praise for industry assistance in the "I'll Carry Mine" campaign this week came from Paul H. Bolton, head of the campaigns section of the Office of Defense Transportation in a letter to Monroe Greenthal of the War Production Board who arranged for the studios to supply photographs of stars carrying shopping bags, etc. The pictures were publicized in newspapers and magazines.

Present Plaque to Army For Radio Program

On behalf of the *Motion Picture Daily* and *Fame,* the New York *World Telegram,* and the *Radio Daily,* a silver plaque was presented Tuesday, in Washington, by Niles Trammell, NBC president, to Major General Alexander D. Surles, War Department public relations bureau chief. The award was made for selection by the radio editors of leading newspapers, of "The Army Hour" as the best Government radio program. The four publications polled these editors.

RKO Home Office Wins Red Cross Citation

With more than 90 per cent of the RKO executives and the same percentage of employees in the home office having subscribed to the Red Cross War Fund Drive, the company was awarded the Red Cross organization's "A. R. C. Citation of Patriotic Performance," it was announced on Wednesday by N. Peter Rathvon, president of RKO.

Texas Club Aids Red Cross Fund

The Texas Variety Club sponsored a rally for the Red Cross which netted $6,167 on March 28th at the Fair Park Auditorium in Dallas with the 36-piece Swing Symphony orchestra of Majors Field as the evening's main attraction. Cooperation was given by Army officers of the post.

James Owen Cherry and John Q. Adams were co-chairmen of the event, acting with Colonel Herbert M. Newstrom, commanding officer of Majors Field; Captain Lyle V. Kleinjan, post adjutant and band commandant; Lieutenant Joseph G. Thompson, special service officer, and Sergeant William Lewis, a Variety Club member now with the post's service division.

Expenses were paid by the Variety Club. Members of the IATSE donated their services. B. B. McLain, chairman of the Dallas chapter of the Red Cross, introduced Howard B. Barr, military supervisor for the organization, who recently returned from his post in North Africa.

Spyros Skouras Presides At War Relief Session

Spyros P. Skouras, president of Twentieth Century-Fox, presided over a two-day national conference of the Greek War Relief Association on April 3rd and 4th at Columbus, Ohio. He was accompanied by his brother, Charles Skouras, and representatives from the national headquarters in New York.

The participation of the group in the newly organized National War Fund was the chief topic of discussion, and it was planned to unify all future fund-raising campaigns which are directed towards the winning of the war. Local Greek chapters were urged to increase efforts in swelling war chests and the National War Fund.

Exhibitor Report Claims Films Oversold

A report submitted to the Indignant Exhibitors Forum in Cincinnati recently complained of the failure of percentage and extra rental pictures offered independent suburban exhibitors to return adequate grosses. The report listed the films, claiming that of 71 sold as "box office winners," only eight had lived up to expectations.

The report continued, "The independent theatre must survive both in the light of practical economics and as wartime morale builders, and organized opposition to unreasonably high film rentals is the independent exhibitors' only salvation."

Brief Denies Any Control By Momand Defendants

A 94-page report, a request for finding of facts, has been submitted by attorneys for the defendant producers, distributors and Griffith interests in the A. B. Momand anti-trust suit before Federal Judge Bower Broaddus at Oklahoma City.

The report outlined the favorable court opinions, cited the statute of limitations in claiming protection for the 20 defendants named in Momand's two causes of action, and denied that the defendants combined to limit or control production as charged by Momand.

Set Eight Columbia Showings

Eight more trade showings have been set for the Columbia film, "The More the Merrier," the company announced this week. They include Detroit, April 5th; Indianapolis and Portland, April 7th; New Haven, April 10th and 13th; Cleveland, Minneapolis, St. Louis and Kansas City, April 12th.

M-G-M TRADE SHOWINGS

CITY	PLACE	ADDRESS	DAY, DATE AND HOURS OF SCREENING (A) ABOVE SUSPICION (B) PRESENTING LILY MARS	(C) SWING SHIFT MAISIE (D) DR. GILLESPIE'S CRIMINAL CASE (E) BATAAN
ALBANY	20th-Fox Screen Room	1052 Broadway	TUES. 4/27 11 A.M.	THUR. 5/6 11 A.M.
ATLANTA	20th-Fox Screen Room	197 Walton St., N.W.	TUES. 4/27 10:30 A.M.	THUR. 5/6 (C&D) 10:30 A.M. (E) 2:30 P.M.
BOSTON	M-G-M Screen Room	46 Church St.	TUES. 4/27 10 A.M. Also 2:15 P.M.	TUES. 5/4 (D) 10 A.M. (C&E) 2:15 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin St.	TUES. 4/27 7:45 P.M.	THUR. 5/6 (D) 1:30 P.M. (C&E) 7:45 P.M.
CHARLOTTE	20th-Fox Screen Room	308 South Church St.	TUES. 4/27 1:30 P.M.	THUR. 5/6 (C) 10:30 A.M. (D&E) 1:30 P.M.
CHICAGO	H. C. Igel's Screen Room	1301 S. Wabash Ave.	TUES. 4/27 1 P.M.	TUES. 5/4 (C) 10:30 A.M. (D&E) 1 P.M.
CINCINNATI	RKO Screen Room	16 East Sixth Street	TUES. 4/27 7 P.M.	TUES. 5/4 6 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Avenue	TUES. 4/27 1 P.M.	THUR. 5/6 (D) 11 A.M. (C&E) 1 P.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	TUES. 4/27 (A) 10:30 A.M. (B) 2:30 P.M.	THUR. 5/6 (C) 10:30 A.M. (D&E) 1:30 P.M.
DENVER	Paramount Screen Room	2100 Stout Street	TUES. 4/27 2:30 P.M.	THUR. 5/6 (C) 10:30 A.M. (D&E) 2:30 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	TUES. 4/27 1 P.M.	THUR. 5/6 (D) 10:30 A.M. (C&E) 1 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2310 Cass Avenue	TUES. 4/27 1:30 P.M.	THUR. 5/6 (D) 11 A.M. (C&E) 1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room	326 No. Illinois Street	TUES. 4/27 9 A.M.	THUR. 5/6 (C) 10 A.M. (D&E) 2 P.M.
KANSAS CITY	Vogue Theatre	3444 Broadway	TUES. 4/27 1 P.M.	MON. 5/3 (C&D) 1 P.M. TUES. 5/4 (E) 1 P.M.
LOS ANGELES	20th-Fox Screen Room	2019 S. Vermont Ave.	TUES. 4/27 (B) 10:30 A.M. (A) 2:30 P.M.	THUR. 5/6 (D) 10:30 A.M. (C&E) 2:30 P.M.
MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	TUES. 4/27 1 P.M.	THUR. 5/6 (E) 10:45 A.M. (C&D) 1 P.M.
MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	TUES. 4/27 1:30 P.M.	TUES. 5/4 (C) 10:30 A.M. (D&E) 1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	TUES. 4/27 1 P.M.	THUR. 5/6 1 P.M.
NEW HAVEN	20th-Fox Screen Room	40 Whiting St.	TUES. 4/27 10 A.M.	THUR. 5/6 (C&D) 10 A.M. (E) 2:30 P.M.
NEW ORLEANS	20th-Fox Screen Room	200 South Liberty	TUES. 4/27 1:30 P.M.	THUR. 5/6 (E) 10 A.M. (C&D) 1:30 P.M.
NEW YORK NEW JERSEY	M-G-M Screen Room	630 Ninth Avenue	TUES. 4/27 9:30 A.M. Also 1:30 P.M.	TUES. 5/4 (D&E) 9:30 A.M. (C&E) 1:30 P.M.
OKLA'MA CITY	20th-Fox Screen Room Paramount Screen Room	10 North Lee Street 701 West Grand	TUES. 4/27 10 A.M.	MON. 5/3 9 A.M.
OMAHA	20th-Fox Screen Room	1502 Davenport	TUES. 4/27 1:15 P.M.	THUR. 5/6 (C) 10:30 A.M. (D&E) 1:15 P.M.
PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	TUES. 4/27 (B) 11 A.M. (A) 2 P.M.	TUES. 5/4 (C) 11 A.M. (D&E) 1 P.M.
PITTSBURGH	M-G-M Screen Room	1623 Blvd. of Allies	TUES. 4/27 1:30 P.M.	TUES 5/4 (D) 11 A.M. (C&E) 1:30 P.M.
PORTLAND	B. F. Shearer Screen Rm.	1947 N.W. Kearney St.	TUES. 4/27 1 P.M.	TUES. 5/4 (C) 10:30 A.M. (D&E) 1 P.M.
ST. LOUIS	S'Renco Screen Room	3143 Olive Street	TUES. 4/27 1 P.M.	TUES. 5/4 (C) 10 A.M. (D&E) 1 P.M.
SALT LAKE CITY	20th-Fox Screen Room	216 East First St., South	TUES. 4/27 1 P.M.	THUR. 5/6 (C) 10:30 A.M. (D&E) 1 P.M.
SAN FRANCISCO	20th-Fox Screen Room	245 Hyde Street	TUES. 4/27 1:30 P.M.	THUR. 5/6 (C) 10:30 A.M. (D&E) 1:30 P.M.
SEATTLE	Jewel Box Preview Theatre	2318 Second Avenue	TUES. 4/27 1 P.M.	TUES. 5/4 (C) 10:30 A.M. (D&E) 1 P.M
WASHINGTON	20th-Fox Screen Room	932 New Jersey, N.W.	TUES. 4/27 1 P.M.	THUR. 5/6 (C) 10 A.M. (D&E) 1 P.M.

Above Suspicion"—*Joan Crawford, Fred MacMurray* · "Lily Mars"—*Judy Garland, Van Heflin* · "Swing Shift Maisie"—*Ann Sothern, James Craig*
Gillespie's Criminal Case"—*Lionel Barrymore, Van Johnson, Donna Reed* · "Bataan"—*Robert Taylor, George Murphy, Thomas Mitchell, Lloyd Nolan*

Draft Heads Cool to Talent Deferment

But Official of WMC Says Musicians Not Subject to "Work or Fight"

A public which is being schooled to consider everything from the standpoint of total war will not deem musicians—and inferentially other talent—essential to the war program, it was warned last week by Major General Lewis B. Hershey, director of Selective Service.

This viewpoint, General Hershey said, is one of the reasons for the failure of Selective Service to attempt to set up any classification of the arts as essential.

However, in Philadelphia Monday, Louis F. B. Raycroft, regional director of the War Manpower Commission, said that musicians in theatres, symphony orchestras and dance bands would not be subject to the Governments "work or fight" order. He added that musicians in night clubs or dance studios were subject to the draft, however. He said that the order for induction of certain musicians in the area in the first categories named, will be rescinded.

Mr. Raycroft's opinions were disclosed following conferences with A. Rex Ricciardi, secretary of the Philadelphia musicians' union.

Discussing the activities and policies of his office last week, General Hershey dwelt briefly upon the question of deferring artists from the draft, admitting that much attion is paid to public opinion in the development of draft policies. The public, he said, was willing to consider work in a war factory essential but would not put that label on things which on the surface have little connection with the production of armament, even though basically they may be of great importance.

"The important factor is whether the public is satisfied," he declared. "Are mothers content to have their sons go into battle in North Africa and Guadalcanal while musicians say at home to play an instrument? Are they civilized enough to be satisfied that a musician shall sell Bonds when their sons are in Africa?

"Our action must be based upon public acceptance."

While he admitted that musicians and other artists might have a very definite role in the war effort, General Hershey offered no solution for the problem of keeping them in civilian activities where they might be more valuable than in the Army.

Seeks Draft Deferment For Projectionists

General Hershey made no specific reference to the motion picture industry, but the War Manpower Commission, of which his Selective Service is a part, has before it applications for classification of laboratory workers and projectionists as essential.

At a hearing last week, Louis Krouse, secretary of the IATSE, argued the necessity for granting draft deferments to projectionists, emphasizing the important part played in the war effort by theatres and warning that unless action were taken it might be necessary for many to close for want of experienced operators.

A hearing was held earlier in the month on the classification of laboratory technicians. Both applications are expected to be decided in the near future.

Radio Stations Are Called Essential

Radio stations are essential, in the opinion of the Government, broadcasters were told this week by Federal Communications Commission Chairman James L. Fly. However, he added that deferment of individuals working in those stations will be on a "man to man and case to case" basis. He said he had written confirmation of the policy from Paul McNutt, chairman of the WMC.

Mr. McNutt supported General Hershey's opinion that the public will not tolerate mass deferment of musicians and actors. Speaking specifically of the case of Kay Kyser, band leader who has been in war work but was reclassified 1-A, Mr. McNutt commented that if a start in deferment were made in that instance, "where would you stop?"

The IATSE's request for projectionist deferments is only for men over 38, its spokesman said in New York Monday, in clarification of the conferences of WMC officials in Washington.

WARNS MEN OVER 38 MAY BE TAKEN

Men over 38 may be drafted in six months if they are not in essential war work, Paul McNutt, chairman of the War Manpower Commission, warned on Monday in Washington. Major General Lewis B. Hershey, selective service director, said that the date on which fathers would be drafted was dependent, among other factors, upon how many young men will be forced by public opinion out of factories.

SMPE May Meet at Army Post

Dr. Alfred N. Goldsmith, chairman of the Atlantic Coast Section of the Society of Motion Picture Engineers, has announced that Colonel Melvin C. Gillette, commanding officer of the U. S. Signal Corps center at Astoria, Long Island, has extended the group an invitation to hold its next meeting at the Astoria Studios on April 29th.

Report Long Stockholm Run

The Rigoletto theatre in Stockholm has played the MGM film, "Mrs. Miniver," 16 weeks, according to a company announcement. The film is scheduled for an indefinite engagement.

Coe to Address Detroit Club April 14th

Charles Francis Coe, vice-president of the MPPDA, will address the Optimist Club in Detroit on April 14th at the Book-Cadillac Hotel in the third of a series of addresses at public and trade functions. In February, he spoke in Boston and the following month in New York.

Arrangements now are being made in Detroit by David Palfreyman, who will be joined later by Arthur DeBra, and possibly Duke Hickey. Mr. Coe is expected to return to New York immediately following his appearance in order to attend the annual meeting of the board of directors of the organization, scheduled for April 15th. He will leave April 17th for the coast and it is expected that talks will be arranged in San Francisco and Seattle.

The Industry Service Bureau has announced that a second printing of a series of seven public relations booklets is under way to fill a demand from trade members in New England whose interest in the pamphlets was heightened by Mr. Coe's speech. Orders have been placed by R. E. Snider circuit, Herman Rivkin Theatres, Interstate Theatre Corporation, Western Massachusetts Theatres, Philip Smith Theatrical Enterprises, M & P Theatres and others.

Such booklets as "Stars for Victory," "Movies at School," "Movies at War" and "Movies at Your Theatre" are included in the series. It was reported that another luncheon might be scheduled shortly in the New England area because of the reaction resulting from Mr. Coe's initial address.

At the Detroit luncheon, approximately 700 persons are expected. At the Boston luncheon, more than 1,000 were present.

Warners Hold New York Sales Conference

Warner Bros. district managers attended a two-day sales meeting on Thursday and Friday of this week at the home office, with Ben Kalmenson, general sales manager, presiding. Charles Einfeld, advertising and publicity director, who returned from Hollywood last Friday, addressed the gathering. Current and future sales policies were discussed. Home office executives who participated in the sessions included: Arthur Sachson, Mort Blumenstock, Roy Haines, Jules Lapidus, Norman Moray, A. W. Schwalberg and Ed Hincy.

District managers who were scheduled to attend were: Norman Ayers, Boston; Robert Smeltzer, Washington; Charles Rich, Cleveland; William S. Shartin, Chicago; Hall Walsh, St. Louis; Ralph L. McCoy, Atlanta; Henry Herbel, Los Angeles, and Wolfe Cohen, Toronto.

Hamrick Shifts Managers

Marvin Fox, manager of Hamrick-Evergreen's Coliseum theatre, in Seattle, has entered the Army, and will be succeeded by Dean Gross, formerly assistant manager. Loren Kinney has been named assistant to Fax Duncan, manager of the circuit's Fifth Avenue theatre. He succeeds Joseph Cooper, who has been appointed to Vic Gauntlett's advertising and publicity staff.

Fredric March On Radio

Fredric March, screen and stage star, will be heard as Thomas Jefferson in an original radio play about the author of the Declaration of Independence on Monday night, April 12th. The play will be heard on "Cavalcade of America," weekly show sponsored by DuPont on NBC.

BRITISH INDUSTRY IS TAKING STOCK CUT IN STRIDE

Expect to Save 77,000,000 Feet of Film a Year; Cut in Programs Averted

by AUBREY FLANAGAN
in London

So open and collaborative have been the preliminary discussions between the Board of Trade and the British motion picture industry since the matter was first mooted in early February, that the Order in Council controlling the acquisition and issue of raw stock has brought no surprises, and certainly no grave headaches. There have been no sensations and, in so far as the Government's handling of the matter is concerned, neither recriminations nor grumbles.

As already recorded in MOTION PICTURE HERALD, under the Emergency Powers (Defence) Regulations, a control order has been set into operation by the Board of Trade under which it will be possible to acquire and supply motion picture stock only under licence from that department.

That is the bare essence of the Government's control, although with the collaboration of the industry appropriate machinery has been set up for applying the control and for developing that control into a scheme under which some 77,000,000 feet of film, or 25 per cent of the 1942 consumption, will be saved.

In brief, the Government have taken direction of the issue of raw stock, told the industry just how much will be allocated to it for the time being, and left it to the trade to ensure that the appropriate economies will be made.

Thus the mooted and indeed threatened cutting of playing time, a development feared and combated by every section of the trade, has been averted. It was understood the belief of the Board that it might be necessary to impose an order limiting playing time, but assurances that economies in consumption could be effected without this drastic action have been accepted by the Board of Trade.

Depends on Situation In United States

If the industry proved as good as its word, and within the next few months 25 per cent less raw stock is consumed, no doubt the Order will be renewed and the voluntary scheme maintained. If matters go wrong and fulfilment is not as good as the promise, then a reduction of playing time may have to be reconsidered.

The whole situation, of course, is dependent upon no drastic developments taking place in the raw stock situation on the American side of the Atlantic, and it would seem to keen students of the international trade scene, cannot by any manner of means be guaranteed.

Probably this was within the minds of the Board of Trade legislators when they set the first period of application of the Order as expiring on August 14th, next. Although the cuts will be made on a 25 per cent per annum basis, the power is reserved to review the whole position at the end of the first six months, if the need should arise.

The precise operations of raw stock will be left in the hands of the industry, whose guarantees and goodwill the Government have accepted. The machinery has been set up by the trade after consultation with the Board of Trade. The various plans—allocations of stock to renters and producers, crossovers in newsreels, adjustment of London releases, and the like—will be put into operation by the industry, but in constant collaboration with the Government. For each affected industry section a small committee will function in consultation and close contact with the legislators.

It is the one point of criticism and regret, voiced in the trade, that the Order does not apply to the Government departments and to the armed services. The claim is made that these will work to a severely scrutinized figure and that the utmost economy will be exercised by them all. Long has the industry protested against the extravagant and inordinate use of raw stock by the services, by the Ministry of Information, and other Government departments.

The Government's attitude, however, is that the war effort is expansive rather than contractive, that the Army, the Navy, and the Air Force are growing bigger, and that for training and instruction, for entertainment and propaganda more film is likely to be needed rather than less. It would seem a fair contention.

None the less, as suggested, severe scrutiny will be made, and a committee will keep its eye on the use of raw stock, probably control allocations, with the Ministry of Production and the Board of Trade themselves keeping a paternal eye over it all.

Under the Board of Trade plan allocations to distributors will be cut by 20 per cent of their 1942 consumption. With only 80 per cent of their average positive to use, the latter of necessity will have to make do with less copies of each release. This is to be effected—it is proposed—by an alteration in the London release areas, so as to cut the basic number of prints in general circulation. London is first release for Britain, and has hitherto been divided into North and South, the one playing a week before the other.

Prints—in general planned for circuit release—have been printed up to an average of 53, sometimes much higher. By dividing the two areas into three, it is planned to cut this figure to 41 maximum. Joint distributor and exhibitor talks have worked out the detail of zoning, the principle having been accepted readily by both sides. The saving thus achieved is estimated to reach 40,000,000 feet annually.

SET LONDON AREA RELEASE PLAN

The exhibitors of London and the distributors have presented to the British Board of Trade a new release plan for the London area, designed to effect a saving in raw stock. Under the plan, a maximum of 40 prints will be required to service the area, to be divided into three districts, northwest, northeast and south. The Board also is considering methods of preserving stock, and is said to be convinced of the value of processing all film before release. A technical committee, including Denis Wratten of Kodak, Randal Terraneau of Humphries and John Ojerholm of Olympic, will report to the Board on methods. They will seek to educate projectionists in the care of film.

Stock Allocated on Film-by-Film Basis

Another saving of celluloid will be in the newsreel field, where 33,000,000 feet, or 33⅓ per cent of the annual figure, will be consumed instead of 100,000,000. Again the economy is to be achieved by a cooperative gesture. Not only will each newsreel issue be cut to 700 feet maximum, but crossovers, or "bicycling," under which one print will serve two local picture houses, will be instituted with the approval of exhibitors and the newsreels themselves.

There will be no global cut of raw stock for the producers, film being allocated on a picture-by-picture basis, with labor cost the key to the amount of film required and licensed. The saving here, naturally, is much less—between 3,000,000 and 4,000,000 feet annually. All requirements will be covered from pre-production tests to trade show copy.

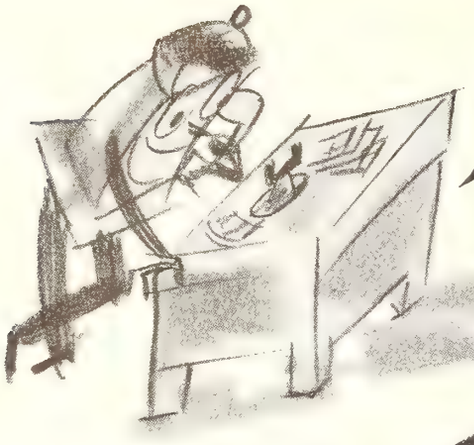
Distributors, laboratories and producers must make fully detailed returns of all unexposed raw stock in their possession as of March 31st, if the total held is in excess of 5,000,000 feet. Allocations of film on the all-in 20 per cent basis agreed with the Kinematograph Renters Society will be subject to a deduction of any or all stocks acquired between February 15th and April 7th.

There are elasticities provided for, and promised, by the Board of Trade. Transfers will not be permitted, but they can be made on a redistribution basis by the Board. Unused stock can be carried forward to the next allocation period. Special consideration will be given renters whose product may be transferred from another renter.

Trailers will be subject to cuts. Credit titles, because of legal commitments and complications, are unaffected. Laboratories will have to have licenses for the acquisition and issue of raw stock. Films for micro-photography, stripping and use in still cameras are exempt.

Whilst nobody has criticized the exemption applying to British films for export, the matter of the U. S. film for export has been raised and it would seem that it had not been considered by the Board of Trade that there was, had been and might be in the future some trade in this among the American renters here. The facts are that some business has been done—three years ago it was considerable—in the printing of films from lavenders for distribution in such territories as Sweden.

Frozen credits have been used in making these prints for distribution abroad, prints which, by reason of shipping difficulties and geographical proximity, it was more practical to process here. Although superficially it may seem that such prints will have to be made out of the renters' allocations, it is fairly certain that the Board of Trade will not expect and do not intend that such stock should be used. Probably licenses will be issued in special cases, the power to issue such licenses being vested in the Department.

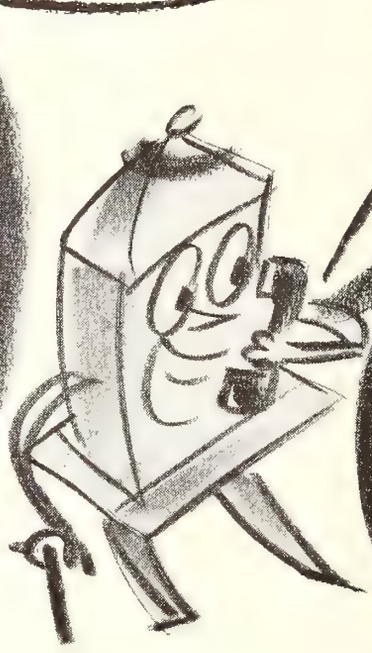


"Hello, Sho



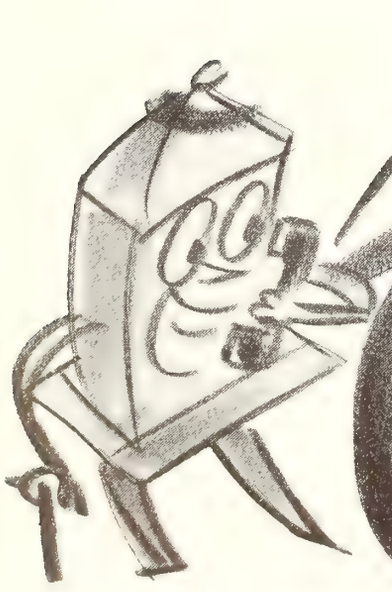
Hello, FRISCO, Hello

first ten engagements, same theatres—same number of days, did 156% of SPRINGTIME and 132% of BLACK SWAN (biggest grosser 20th Century-Fox has had in years!)



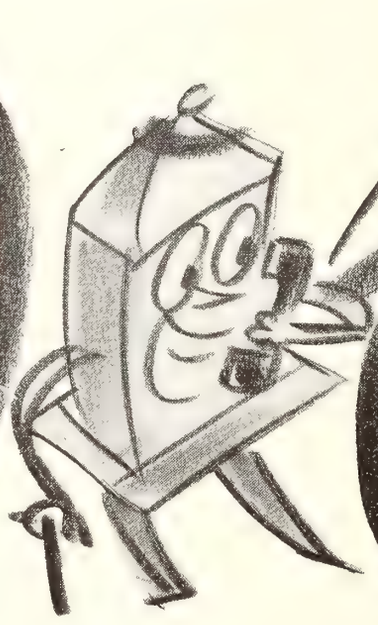
Hello, FRISCO, Hello

at the ROXY, N. Y., headed list of top-grossers on Broadway its first week. Held-over to capacity second week!



Hello, FRISCO, Hello

topped everything in Philadelphia . . . at the Stanley playing to phenomenal business!



Hello, FRISCO, Hello

ran wild last week and broke the house record at the Denver and Esquire theatres in Denver.

Again 20

"MEN, Hello!"

THIS IS THE BOXOFFICE SPEAKING"



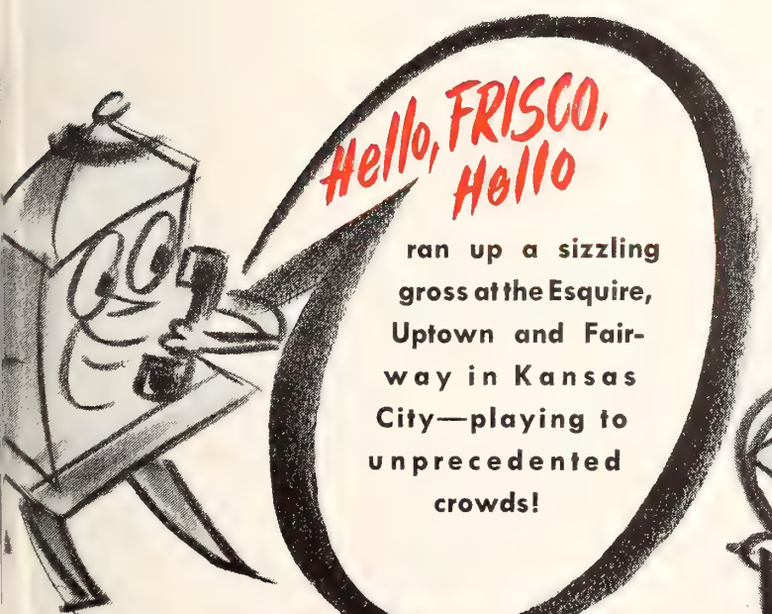
Hello, FRISCO, Hello

broke every existing first week and hold-over records at the Fox, San Francisco. Held for 3rd week, first time in theatre's history!



Hello, FRISCO, Hello

smashed opening day record at the Palace, Cincinnati, and soared to a sensational first week's gross. Held for second week—rare in Cincinnati.



Hello, FRISCO, Hello

ran up a sizzling gross at the Esquire, Uptown and Fairway in Kansas City—playing to unprecedented crowds!



Hello, FRISCO, Hello

played to turn-away business at four Los Angeles theatres, day and date — running up gross to astonishing total.

ENTURY-FOX *Hits!*

Canadian Gross Boom Shown in 1941 Report

by W. M. GLADISH
in Toronto

Canadian exhibitors and distributors now are fully aware, through the Federal Government report on the film business census of 1941, that conditions are flourishing and more or less why, even though the statistics are a bit late in making their appearance.

Of special interest is the fact that the war has brought unusual trade trends, not only in establishing all-time records for net box office receipts and aggregate attendance as well as a new high in film rentals for the exchanges but in developing certain sections of the country beyond peacetime imagination. Cities and districts with much activity in war production, coastal places where there is ocean movement, towns adjacent to camps, centers with a floating population of Government employes and bases for strategic highway and air routes are all affected favorably, in spite of static admission prices.

Total box office receipts of 1,244 theatres for 1941, less Federal and Provincial amusement taxes, were $41,569,259, or 9.8 per cent more than in 1940, and compared with the total gross of $38,479,500 for the previous high year of 1930. Gross receipts dropped to $24,897,100 in 1933 but a steady increase has been registered since that time until now, for the first time, the box office revenue passed the $40,000,000 line. Total paid admissions in 1941 were 162,646,690, compared with 152,137,277 in 1940, an advance of 6.9 per cent. Incidentally, the average admission price for all theatre-goers was 25.6 cents while the per capita expenditure in the year of the latest survey was $3.63, up 28 cents from the previous year.

In a breakdown, it is found that the 11 theatres in Calgary showed a 36.3 per cent increase in box office receipts in the two years while Halifax, the bustling Atlantic port, had higher receipts for its nine theatres by 30.6 per cent. Windsor, Ont., was as flat as its landscape in pre-war days but the 1941 grosses of eight theatres rose 25.8 per cent over the preceding 12 months. Hamilton, with 21 theatres, was 19.8 per cent, largely because of industrial prosperity and influx of population, and St. Catharines increased the theatre take by 14.9 per cent. Ottawa, the Canadian capital, rose six per cent and Toronto, already high in activity, scored an increase of seven per cent.

Board of Review Council Holds Regional Meeting

The National Motion Picture Council of the National Board of Review held a one-day regional conference on April 1st at the Hotel Pennsylvania in New York, with approximately 150 members from the New York, New Jersey and Pennsylvania chapters in attendance.

The wartime importance of community motion picture activities was the chief topic under discussion. The group viewed a number of films from the British Information Service, and heard addresses by Gobind Behari Lal, INS science editor, and O. J. Caldwell, secretary of the Associated Boards for Christian Colleges in China.

Terrell Joining OWI

Dan Terrell, publicity director for Loew's Theatres in Washington, has been given a leave of absence by Carter Barron, division manager, to join the Office of War Information. Mr. Terrell is awaiting order to leave for London and Dublin, where he will maintain headquarters.

Exhibitor Offers Suggestions For Handling Hoodlums

Chester Friedman, manager of the Fortway theatre, in Brooklyn, New York, a unit of the Interboro Circuit, has had considerable experience with the problem of young hoodlums in theatres he has managed, and has devised a set of rules for the eradication of the nuisance. The subject is given particular point this week by the suspension of the license of the Bronx Opera House in New York following repeated criminal occurrences. The district attorney's office, recommending the suspension, charged that the theatre had become "a rendezvous for degenerates and thugs".

His suggestions, which are detailed in the letter below, addressed to MOTION PICTURE HERALD, give concrete advice on the method of handling young people with tendencies toward vandalism and general disturbance. He says these rules have proved effective, and passes them on, through the HERALD, for the benefit of other theatre operators confronted with the same problem.

In the issue of March 13th, last, the HERALD pointed out editorially that: "The motion picture theatre has not only to sell entertainment, but also the environment of entertainment—sometimes that is as good as the show, especially in this war-crowded world. The theatre is the host".

The problem has become serious in many situations in various parts of the country, and likewise has become a matter of concern to exhibitors in Great Britain.

Mr. Friedman's suggestions follow:

"The recent Bronx Opera theatre incident prompts me to write this.

"I know many theatres throughout the country are being plagued by the younger element who think a theatre is a social recreation hall for their personal use.

"Most of my experience has been in de-luxe and first run houses, but I have had the opportunity to manage some of the worst type of neighborhood houses. I find the problem of these young, thoughtless persons solved—by adhering strictly to the following rules:

"1. Do not permit girls under the age of 20 to enter the balcony.

"2. Where children's sections must be provided by law, set aside a separate section for young girls who are unescorted.

"3. Keep the teen age boys far away from the young girls.

"4. Do not permit necking in your theatre. (The older folks will cooperate if you approach them tactfully.)

"5. Personally patrol your theatre at least once every fifteen minutes to see the above rules are being carried out.

"6. Do not permit men or boys to wear hats while viewing the show, and see that their feet are not placed on chairs. (This will eliminate the pool-room atmosphere and make them conscious of their surroundings.)

"7. Secure the services of a competent doorman who is good at recognizing faces.

"8. Bar all known trouble-makers from admission.

"9. Eject every boisterous character (or group) from your theatre the second time they utter an objectionable noise. (The first time they should be warned.)

"10. Your theatre is a community institution. Do not hesitate to enlist the aid of a local organization to help you. A few volunteer citizens of good character spotted around your theatre to observe the nature of the disturbance caused by any obnoxious group will make good witnesses. Arrest the guilty person or groups and obtain a conviction.

"11. When you obtain a conviction for disorderly conduct, publicize it the same as your campaign to rid the theatre of the nuisance.

"12. Don't be concerned over the loss of a few dollars revenue through refunds. For every rowdy you throw out or keep out, you will regain five patrons whom they are keeping out.

"13. When your girl miscreants are found to be troublesome, summon the parents and explain to them the conduct of the girl.

"Remember you have a legal right to eject any person from your theatre whose conduct is disturbing to the other patrons. If a person has been offered a refund and refuses to leave, you may use whatever force necessary to eject him.

"It is never good psychology to have a group of ushers near you when you attempt to remove anyone from your theatre. If you feel you may be involved in trouble, instruct your ushers to watch from a distance, but never near enough to give the group the idea that you are all prepared for and inviting a melee.

"If any of the boys want further information on this subject—I can follow with a course on boxing and jiu-jitsu."

Pennsylvania Censor Asks Fewer War Films

Mrs. Edna R. Carroll, chairman of the Pennsylvania State Board of Motion Pictures Censors, this week warned that Hollywood was "over-playing" the war theme for its feature pictures, and recommended a greater variety of subjects. Mrs. Carroll said that of the 50 features reviewed by the board during March, 13 were connected with war.

Mrs. Carroll said that apart from the fact that too many war pictures might have a negative effect on box office receipts, the audiences would soon be emotionally worn out by too many war films. She reiterated her belief in a definite need for more variety in programs.

Papers Reduce Film Space

The Wilmington *News-Journal* morning and evening papers on Thursdays have reduced space devoted to films booked in the city's theatres, now using half-pages during an experimental period instead of the former full pages. The papers announced an increase in advertising rates of one-cent per agate line, which went into effect on March 1st.

Columbia Adds Battle Scenes

Columbia has obtained clips from pictures filmed on the Stalingrad battle front and plans to include them in its forthcoming picture concerning Russia, "The Boy from Stalingrad." The clips were obtained through the cooperation of Leonid Antonov, Soviet film emissary.

PRE-SOLD

To millions of Americans who read and loved the story as a best-selling novel, and to countless millions more who read it in the READER'S DIGEST and RED BOOK.



MARY O'HARA'S

MY FRIEND FLICKA

RODDY McDOWALL · PRESTON FOSTER · RITA JOHNSON

Directed by HAROLD SCHUSTER · Produced by RALPH DIETRICH

Screen Play by Lillie Hayward · Adaptation by Francis Edwards Faragoh

Backed up by full-page, full-color national advertising in LIFE, WOMAN'S HOME COMPANION, GOOD HOUSEKEEPING, LOOK and RED BOOK—reaching over 56 million people!

20th CENTURY-FOX TECHNICOLOR TRIUMPH!

THE HOLLYWOOD SCENE

From HOLLYWOOD BUREAU

Not all the records being broken in the motion picture industry are attendance records, as witness these four:

The Hollywood Victory Committee's quarterly report shows that organization set a new record during January, February and March by supplying 1,073 players who made 3,220 appearances in 408 events related to the nation's interests. Seventy-three of these were made for Government agencies, 87 for the Army, 92 for the Navy, 40 for charities, seven for the USO and the remainder for miscellaneous approved groups. The figures for HVC activities since the inception of the organization are 1,693 players in 10,004 appearances in 4,516 events.

Universal, concentrating on product for the 1943-44 season, has 40 scenarists at work on 34 properties. This is described as the all-time high in the 36-year history of the company.

Warner Brothers has 14 directors under contract, an all time high for that company, although the studio has five directors in the nation's armed services.

Walt Disney, whose studio is the first to be declared a war plant, will have turned out 31,000 feet of completed negative by the end of the month, setting another all-time record.

News of record-breakings, always a favorite variety in Hollywood, ceased abruptly after the outbreak of the war. With the coming of conservation, ceilings and shortages, the opposite kind of news had a run. It begins to appear that forebodings which held the studios in check for a time have been liquidated.

Metro Plans Film on Post-War Period

Metro-Goldwyn-Mayer last weekend followed Warner Brothers in announcing a picture concerning the post-war period.

The Warner undertaking, "Battle Cry," was described in the initial announcement as a picture dealing with the war and post-war world.

The MGM project is "Some Portion of Paradise," similarly described, and will be produced by Robert Sisk as a co-starring vehicle for Fay Bainter and Frank Morgan. It is by the author of "Penny Serenade."

Coming at a time when radio forums, editors, diplomats and members of Government are engaging in discussions of the nature of the peace to follow the war, the films doubtless signal the beginning of a cycle, for Hollywood producers never were closer up to the newspaper headlines than they are today, the headlines were never more transitory, and the post-war period is a field in which writers, producers and directors can proceed at will to exercise their fancy without fear of running smack into the contradictions of reality, for the present.

McLaglen, Foster Cast in "Guadalcanal Diary"

Victor McLaglen, Preston Foster, Lloyd Nolan and Anthony Quinn are to play the leads in the Twentieth Century-Fox production of "Guadalcanal Diary." That studio has contracted Erskine Caldwell, who wrote "Tobacco Road," to write the script of "Torpedo Squadron 8," and has given Brenda Marshall a term contract which includes casting as the feminine lead in "Happy Land."

William A. Seiter, who recently completed direction of "Destroyer" for Columbia, has been assigned "Cover Girl" as his next picture. . . . "Equator," an idea by Warner producer Jerry Wald, has been added to the studio schedule as a vehicle for Dolores Moran.

By way of getting theatre-audience reaction in advance of production, W. R. Frank, Minnesota exhibitor who is to produce "Dr. Paul Joseph Goebbels, His Life and Loves," circulated a synopsis among the patrons of his 16 theatres, enlisting criticisms on a contest basis with $50 going to the person whose response was adjudged best. He begins preparation of the picture for production next week. . . . Producer-director Andrew Stone, who produced "Stormy Weather" for Twentieth Century-Fox has made Frederick Jackson, who wrote it, a partner in Andrew Stone Productions, preparing to produce "Hi Diddle Diddle" for United Artists release. The third partner is Edward F. Finney, producer of "Corregidor."

Paramount is to picture the sinking of the French fleet in "Marseilles," a story by Maurice de Kofra and Lila Georgie, which Walter MacEwen is to produce. The studio also has purchased "Victoria Granolet," by Henry Ballaman, for production by David Lewis, who produced the same author's "Kings Row" for Warner Brothers. . . . George Pal has postponed until autumn his feature-length undertaking, "Uncle Tom's Cabin," to devote his studio's facilities to production of Paramount shorts and training films. . . . Marjorie Lord has been given the feminine lead opposite James Cagney in "McLeod's Folly," his first production for United Artists, and Hattie McDaniels has been added to the cast.

Lyn and Lee Wilde, identical twin sisters, have been given term contracts by MGM. . . . William A. Bacher, radio producer, has been signed by Warner Brothers to assist in production of "Battle Cry." . . . "Standing Room Only," a comedy about wartime Washington, has been acquired by Paramount as a vehicle for Fred MacMurray and Rosalind Russell.

"Bernadette" Starts

Start of "The Song of Bernadette", the Twentieth Century-Fox filming of the novel by Franz Werfel, distinguished a week which witnessed the rise of the production index from 33 to 38, as 6 pictures went to the cutting rooms and 11 replaced them on the studio stages. The studio has budgeted "Song of Bernadette" at $1,800,000 and assigned it the longest shooting schedule in company history.

Columbia started "Crime Doctor", based on the air show of the same name, with Warner Baxter, Margaret Lindsay, Ray Collins, John Litel, Harold Huber and Constance Worth in the cast.

Metro-Goldwyn-Mayer started "Lost Angel", with Margaret O'Brien, Marsha Hunt and James Craig, and "America", with Brian Donlevy and J. M. Kerrigan.

Monogram started "Time Bomb", with Richard Travis, Catherine Craig and Evelyn Brent.

Paramount started "Tornado", a Pine-Thomas production, with Chester Morris, Nancy Kelly, Bill Henry, Marie McDonald, Morgan Conway, Joe Sawyer and Gwen Kenyon, and "Henry Aldrich Haunts a House", with Jimmy Lydon, Charlie Smith, John Litel, Olive Blakeney, Gail Russell and Jackie Moran.

PRC started "Border Buckaroos", with Dave O'Brien and Jim Newill, and "Billy the Kid No. 5", with Buster Crabbe and Al St. John.

Harry Sherman started "False Colors", a Hopalong Cassidy feature, with William Boyd, Andy Clyde, Jimmy Rogers, Claudia Drake and Douglas Dumbrille.

Universal started "Two Tickets to London", with Michele Morgan, Alan Curtis and C. Aubrey Smith.

The production picture as of the weekend:

COMPLETED

Monogram
Stranger from Pecos

PRC
Death Rides the Range
West of Texas

Republic
Bad Man of Sonora

20th Century-Fox
Sweet Rosie O'Grady
Bomber's Moon

STARTED

Columbia
Crime Doctor

MGM
Lost Angel
America

Monogram
Time Bomb

Paramount
Tornado
Henry Aldrich Haunts a House

PRC
Border Buckaroos
Billy the Kid No. 5

20th Century-Fox
Song of Bernadette

UA (Sherman)
False Colors

Universal
Two Tickets to London

SHOOTING

Columbia
What's Buzzin', Cousin
Appointment in Berlin
Right Guy
Somewhere in Sahara
Attack by Night

Goldwyn
North Star

MGM
Russia
Man from Down Under
Madame Curie
Guy Named Joe
Girl Crazy

Paramount
Hostages
Let's Face It

RKO Radio
Mexican Spitfire's Blessed Event
Lady Takes a Chance

Republic
Thumbs Up
Song of Texas

20th Century-Fox
Jane Eyre
Heaven Can Wait
Winter Time

Universal
Hers to Hold
Phantom of the Opera
Corvettes in Action
Get Going

Warners
To the Last Man
Saratoga Trunk
This Is the Army



MONTEZ!—more exciting than ever before!...as Tahia—Temptress of the Tropics!

this is LOVE!



The pagan LOVE!...
savage excitements!...dangers untamed
of a forbidden island paradise!

WHITE SAVAGE



You'll see
in glorious
TECHNICOLOR
all this...
and much more!

all in glorious TECHNICOLOR

The hit stars of Arabian Nights . . . with more wild excitement . . . more breathtaking beauty . . . more thrilling romance



Maria
MONTEZ
Jon
HALL
SABU

WHITE SAVAGE
IN TECHNICOLOR

with
TURHAN BEY · SIDNEY TOLER
THOMAS GOMEZ · DON TERRY
PAUL GUILFOYLE

Screen Play by Richard Brooks · Original Story by Peter Milne
Directed by ARTHUR LUBIN · Produced by GEORGE WAGGNER

UNIVERSAL PICTURES

Elect O'Loghlin President of Canadian MPDA

James P. O'Loghlin, general manager of the Twentieth Century-Fox Canadian Corporation, was reelected president of the Canadian Motion Picture Distributors Association at a meeting in Toronto last week.

Others reelected were Leo Devaney of RKO, vice-president; Colonel John A. Cooper, chairman of the board, and E. H. Wells, secretary. All directors were reelected and Harry A. Kaufman, Monogram general manager, was added to the board.

Colonel Cooper reassured members that distributors had an ample supply of films on hand to meet theatre requirements for the coming season. The subject of Sunday films for service men was discussed, but pending Government approval, no action was taken at the meeting. Another problem, however, claimed considerable attention. The need for additional theatres in the Yukon and White Horse areas due to wartime population shifts was stressed.

Raftery To Testify In Crescent Case

Edward J. Raftery, president of United Artists, will testify for the company on April 19th in the Nashville District Court before Federal Judge Elmer Davies. Mr. Raftery's appearance is in connection with the court's findings, filed on March 4th in the Crescent case, that the distributors together with exhibitor defendants combined to eliminate independent competition in certain southern territories, and the subsequent filing of a dismissal motion by the defendants.

Unable to argue motions on dismissal of the suit at that time are four companies, Cumberland Amusement Company, Rockwood Amusement Company, Kentucky Amusement Company and Cherokee Amusement Company, according to George H. Armistead, Jr., counsel for the defendants.

Judge Clancy Sets Kaufman Trial for April 19th

The trial of Louis Kaufman was set for April 19th by Federal Judge John W. Clancy on Monday in New York Federal court. The former business agent of Local 244, Motion Picture Operators Union, of Newark, and seven others are under indictment for violation of the Federal Anti-Racketeering Act.

Removal proceedings were expected to be brought against other defendants in Chicago on April 14th. All are facing a charge of conspiracy to extort more than $1,000,000 from film companies under threat to call a nation-wide strike of projectionists.

Beecroft Joins 20th-Fox As Field Representative

H. L. Beecroft, formerly vice-president in charge of New York sales for the Packard Motor Company, has joined Twentieth Century-Fox as special field representative, it was announced this week by W. C. Gehring, the company's western sales manager.

Mr. Beecroft was once a salesman for First National Pictures and Metro-Goldwyn-Mayer.

Agreement on Terms Reached

Paramount and the Consolidated Circuit of Hawaii have reached an agreement on terms, it has been reported, with the circuit exhibiting Paramount product not yet shown on the Islands. Paramount had started plans for its own theatres in Hawaii after failing to come to terms with the circuit over a two-year period.

LATE REVIEW

Next of Kin

(Ealing Studios - Universal)

Inside the War

Here is bitingly interesting information of the war. That makes it entertainment, too.

It is a curious cinema recording of fact and fancy, dramatic and documentary. The effect upon the spectator may leave him wondering if he has been to a show, or if he has been taken into the inside of something tragically important.

A boy talked to a girl and hell was to pay —and was paid.

In any event the showman may consider that he has the stuff of which emotions are made.

The picture has a complicated history. It was made for internal British propaganda against casual gossip and loose talk. There was quite fuss about letting the picture come overseas, because it really does not do anybody proud. But it is here.

It is simply, as described by Aubrey Flanagan of the HERALD's London Bureau in a review in the issue of June 6, 1942: "a spy story with a Commando raid climax."

The narrative gets away in a leisurely pace and acquires velocity. The customers will not be on the edge of their seats in the first three reels but they will be gripping the arms toward the end.

The subject was intensely topical in Britain a year ago, and now it is again topical over here.

Most poignantly its tale of a raid that was planned and launched into disaster created by idle chatter can have important application to military events which are taking shape this very week in that same Britain.

There is urgency, too, in the building of this recital to show that very little thoughts and words of very little people can add up to large significance. And that leads to spectacle and action on the big stage of the big war.

Michael Balcon produced and Thorold Dickinson directed the picture.

J. Edgar Hoover, director of the Federal Bureau of Investigation, put a forceful official finish on the picture with an epilogue speech.

Seen in a projection room. Reviewer's Rating: Excellent.—T. R.

(Trade showings were given by Universal in 31 exchange centers Tuesday. Many officials, critics of the newspaper and periodical press, and notables in many fields, were guests. The picture is to have eight key city test engagements.)

American release date, May 7, 1943. Running time, 90 minutes. General audience classification.
Major Richards.....Sqn. Ldr. Reginald Tate, RAFVR
Private Durnford.....Alexander Field
Miss Clare.....Phyllis Stanley

Quartre-Maitre Guy Mas, Basil Sidney, Frederick Leister, Johnny Schofield, 2nd Lt. Jack Hawkins, RWF, F/Lt. David Hutcheson, RAFVR, Brefni O'Rorke, Phyllis Stanley, 2nd Lt. Richard Norris, RF, Geoffrey Hibbert, Phillip Friend, Mary Clare, John Chandos, Nova Pilbeam. With the officers and men of the Worcestershire Regiment and other units of the Royal Navy, the Army and the Royal Air Force.

RKO Honors Mochrie as Depinet Drive Continues

The closing three weeks of RKO's Ned Depinet Drive will be designated as the "Bob Mochrie Anniversary Weeks," it was announced on Monday by Robert Wolff, captain of the sales drive. The honor will be accorded to Mr. Mochrie in recognition of his work during the first year as general sales manager of the company.

The campaign is at the half-way mark, and quotas have been exceeded in 20 of the 32 domestic branches, it was reported. Walter Branson's western division remains in the lead, while Denver heads the branches.

Appeal Board Cites Omission In Decree

In a new comment on shortcomings of the Consent Decree, the Appeal Board of the motion picture arbitration system in its 63rd opinion Monday cited an omission in Section X which, they said "works manifest injustice" on exhibitors who are deprived of a specific run held by a predecessor who had not filed a demand for the run prior to July 20, 1940, because he was in actual enjoyment of the run.

"Such an operator, even if he is the owner of the theatre, might be in a worse position than if the requested run had never been enjoyed at his theatre by anyone," the board remarked.

The comment on the inadequacy of sub-section B of Section X was appended to an award upholding an arbitrator's dismissal of the seventh Dallas case.

The Capitol theatre, New Braunfels, Tex., operated by Emil Heinen and Louis Forshage, failed to sustain its some run action against RKO, MGM, Warners, Paramount and 20th Century-Fox, and was not a qualified complainant in the specific run action attacking the first run held by the Griffith Circuit's Brauntex theatre, the board said. They found that some run had been offered by the distributors.

Clearance of 14 days between Indianapolis first and second run neighborhood houses also was upheld by the Appeal Board last week in its 61st ruling. The complaint of Manny Marcus for his Ritz theatre was dismissed. The Zaring and Uptown theatres and Paramount, RKO, Fox and Warners were involved.

Historical clearance alone does not prove current clearance unfair, the board indicated. It found that the Ritz previously had enjoyed equal run with the Uptown because of common ownership. Without substantiating testimony that competition and other factors specified by Section VIII warrant, this is not sufficient reason for finding the accepted 14-day Indianapolis margin unfair, the board ruled.

New York

Clearances of the Bardavon and Stratford theatres, Poughkeepsie, N. Y., over the Lyceum, in Red Hook, N. Y., was reduced from 14 to seven days and the one to 14-day margins of the Community, Warren, and Star in Hudson over the Lyceum was eliminated last week by William P. Cavanaugh in New York's 40th case. The five consenting distributors were named, but Paramount was dismissed as an affiliate of intervenors.

A companion award by Mr. Cavanaugh in case 39 cut from 14 to seven days the margins granted by MGM, RKO, Fox and Warners to the Poughkeepsie houses over the Star theatre, in Rhinebeck. Both the Star and Lyceum are operated by Rhinehook Theatres, Inc.

Boston

The Square theatre, Medford, Mass., operated by Newsreels, Inc., named the five consenting distributors Friday in a combination clearance and specific run case. It is Boston's 17th. The Square named the Malden and Medford theatres, operated by the Middlesex Amusement Company, as interested parties.

The complainant asserted that it does not get product for six to nine months after Boston, with Malden playing 30 days after Boston first run and holding 14 days over the Medford. The latter delays up to a month in booking available pictures, the Square charged. It requested division of first run product, a reduction of Medford clearance, and elimination of Malden's margin, with a maximum clearance of 60 days after Boston guaranteed.



Mur-der! he says—



"It's murder the way those Broadway crowds are fighting their way into the Paramount. We're topping 'Fleet's In' figures."—Bob Weitman.

Sol-id! he says—



"We've got a solid success up here at the Met in Boston. 'Happy' opened 20% stronger than 'Forest Rangers'."—Marty Mullin.

Man! are we cookin' with gas.



"'Happy's' really hot here in New Haven. Our opening day topped even 'The Major and the Minor'."—Lou Schaefer, New Haven Paramount.

Happy Go

In Technicolor
Directed by Curtis Bernhardt
Screen Play by Walter DeLeon, Norman Panama and Melvin Fra

RED CROSS WEEK APRIL 1-7

Paramount Pictures

We're in the groove! he says—



"'Happy' is right up their alley. It's out in front of 'Forest Rangers' in first 5 days at the Springfield Paramount."
—Nate Goldstein.

Boy! are we livin'!



"We're happy with 'Happy Go Lucky'! Holding it after a week of complete box-office satisfaction here at Keith's, Baltimore!"—J. L. Schanberger.

What a zoot beaut Paramount has!



"Another hit in the best Paramount musical tradition. Opened better than 'Fleet's In' in Harrisburg and Reading."
—Joe Eagan.

Lucky

—"A Sensation!" they say—

thanks to those "Happy" songs—"Murder, He Says", "Happy Go Lucky", "Let's Get Lost," etc.
— and these "Lucky" stars

Mary MARTIN • Dick POWELL • Betty HUTTON • Eddie BRACKEN • Rudy VALLEE

and that Paramount *company!*

Warner Schedule Keyed to War, Einfeld Says

Indications that Warner Bros. expects to release 25 pictures for the 1943-44 season, the same number as in the current season's schedule, were given by Charles Einfeld, director of advertising and publicity, who told the trade press in New York Monday the company's new season program would be governed principally by the demands of the market and by the availability of talent and materials. He said the schedule would be flexible, to take into account rapid developments in the national and international scene and to meet variance in the public's entertainment preferences brought about by war.

The 1943-44 program, he said, "will be keyed to the war effort. It will continue to be dedicated to the task of winning the war and to the post-war plans of the nation." He added that the company would maintain its policy of making the most varied program possible.

Although Warner Bros. would not commit itself to a production schedule of any specified size for next season, it was indicated that the number of releases would approximate this year's schedule, 25 features. Mr. Einfeld was emphatic about one phase of the program, however, when he said it would be restricted purely to what he referred to as "quality stuff."

He pointed out that although the company's production policies were still "dedicated" to the cause of victory, that did not mean it would specialize in so-called war films. A sufficient quota of "escapist" entertainment of well diversified stories was on the schedule, he said.

Uphold Transfer Of Copyright

Affirming a decision of the Second Circuit Court of Appeals, the U.S. Supreme Court on Monday in Washington held that an author might assign to another his interest in a renewed copyright prior to the date of renewal and, conversely, that a right so assigned might not automatically be recovered on the expiration of the initial copyright.

The opinion was handed down by Associate Justice Frankfurter, in a five to three decision in which Justice Rutledge did not participate, in a case brought by Fred Fisher Music Company and George Graff, Jr., against M. Witmark & Sons, Warner Bros. music publishing subsidiary.

Mr. Graff, one of the authors of "When Irish Eyes Are Smiling," written in 1912, assigned his interest in that and 68 other songs to the Witmark company in 1917 for $1,600. Both Witmark and Mr. Graff applied for renewal of copyright in 1939, the latter contending that the right to renew was limited to the author or his family.

In his opinion, Justice Frankfurter held that "it is not for courts to judge whether the interests of authors clearly lay upon one side of this question rather than the other" and that it has been the practice, both before and since the 1909 revision of the Copyright Act for assignments of renewals of copyright to be made in advance. "If an author cannot make an effective assignment of his renewal it may be worthless to him when he is most in need," the opinion commented.

Marita in Exchange Post

William Marita has been appointed advertising sales manager at the Sheffield-Republic exchanges in Portland, Ore.

FROM READERS

ASK THEATRES' AID IN GATHERING ROSARIES

In a letter to the editor of Motion Picture Herald, *W. A. C. Mack of the Pittsburgh branch of the National Screen Service Corporation, requests that a letter to him from the Reverend Thomas J. Doyle be published in the* Herald.

The letter from the Reverend Mr. Doyle to Mr. Mack follows:

Dear Mr. Mack:

Through your connection in the motion picture business, you can be of invaluable assistance to us in a worthy project which I am confident will receive the full-hearted support of the theatre owners of America and of the trade papers which reach these people.

I will outline in this letter the great project we have undertaken and will leave it to your good judgment as to the manner in which the message can best be gotten over to your industry.

The purpose of the appeal is to gather Rosary Beads for the Catholic men in the armed services and I know that, outside of the Church itself, more Rosaries are lost and left behind, uncalled for, in theatres than in other public places. That is the reason why you and the industry with which you are associated can render such a magnificent service in connection with this great job we have undertaken. Here is the story—

We have received many appeals from chaplains in the armed forces asking that we help supply them with Rosaries. Due to the shortage of materials it is impossible to buy them. In memory of one of the first casualties from this parish, a group of our men and women, under the leadership of Mr. Edward Allen, have formed the "Thomas L. Gallagher Rosary Society," whose purpose is to secure all types of rosaries, or parts of them, from which complete ones can be made. Mr. Allen is a skilled metal worker, owning his own tools and machinery, and he has secured the services of other skilled workers to help him. We have scoured the locality for old silver and other metal from which we can press the crucifix; we have all kinds of beads, metal jewelry, etc. and are prepared to mend, wash, pack and ship as many rosaries as we can get.

Your cooperation in assisting us in obtaining these Rosaries will be greatly appreciated not only by us but also by our brave boys on the fighting fronts.

—*(REV.) THOMAS J. DOYLE.*

National Decency Legion Classifies 13 Films

The National Legion of Decency reviewed 13 films during the current week, classifying three as unobjectionable for general patronage, eight as unobjectionable for adults, one as objectionable in part and condemning one. The listing follows:

Class A-1, Unobjectionable for General Patronage: "The Air Raid Wardens," "Our Lady of Paris," "Spitfire." Class A-2, Unobjectionable for Adults: "Alibi," "China," "Edge of Darkness," "Hitler—Dead or Alive," "Murder in Times Square," "Petticoat Larceny," "Tonight We Raid Calais," "Salute for Three." Class B, Objectionable in Part: "Hangmen Also Die." Class C, Condemned: "Dust to Dust."

Consider July 4th Opening

Warners is contemplating release of its film, "This Is the Army," on July 4th in line with its past formula of opening special features built on patriotic themes that day. In 1941, "Sergeant York" had its premiere at the Astor on July 4th, and last year "Yankee Doodle Dandy's" release was timed closely to the holiday date.

Shayne Resigns Chicago Union Business Post

New by-laws make it unconstitutional for an elected officer to hold an appointive post, Peter Shayne, president of the Chicago projectionists' union, said Sunday, explaining his resignation as assistant business manager. He denied receiving telephoned threats, reported by some union members.

The appointive post paid $13,000 per year. The presidency, which he retains, pays $6,000.

Meanwhile, in Hollywood, arbitration on demands by Screen Actors Guild Class B members—the extras—are in suspension, pending organization of an autonomous group for that class, with its own officers, financing and benefits. The SAG board announced a committee to represent the extra players is in selection.

The New York projectionists' union, Local 306, had its request for an immediate 10 per cent pay increase from New York circuits examined last week by the War Labor Board at Washington. The contracts run until 1945, and provide gradual increases. The flat 10 per cent is sought on the basis of the increased cost of living. The board examined the situation to determine whether it has jurisdiction.

The League of New York Theatres will pay to the city's stagehands' union $4,000 in War Bonds. It is a compromise on a dispute over a clause in the two-year contract which expires in February.

In New York, 200 workers at the Warner Ace Laboratories won a 10 per cent wage increase, in a new contract signed with the union, Local 702, Laboratory Technicians. The union is now negotiating with Paramount, and with other companies. It is expected to reopen discussions with Pathe.

UA Will Release 15 Films Soon

United Artists' production schedule for the current season has passed the half-way mark, the company announced this week, with more than 15 features already distributed and approximately the same number set for release during the spring and summer.

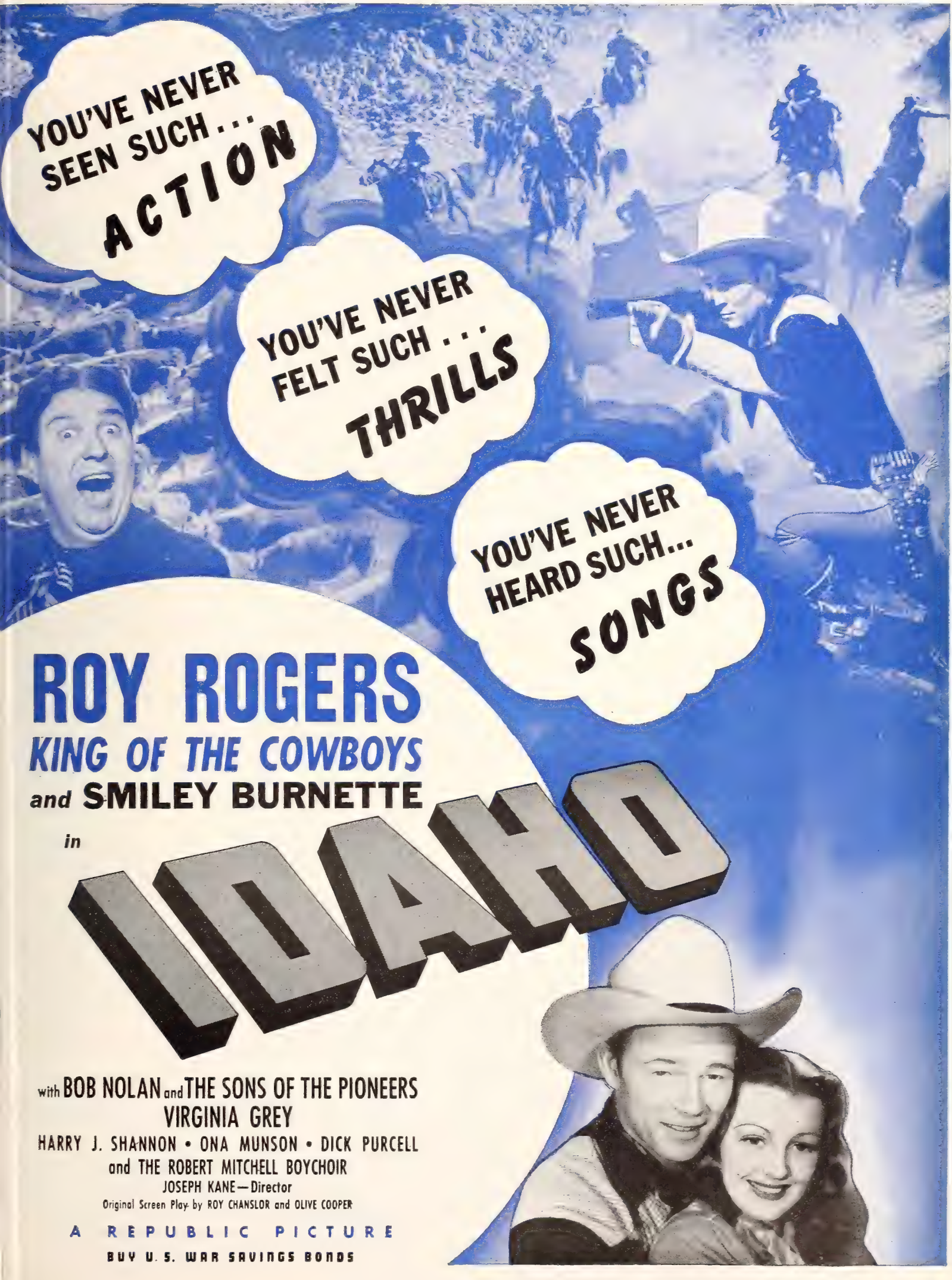
April releases will include "Lady of Burlesque," "Border Patrol" and "Taxi, Mister." In May, present plans call for the release of "Stage Door Canteen," "Somewhere in France," "Buckskin Frontier," "Leather Burners" and "Prairie Chickens." "Hi Diddle Diddle" will be released in June.

Two of the company's major films will be released in July and August. "Victory Through Air Power," the Walt Disney film based on Major Alexander de Seversky's book, "Victory Through Air Power," will be released first, followed by Cagney Productions' first venture under the United Artists banner, "McLeod's Folly." The title is only temporary.

In addition, two other productions will supplement the above group, although no specified release period has yet been established. They are "The Kansan" and "False Colors."

"Heart of a Nation" Opens At Abbey in New York

"The Heart of a Nation," the Paul Graetz production which was the last film to be made in France before German occupation, opened at the Abbey theatre in New York Wednesday night. The premiere was under joint sponsorship of the Coordinating Council of French Relief Societies and the Fighting French Relief.



ROY ROGERS

KING OF THE COWBOYS

and SMILEY BURNETTE

in

IDAHO

with **BOB NOLAN** and **THE SONS OF THE PIONEERS**

VIRGINIA GREY

HARRY J. SHANNON • ONA MUNSON • DICK PURCELL

and THE ROBERT MITCHELL BOYCHOIR

JOSEPH KANE—Director

Original Screen Play by ROY CHANSLOR and OLIVE COOPER

A REPUBLIC PICTURE

BUY U. S. WAR SAVINGS BONDS

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York, N. Y.

Columbia

COMMANDOS STRIKE AT DAWN: Paul Muni, Anna Lee—We put an extra big campaign behind this one, with bands, each night. For the opening, did extra well, and brought out many new faces.—Harland Rankin, Centre Theatre, Chatham, Ont.

COMMANDOS STRIKE AT DAWN: Paul Muni—Very good picture. Thoroughly enjoyed by men folk, but ladies won't come in to see these pictures. Business off. I really was disappointed.—Phil Schwartz, Parkway Theatre, Bridgeport, Conn.

COMMANDOS STRIKE AT DAWN: Paul Muni—This, my good friends, is a picture. Got caught in a snowstorm, so business wasn't the best but still couldn't complain. Spent a little extra to advertise this to the Scandinavians around here and it paid even with the snowstorm. We thought it the best, so far, of all the pictures about war.—A. E. Eliasen, Koronis Theatre, Paynesville, Minn. Rural and small town patronage.

GO WEST, YOUNG LADY: Penny Singleton, Glenn Ford—Western pictures are always a treat for the inmates, and this picture seemed a standout. Played Saturday, Sunday, March 6, 7.—A. W. Bates, Librarian, Florida State Prison, Raiford, Fla.

NIGHT TO REMEMBER, A: Loretta Young—Very weak comedy in our opinion, and a great disappointment. It's not really funny and if it weren't for the glamour of its stars it would be pretty flat. Not worth the rental. Played Wednesday, Thursday, March 10, 11.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

SOMETHING TO SHOUT ABOUT: Don Ameche, Jack Oakie—Our audience seemed to enjoy this musical.. Do not shout too loud about it.—Leon C. Bolduc, Majestic Theatre, Conway, N. H.

STAND BY, ALL NETWORKS: John Beal, Florence Rice—Slow to start but it does get going and ends as moderately successful entertainment. Nevertheless, a real saving in film could be effected by stopping production of these quickies. They will not be missed. Played Tuesday, February 16.—Arthur K. Dame, Palace Theatre, Penacook, N. H. General patronage.

THREE GIRLS ABOUT TOWN: Joan Blondell, John Howard—Very satisfactory entertainment. Good comedy and lots of action. Business average.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

Metro-Goldwyn-Mayer

FOR ME AND MY GAL: Judy Garland—Very good. I don't think it was a big production nor a very costly one, but it pleased okay and did good business. Played Saturday, Sunday, March 6, 7.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

GRAND CENTRAL MURDER: Van Heflin—Did fairly well on Friday, Saturday double, no drawing power, no comments, no kicks. Played Friday, Saturday, March 12, 13.—H. T. Nokes, Ozark Theatre, Ozark, Mo.

KEEPER OF THE FLAME: Katharine Hepburn, Spencer Tracy—I didn't care a thing for this one but guess I was the only one who didn't as many people told me how good it was and how much they had enjoyed it. A few even came to see it twice. Business was good so what more can a would-be exhibitor ask for?—A. E. Eliasen, Koronis Theatre, Paynesville, Minn. Rural and small town patronage.

OMAHA TRAIL: James Craig—A good Western story well done. Played Friday, Saturday, March 5, 6.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

SEVEN SWEETHEARTS: Van Heflin, Kathryn Grayson—Went over like a million bucks. Very bad weather beat us out though, on the returns. I would say that this pleased everyone who saw it and several told me that it was the type of picture that would bring them often to the theatre.—A. E. Eliasen, Koronis Theare, Paynesville, Minn. Rural and small town patronage.

Paramount

GLASS KEY, THE: Brian Donlevy, Veronica Lake—Good mystery story.—Leon C. Bolduc, Majestic Theatre, Conway, N. H.

HENRY ALDRICH, EDITOR: Jimmy Lydon—This pleased the younger crowd.—Leon C. Bolduc, Majestic Theatre, Conway, N. H.

HOLIDAY INN: Bing Crosby, Fred Astaire—One fine picture. Liked by everyone, particularly the young folk who came to see Bing croon that (then) popular hit, "White Christmas." Very nice scenes in this good photoplay.—A. D. Wright, Alpine Theatre, Chester, W. Va. General patronage.

HOLIDAY INN: Bing Crosby, Fred Astaire—Here's the show to improve your business and your disposition. You'll be glad you're in show business when you play it. More "Holiday Inns" is my prescription for the illness of this industry. Opened Saturday, March 7.—Tom McCormick, Rock Theatre, Rockford, Ia.

LOUISIANA PURCHASE: Bob Hope, Vera Zorina—This picture was well received and by a large and appreciative audience. The newsreel (Fox Movietone) also was well received and the reaction to the fighting scenes was a big hand. Played Saturday, Sunday, March 13, 14.—A. W. Bates, Librarian, Florida State Prison, Raiford, Fla. Prison patronage.

PALM BEACH STORY: Joel McCrea, Claudette Colbert—Amusing farce comedy which failed to draw. Not a small town picture.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

PRIORITIES ON PARADE: Barbara Allen, Ann Miller, Jerry Colonna—I had pretty stiff competition the night I played this one. There was a big basketball game at the high school. That's what kept away a lot of my attendance. When Vera Vague and Jerry Colonna get together, that's real comedy, and that's what goes here.—A. D. Wright, Alpine Theatre, Chester, W. Va. General patronage.

ROAD TO MOROCCO, THE: Bob Hope, Bing Crosby—Very good. Everyone enjoyed this comedy immensely and laughed good and loud.—Leon C. Bolduc, Majestic Theatre, Conway, N. H.

WAKE ISLAND: Brian Donlevy, Robert Preston—This one was "tops"! One type of picture everyone liked. It was the title that brought them in. Played Sunday, Monday, January 31, February 1.—A. D. Wright, Alpine Theatre, Chester, W. Va.

WILDCATS: Richard Arlen—A moderately paced action play. No special reason to recommend it and yet I guess no one will squawk on it. Played Friday, Saturday, February 26, 27.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

WRECKING CREW, THE: Richard Arlen, Jean Parker, Chester Morris—Fair action show.—Leon C. Bolduc, Majestic Theatre, Conway, N. H.

RKO

BAMBI: Walt Disney—A beauty of a cartoon. Better than "Seven Dwarfs" in our opinion. It did a nice child business but failed to corral many adults. Those who came were loud in praise. Played Friday, Saturday, March 12, 13.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

BIG STREET, THE: Henry Fonda, Lucille Ball—Not so big. Did fair mid-week business. Expected to do better, with these stars, but stars must have good stories.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

BIG STREET, THE: Henry Fonda, Lucille Ball—Sure left a bad taste in the mouths of my regulars.—A. E. Eliasen, Koronis Theatre, Paynesville, Minn. Rural and small town patronage.

HERE WE GO AGAIN: Fibber McGee and Molly—Bad weather and roads that were completely stormblocked failed to keep this one from doing the best Friday-Saturday business this winter. The farm trade goes for a thing like this but the majority of my town regulars did not sing its praises.—A. E. Eliasen, Koronis Theatre, Paynesville, Minn. Rural and small town patronage.

JOURNEY INTO FEAR: Orson Welles—Another of Orson Welles' different pictures. So different that people do not like any of his pictures.—Leon C. Bolduc, Majestic Theatre, Conway, N. H.

JOURNEY INTO FEAR: Joseph Cotten, Dolores Del Rio—Very poor picture. Had complaints and walkouts. Business slow. Played Sunday, Monday, March 21, 22.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

NAVY COMES THROUGH: Pat O'Brien—We lost our chance to do good business on this picture due to a booker's error. Nevertheless I must say it's a wow of a show. It's one of the best service stories we've screened since war began. Any audience will applaud this one. Played Friday, Saturday, March 5, 6.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

ONCE UPON A HONEYMOON: Cary Grant, Ginger Rogers—Our customers didn't like this one. These stars are both too good to waste on such mediocre scripts. Played Saturday-Tuesday, March 6-9.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

PIRATES OF THE PRAIRIE: Tim Holt—Tim Holt is not the draw Cassidy or Autry are, but did nice business and was well received.—Harland Rankin, Plaza Theatre, Tilbury, Ontario.

PRIDE OF THE YANKEES: Gary Cooper, Teresa Wright—Owing to the producers insisting that this picture be shown at advanced prices, we would not book it until we could show it at our regular price. As it had been previously shown in all neighboring towns, it failed to do more than fair business. A splendid production which pleased nearly all. Played Sunday-Tuesday, March 14-16.—P. R. Matson, Crystal Theatre, Flandreau, S. D.

SEVEN DAYS LEAVE: Victor Mature—As lively and good a musical show as one would wish for an evening's enjoyment. It drew pretty well and more than pleased. Victor Mature does a nice job in the lead. Played Friday, Saturday, February 26, 27.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

SEVEN DAYS LEAVE: Victor Mature, Lucille Ball—They went for this one. A break in the weather helped too. Very pleasant entertainment without a letdown in the full 87 minutes.—A. E. Eliasen, Koronis Theatre, Paynesville, Minn. Rural and small town patronage.

SUSPICION: Joan Fontaine, Cary Grant—Heavy for rural audiences but superb acting will please those who like this type. Played Friday, Saturday, March 26, 27.—Walter R. Pyle, Dreamland Theatre, Rockglen, Sask.

TUTTLES OF TAHITI: Charles Laughton—No one told me how terrible this was until after I ran it. Had some walkouts and I don't blame them. Switch it for a repeat run on something. Played Tuesday-Thursday, February 23-25.—E. K. Menagh, Star Theatre, Ft. Lupton, Col.

Republic

YANKS ARE COMING, THE: Maxie Rosenblum, Mary Healy—The few who did come to this one were fooled by the title of the picture or they came to see the other "Westward Ho." I had many walkouts. One of the poorest pictures we played all year.—A. D. Wright, Alpine Theatre, Chester, W. Va. General patronage.

BELLS OF CAPISTRANO: Gene Autry—Autry left our screen for the duration, we presume, in a minor blaze of glory. Business was the best for a Tuesday in many weeks and the picture is different and better than most Autrys. Played Tuesday, March 2.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

(*Continued on page* 42)

NOTICE!!!

A Truly Great Picture Is In The Making

For a great many weeks prior to the announcement of

DR. PAUL JOSEPH GOEBBELS

(his life and loves)

Mr. Zeisler and I discussed the subject of the above picture with many people in and about Hollywood. As an exhibitor and former film salesman and exchange operator, at all times thinking in terms of box office, I sensed I had a subject of tremendous import.

To everyone to whom this matter has been broached, it has hit home like a storm, and it seems to be of universal opinion that we can make the most sensational box office picture of the time.

No man in America is so qualified to handle this assignment as Alfred Zeisler who was the head director and producer of UFA Studios in Berlin during the years up through 1935 during which time Goebbels associated himself with so many of the stars at the studios, and thereby of necessity came in close contact with Mr. Zeisler.

Mr. Zeisler directed and produced forty pictures for UFA.

We will rush the picture into production soon.

W. R. FRANK PRODUCTIONS
General Service Studios
Hollywood, California

(Continued from page 40)

FLYING TIGERS: John Wayne—John Wayne climbs to new heights in this splendid screenplay. The picture is great and pleased our prize night audience 100 per cent. Between picture and a big prize drawing, business was good. Played Wednesday, Thursday, March 3, 4.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

GIRL FROM ALASKA: Jean Parker, Ray Middleton—A great big ice cold story of the great northwest. This is decidedly different from most of the latest pictures due to the fact that hardly any of the producers are going in for snow pictures now. It seems to me that both Ray Middleton and Jean Parker should rate higher. Pleased most all who attended. Average box office receipts. Played Friday, Saturday, February 19, 20.—O. L. Redfern, Star Theatre, Parrish, Ala.

HEART OF THE GOLDEN WEST: Roy Rogers, George (Gabby) Hayes, Smiley Burnette—This is one Western that is somewhat different, and a little more interesting. Perhaps the success of this one in my house is due to the Roy Rogers fans here. Another because of the cast. Played it with "The Man in the Trunk"—A. D. Wright, Alpine Theatre, Chester, W. Va. General patronage.

HEART OF THE GOLDEN WEST: Roy Rogers—I expected quite a bit of extra dough on this, but Roy let me down hard. He hasn't the draw that Autry has. I doubt that he can ever fill Gene's shoes.—Phil Schwartz, Parkway Theatre, Bridgeport, Conn.

HI! NEIGHBOR: Lulubelle and Scotty, Jean Parker, Barbara Allen—A really swell little musical comedy that should do business fairly well anywhere. Again Vera Vague had a lot to do with the success of this picture.—A. D. Wright, Alpine Theatre, Chester, W. Va. General patronage.

ICE CAPADES REVUE: Ellen Drew, Richard Denning—Another natural from Republic with artistic settings and story value enough to carry it along to top grosses in most situations. Compares favorably to any that others have produced along the same order, and at a much better bargain. Played Friday, Saturday, March 19, 20.—A. E. Andrews, Emporium Theatre, Emporium, Pa.

JOAN OF OZARK: Judy Canova, Joe E. Brown—Most amusing comedy, which pleased our crowd. Joe E. Brown's imitation of the most despised man in the world, Adolf himself, brought the loudest and longest laughs. Hats off to Brown for his latest trip to war theatres. Played Thursday, Friday, February 25, 26.—Tom McCormick, Rock Theatre, Rockford, Ia.

JOAN OF OZARK: Judy Canova, Joe E. Brown—Pretty good for Joe E. and Judy. I had a good crowd on it, and the title helped me very much. Played Friday, Saturday, February 26, 27.—H. T. Nokes, Ozark, Ozark, Mo.

JOAN OF OZARK: Judy Canova, Joe E. Brown—Whether we play Judy Canova's pictures on bank night, guest night or as a feature picture, we seem to make out all right. Comedy goes well in my house, and this one had 'em rolling in the aisles.—A. D. Wright, Alpine Theatre, Chester, W. Va. General patronage.

MOONLIGHT MASQUERADE: Dennis O'Keefe, Jane Frazee—Here is a nice surprise package, that had plenty of entertainment. Everybody enjoyed it. Played Thursday-Saturday, March 18-20.—Harland Rankin, Center Theatre, Chatham, Ont.

PURPLE V, THE: John Archer, Mary McLeod—There is plenty of action and suspense in this timely feature. After shooting down a German plane, Jimmy, an R. A. F. flyer, is forced to land in Germany. How he makes his escape from German soil aided by a German family consisting of a father, son and daughter, former friends of Jimmy's, is told in a very exciting hour. Played Saturday, Sunday, March 27, 28.—Mrs. H. A. Proulx, Au Gres Theatre, Au Gres, Mich.

SONS OF THE PIONEERS: Roy Rogers, George "Gabby" Hayes—Our patrons seemed to enjoy this one a lot. Doubled with "The Purple V," which made a very good combination. Roy Rogers is liked a lot here. Business was just about as usual, which is not very good here lately. Played Saturday, Sunday, March 27, 28.—Mrs. H. A. Proulx, Au Gres Theatre, Au Gres, Mich.

YUKON PATROL: Allen Lane, Lita Conway—Real nice programmer. We doubled to sell-out business. Played Friday, Saturday, March 12, 13.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

Twentieth Century-Fox

BLACK SWAN, THE: Tyrone Power, Maureen O'Hara—An exciting and colorful tale well retold here by an admirable cast. The Technicolor alone is worth the admission fee of most patrons. This drew well. Played Sunday, Monday, February 28, March 1.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

BLOOD AND SAND: Tyrone Power, Rita Hayworth—Old but good print, excellent and color wonderful. Played Friday, Saturday, March 19, 20.—Walter R. Pyle, Dreamland Theatre, Rockglen, Sask.

CHARLEY'S AUNT: Jack Benny, Kay Francis—It's the same old stage success story very well done. Benny's performance very good. The oldsters went for it but the younger crowd panned it. Played Friday, Saturday, March 12, 13.—Walter R. Pyle, Dreamland, Rockglen, Sask.

CHETNIKS, THE FIGHTING GUERRILLAS: Virginia Gilmore, Philip Dorn—Very good but only did average business as many of our patrons are getting tired of war pictures. Played Saturday, Sunday, March 13, 14.—P. R. Matson, Crystal Theatre, Flandreau, S. D.

ORCHESTRA WIVES: George Montgomery, Ann Rutherford—Another 20th-Fox would-be special. My patrons asked, "Which wife belonged to whom?" Low grosses on Sunday, lower on Monday.—E. L. Ornstein, Rialto and State, Marengo and Milltown, Ind. Small town patronage.

ORCHESTRA WIVES: George Montgomery, Ann Rutherford—This was a very classy comedy with music that got off to a bad start at the matinee Sunday. It built up some at night, but we had a bad print that had been cut up in such a way that the dialogue was choppy and the characters changed position too rapidly. Our audience could not help noticing it. Played Sunday, Monday, March 14, 15.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

ORCHESTRA WIVES: George Montgomery, Ann Rutherford—Everyone enjoyed this one very much. The fine music of Glenn Miller and his orchestra not only pleased the younger ones, but the grandmas and grandpas as well. Played Tuesday-Thursday, February 16-18.—Eddie Fadal, Ritz Theatre, Valley Mills, Texas. Small town patronage.

ORCHESTRA WIVES: George Montgomery, Ann Rutherford, Glenn Miller—Good musical, but did below average business due to very cold weather. The patrons that did come consisted chiefly of the younger folks, which naturally was expected on this picture. The picture has a fine supporting cast; good music by Glenn Miller's orchestra. Played Sunday, Monday, March 7, 8.—A. D. Wright, Alpine Theatre, Chester, W. Va.

ORCHESTRA WIVES: George Montgomery, Ann Rutherford—I want to congratulate 20th-Fox. The picture opened with fast music instead of a lot of boring talk. There were no cuts between scenes and the ending was the stuff. All producers should open musicals with hot music, avoid a lot of talking, and cutting in between scenes. Songs and band numbers should be finished before the next scene comes in—which makes the show spicy.—M. Barney, Barney's Theatre, Petersburg, Va.

OVER MY DEAD BODY: Milton Berle, Mary Hughes—Little program comedy which got by on Bargain Night.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SON OF FURY: Tyrone Power, Gene Tierney—This most unusual picture made a big hit with our audience. It was very impressive and well received. This type of picture is always welcome. Played Saturday, Sunday, March 20, 21.—A. W. Bates, Librarian, Florida State Prison, Raiford, Fla. Prison patronage.

SPRINGTIME IN THE ROCKIES: Betty Grable, John Payne—Nice color production that should have done well in good weather. Bad weather kept our business below average and a missout the first day matinee, when it was nice, helped to keep business bad.—A. E. Eliasen, Koronis Theatre, Paynesville, Minn. Rural and small town patronage.

TALES OF MANHATTAN: Ginger Rogers, Henry Fonda, Rita Hayworth, Charles Boyer, Charles Laughton, Edward G. Robinson—Business way off normal. I had lots of walkouts. A fine cast, but my customers and I were disappointed in the picture. Played Sunday, Monday, March 21, 22.—A. D. Wright, Alpine Theatre, Chester, W. Va.

TALES OF MANHATTAN: Charles Boyer, Rita Hayworth—The greatest star cast ever assembled in one motion picture and all doing their part to make something worth while out of it, it still falls into the middle group as far as entertainment and box office values are concerned, due chiefly to the story treatment, which is divided into five parts. Played Wednesday, Thursday, March 17, 18.—A. E. Andrews, Emporium Theatre, Emporium, Pa.

THUNDER BIRDS: Gene Tierney, John Sutton—Excellent Technicolor feature. This drew okay and pleased everyone. The story was strong enough to maintain interest so why quibble, as many reviewers have on this? Played Sunday, Monday, February 21, 22.—Arthur K. Dame, Palace Theatre, Penacook, N. H. General patronage.

UNITED WE STAND: Documentary—The few who liked it praised it very highly, but those who did not like it were equally outspoken. No interest for children, consequently I had trouble keeping them quiet. Personally, I enjoyed the picture. I recognized some newsreel shots I had run years ago. Played Friday, Saturday, March 12, 13.—W. W. Sides, Cascade Theatre, Boerne, Texas.

United Artists

AMERICAN EMPIRE: Richard Dix, Preston Foster—A good Western picture.—Leon C. Bolduc, Majestic Theatre, Conway, N. H.

FRIENDLY ENEMIES: Charles Ruggles—Very good program picture, which seemed to satisfy.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

Universal

HI YA CHUM: Ritz Brothers—Good little musical show which did nice business on weekend and pleased. Played Friday, Saturday, March 26, 27.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

PARDON MY SARONG: Bud Abbott, Lou Costello—Abbott and Costello still pack 'em in here, but, not up to the par of their previous pictures. Played Sunday, Monday, March 14, 15.—A. D. Wright, Alpine Theatre, Chester, W. Va.

PRIVATE BUCKAROO: Andrews Sisters, Dick Foran, Harry James—Wow! not only the younger folks, but the whole town seemed to turn out on this one. That trumpet ace is really a hit here. This film consists of a fair story and very good music. Enjoyed by everyone.—A. D. Wright, Alpine Theatre, Chester, W. Va. General patronage.

WHEN JOHNNY COMES MARCHING HOME: Allan Jones—A good enough show but completely ruined for us by either unbelievably poor recording especially in reel two and when Phil Spitalny's All Girl Orchestra are playing or singing, or an awful print. Played Friday, Saturday, March 12, 13.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

LADY FROM CHEYENNE: Loretta Young, Robert Preston—Had to play this old one to get rid of it, but was pleasantly surprised. It's a good one of its kind. Played Monday, Tuesday, March 15, 16.—Walter R. Pyle, Dreamland Theatre, Rockglen, Sask.

Warner Bros.

GENTLEMAN JIM: Errol Flynn, Alexis Smith—Errol Flynn's recent trial didn't hurt him a bit at our box office. In fact, he emerged an excellent boxer and with a nice feminine following, too. The kids all had to sit through the second show, of course, but I don't mind, for when a picture can hold them this long it's got something. Opened March 21.—Tom McCormick, Rock Theatre, Rockford, Ia.

JUKE GIRL: Ann Sheridan—Pretty good picture, nothing to rave about, but is above the average programmer. Played Wednesday, Thursday, March 10, 11.—H. T. Nokes, Ozark Theatre, Ozark, Mo.

MAN WHO CAME TO DINNER, THE: Bette Davis, Monty Woolley—This type of picture is always well received, and we had several requests from the different prisoners' groups to get more of this type.—Bette Davis is a prime favorite here. Played Saturday, Sunday, February 13, 14.—A. W. Bates, Librarian, Florida State Prison, Raiford, Fla.

NOW, VOYAGER: Bette Davis—Just what two patrons said about it; it's the best picture I have seen in a long while; another said "Why didn't you advertise this more. It's a good show." Held up on second night. Played Wednesday, Thursday, March 17, 18.—H. T. Nokes, Ozark Theatre, Ozark, Mo.

SHADOW OF A DOUBT: Teresa Wright, Joseph Cotten—Two very good stars in a finely produced, well knit picture. Thoroughly enjoyed. Not a show for children. Light comedy with this makes an excellent show.—Phil Schwartz, Parkway, Bridgeport, Conn.

SIN TOWN: Constance Bennett—Our folks wouldn't even pay bargain night prices to see this one—and yet it is really a good film. We expected a good crowd but got a bad one—maybe the title. Played Tuesday, March 9.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

WINGS FOR THE EAGLE: Ann Sheridan, Dennis Morgan—I do not think this was exactly what the fans expected but on the whole it was good entertainment. Miss Sheridan left most of her usual "oomph" out of the picture. George Tobias, in my opinion, rated as the star of this show. Dennis Morgan, as the hero, should have manned the gun that brought down the Jap planes rather than the spotter. Average box office receipts. Played Thursday, Friday, March 4, 5.—O. L. Redfern, Star Theatre, Parrish, Ala.

YOU CAN'T ESCAPE FOREVER: George Brent, Brenda Marshall—Gets nowhere fast. George O. K. with Bette Davis but doesn't click alone (Pardon me, Brenda). I, personally, enjoyed the picture but I don't buy tickets at the box office.—Phil Schwartz, Parkway Theatre, Bridgeport, Conn.

Short Features

Columbia

KING MIDAS, JUNIOR: Color Rhapsodies—Fairly funny.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

SCREEN SNAPSHOTS NO. 3: Series 32—Great improvement can be seen in the entertainment value of this series this season. Jack Benny is featured in this one.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

SHEP FIELDS: Famous Bands—This is the worst

(Continued on opposite page)

(Continued from opposite page)

conceived and presented band we ever used. Just dull—too bad.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

Metro-Goldwyn-Mayer

ATCA: Miniatures—Very good single on youth training.—Walter R. Pyle, Dreamland Theatre, Rockglen, Sask.

UNEXPECTED RICHES: Our Gang Comedies—The kids will like it.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

WOMEN IN THE HOUSE, THE: Passing Parade—Another good passing parade subject.—Walter R. Pyle, Dreamland Theatre, Rockglen, Sask.

Paramount

HULL OF A MESS, A: Popeye the Sailor—Quite funny as recent Popeye's go.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

INA RAY HUTTON AND ORCHESTRA: Ray Whitley—Good two-reel musical which has enough bang bang to make it a miniature western.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SHOWDOWN: Superman—Just filler nowadays for us. We overpaid for this series.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

RKO Radio

BARNYARD SYMPHONY: Walt Disney Cartoons—Another Disney masterpiece.—Walter R. Pyle, Dreamland Theatre, Rockglen, Sask.

DICK STABILE AND ORCHESTRA: Jamborees — Only so-so. — Arthur K. Dame, Palace Theatre, Penacook, N. H.

ROUGH ON RENT: Edgar Kennedy—Good comedy.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

WHEN WINTER COMES: Sportscope—Routine winter sport reel.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

WINTER SETTING: Sportscope—Typical winter short—like so many others.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

Twentieth Century-Fox

DESERT WONDERLAND: Magic Carpet—Just a travel talk in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

MOUSE OF TOMORROW, THE: Terrytoons—The story of a little mouse who eats super-everything in a super-market and becomes a super-mouse. Great.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

WELL-ROWED HARVARD: Sports Reviews—Not so hot. They sigh in relief when its over.—Walter R. Pyle, Dreamland Theatre, Rockglen, Sask.

WINGS OF DEFENSE: Adventures Newscameraman—Excellent and timely.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

Universal

AIR RAID WARDEN: Color Cartune—Good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

IS EVERYBODY HAPPY? Musicals—Ted Lewis and entertainers in an excellent two-reeler.—Walter R. Pyle, Dreamland Theatre, Rockglen, Sask.

KEEPING FIT: Victory Featurettes—Splendid lesson in wartime musts if our workers are to keep well. Nicely acted by top-flight players.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

NUTTY PINE CABIN: Color Cartune—Good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SERENADE IN SWING: Musicals—Good two-reel musical show.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

UNDER THE SPREADING BLACKSMITH SHOP: Color Cartune—Good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Victory Film

COLLEGES AT WAR: War Activities Committee—This is a good reel and interestingly presented.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

DOVER: Rather dull and pointless.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

FIREWISE: Canadian Government Film—Here's a fine free reel. Good sound, photography, etc. that is very entertaining and instructive to the public on how to prevent fire. Play it.—Walter R. Pyle, Dreamland Theatre, Rockglen, Sask.

NIGHT SHIFT: War Activities Committee—Dull and uninspiring—Arthur K. Dame, Palace Theatre, Penacook, N. H.

Vitaphone

DING DONG DADDY: Merrie Melodies Cartoons—As funny as can be. Great stuff.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

SPIRIT OF ANNAPOLIS, THE: Broadway Brevities—Very martial and spirited presentation of life at Annapolis. Don't pass it up, it's great.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

SPIRIT OF WEST POINT, THE: Broadway Brevities—A neat and spirited visit to our nation's great military academy. Should play in every theatre.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

SHORT PRODUCT PLAYING BROADWAY

Week of April 5th

ASTOR
Sufferin' Cats ..... MGM
Food for Fighters ..... Victory Film
Feature: The Human Comedy. MGM

CAPITOL
Food for Fighters ..... Victory Film
Feature: Slightly Dangerous .. MGM

CRITERION
Boogie Woogie Sioux ..... Universal
Mother of Presidents ..... Universal
Food for Fighters ..... Victory Film
Feature: It Ain't Hay ..... Universal

GLOBE
They Stooge to Conga ..... Columbia
Food for Fighters ..... Victory Film
Feature: Hitler, Dead or Alive. House

HOLLYWOOD
Women in Sports ..... Vitaphone
Tortoise Wins by a Hare ... Vitaphone
Food for Fighters ..... Victory Film
Feature: Air Force ..... Warner Bros.

MUSIC HALL
Food for Fighters ..... Victory Film
Feature: Keeper of the Flame. MGM

PARAMOUNT
Hands of Women ..... Paramount
Trading Blows ..... Paramount
At the Bird Farm ..... Paramount
Food for Fighters ..... Victory Film
Feature: Happy Go Lucky ... Paramount

RIALTO
Food for Fighters ..... Victory Film
Feature: The Air Raid Wardens ..... MGM

RIVOLI
Food for Fighters ..... Victory Film
Donald's Gold Mine ..... RKO-Disney
Feature: The Moon Is Down. 20th Cent.-Fox

ROXY
Food for Fighters ..... Victory Film
Feature: Hello, 'Frisco, Hello. 20th Cent.-Fox

STRAND
To Duck or Not to Duck .... Vitaphone
King of the Archers ..... Vitaphone
Fighting Engineers ..... Vitaphone
Food for Fighters ..... Victory Film
Feature: The Hard Way .... Warner Bros.

Speaks on Fire Safety

Carl E. Milliken, secretary of the MPPDA, spoke on fire safety measures taken by the industry as he addressed the 20th annual meeting of the National Fire Waste Council in Washington last week. The council makes awards to cities showing the greatest reduction in fires.

St. Louis Duals Elimination Now Up to First Runs

Whether St. Louis motion picture theatres eliminate double features and go to a single picture policy on June 1st depends now on the first run houses. If the latter adopt a single feature policy the neighborhood units will follow suit—otherwise the negotiations which have been under way since last January seem destined to end in a stalemate. An agreement, to be binding, would have to be signed by all exhibitors in the area.

Approximately 40 members of the Motion Picture Theatre Owners' Association of St. Louis, Eastern Missouri and Southern Illinois met March 29th at the Twentieth Century-Fox exchange and voted to draw up a "gentlemen's agreement" that all theatres would present single features only if the first run theatres started the ball rolling. A provision of the agreement stipulates that "subsequent run" theatres will show as single features only such films as are shown on a single feature program at the downtown houses.

The meeting was called after theatre owners expressed dissatisfaction with a proposed agreement suggested by Harry K. Arthur, general manager of the Fanchon and Marco interests here, that all theatres eliminate double features by June 1st as a patriotic measure. It was pointed out at the meeting that to put such a policy in effect on June 1st would be unfair to the second run houses, as the pictures they would be showing by that date would previously have been presented as double features.

Monogram has completed two films with war backgrounds, "I Escaped from the Gestapo" and "Wings Over the Pacific," and has started "Time Bomb" as part of the 15 films scheduled by the company using the war theme, it was announced this week by Trem Carr, executive in charge of production.

Others include "Red Bayonets," "Ground Crew," "Torpedo Alley," "Unsung Heroes," "Hitler's Women," "Wings of Gold," "Night Fighters," "Jungle War," "Pass the Ammunition," "Fighting Correspondent," "Girls They Left Behind" and "Canteen Girl."

Bromberg Joins Monogram Southern Exchanges

Arthur C. Bromberg, formerly southeastern franchise holder of Republic Pictures, has purchased an interest in the Monogram Southern Exchanges assuming an executive position with supervision over nine states in that territory.

Mr. Bromberg started in exhibition in 1906, later becoming associated with the Consolidated Film and Supply Company. In 1933, he was southeastern distributor for Monogram, later joining Republic.

Kostelanetz Appointed Aide to Correa

Boris Kostelanetz, assistant U.S. Attorney, who during the past three years has been conducting the investigation which recently resulted in the indictment of Louis Kaufman, business agent of the Newark operators' union and eight Chicago gangsters, last Friday was appointed confidential assistant to Mathias F. Correa, U. S. Attorney. The investigation will continue under Mr. Kostelanetz's supervision.

SIMPP Closes N. Y. Office

The New York office of the Society of Independent Motion Picture Producers has been closed, and John C. Flinn, executive secretary, will conduct all activities from the coast hereafter.

PICTURE GROSSES

A statistical compilation and comparison of Box-Office Performance in first-run theatres

Figures directly below picture title compare dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending December 31, 1942.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

LUCKY JORDAN (Para)

Final Reports:

Total Gross Tabulated	$294,800
Comparative Average Gross	231,898
Over-all Performance	127.1%

BALTIMORE—Keith's, 1st week 100.0%
BALTIMORE—Keith's, 2nd week 125.0%
BOSTON—Paramount, 1st week 125.0%
(DB) Army Surgeon (RKO)
BOSTON—Fenway, MO, 1st week 141.6%
(DB) Army Surgeon (RKO)
BOSTON—Scollay, MO, 2nd week 120.0%
(DB) George Washington Slept Here (Warners)
BUFFALO—Hippodrome, 1st week 100.0%
(DB) Northwest Rangers (MGM)
BUFFALO—Hippodrome, 2nd week 150.0%
(DB) Northwest Rangers (MGM)
INDIANAPOLIS—Circle 230.7%
(SA) Vaughn Monroe and orchestra
LOS ANGELES—Paramount Hollywood . . . 138.3%
(DB) Ice-Capades Revue (Rep)
LOS ANGELES—Paramount Downtown . . . 143.0%
(DB) Ice-Capades Revue (Rep)
MILWAUKEE—Palace 136.6%
(DB) Palm Beach Story (Para)
MILWAUKEE—Strand, MO, 1st week . . . 140.0%
(DB) Palm Beach Story (Para)
MONTREAL—Princess 171.6%
(DB) My Heart Belongs to Daddy (Para)
NEW HAVEN—Paramount, 1st week . . . 150.0%
(DB) Mrs. Wiggs of the Cabbage Patch (Para)
NEW HAVEN—Paramount, 2nd week . . . 120.0%
(DB) Mrs. Wiggs of the Cabbage Patch (Para)
OMAHA—Orpheum 112.4%
(SA) Mitchell Ayer's Orch.—Andrew Sisters
PHILADELPHIA—Stanton, 1st week 215.3%
PHILADELPHIA—Stanton, 2nd week . . . 138.4%
PHILADELPHIA—Stanton, 3rd week . . . 130.7%
PITTSBURGH—Stanley 120.0%
(SA) Guy Lombardo & Orchestra
PROVIDENCE—Strand 107.3%
(DB) My Heart Belongs to Daddy (Para)
SAN FRANCISCO—Paramount, 1st week . . 130.0%
(DB) Ice-Capades Revue (Rep)
SAN FRANCISCO—Paramount, 2nd week . . 100.0%
(DB) Ice-Capades Revue (Rep)
SAN FRANCISCO—Paramount, 3rd week . . 88.4%
(DB) Ice-Capades Revue (Rep)
WASHINGTON—Capitol 105.2%
(SA) Vaudeville

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CHETNIKS, THE FIGHTING GUERRILLAS (20th-Fox)

Final Reports:

Total Gross Tabulated	$226,350
Comparative Average Gross	206,900
Over-all Performance	109.4%

BALTIMORE—Mayfair, 1st week 91.6%
BALTIMORE—Mayfair, 2nd week 100.0%
BUFFALO—Buffalo 113.3%
(SA) Lucky Millinder and Orchestra
CINCINNATI—RKO Grand 90.0%
CLEVELAND—Allen 130.0%
CLEVELAND—Warner's Lake, MO, 1st week 120.0%
CLEVELAND—Warner's Lake, MO, 2nd week 110.0%
INDIANAPOLIS—Circle 106.2%
(DB) Meanest Man in the World (20th-Fox)
INDIANAPOLIS—Lyric, MO, 1st week . . . 85.7%
(DB) Meanest Man in the World (20th-Fox)
KANSAS CITY—Esquire 100.0%
KANSAS CITY—Uptown 100.0%
LOS ANGELES—Loew's State 115.3%
(DB) Meanest Man in the World (20th-Fox)
LOS ANGELES—Ritz 103.1%
(DB) Meanest Man in the World (20th-Fox)
MILWAUKEE—Wisconsin 113.2%
(DB) Meanest Man in the World (20th-Fox)
MILWAUKEE—Strand, MO, 1st week . . . 115.0%
(DB) Meanest Man in the World (20th-Fox)
NEW HAVEN—Loew's Poli 100.0%
(DB) Meanest Man in the World (20th-Fox)
PHILADELPHIA—Stanton, 1st week 167.6%
PHILADELPHIA—Stanton, 2nd week 138.4%
PITTSBURGH—Harris 108.6%
(DB) We Are the Marines (20th-Fox)
PITTSBURGH—Senator, MO, 1st week . . . 77.1%
(DB) We Are the Marines (20th-Fox)
SAN FRANCISCO—Paramount 111.5%
(DB) Meanest Man in the World (20th-Fox)
SAN FRANCISCO—St. Francis, MO, 1st week 130.7%
(DB) Meanest Man in the World (20th-Fox)
SEATTLE—Paramount 97.2%
SEATTLE—Blue Mouse, MO, 1st week . . . 95.5%
(DB) Life Begins at 8:30 (20th-Fox)
SEATTLE—Blue Mouse, MO, 2nd week . . . 91.1%
(DB) Life Begins at 8:30 (20th-Fox)
ST. LOUIS—Fox 106.6%
(DB) When Johnny Comes Marching Home (Univ)
WASHINGTON—Loew's Capitol 105.2%
(SA) Cira Rimas Orchestra

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THREE HEARTS FOR JULIA (M-G-M)

First Reports:

Total Gross Tabulated	$114,300
Comparative Average Gross	93,300
Over-all Performance	122.5%

BOSTON—Loew's State 120.6%
(DB) Reveille with Beverly (Col)
CLEVELAND—Loew's Stillman 107.6%
INDIANAPOLIS—Loew's 121.4%
(DB) Tennessee Johnson (MGM)
KANSAS CITY—Midland 100.0%
(DB) Tennessee Johnson (MGM)
MILWAUKEE—Wisconsin 144.5%
(DB) Stand By for Action (MGM)
MILWAUKEE—Strand, MO, 1st week . . . 140.0%
(DB) Stand By for Action (MGM)
PITTSBURGH—Stanley 111.1%
(SA) Shep Fields Orchestra
PROVIDENCE—State 118.1%
(DB) Tennessee Johnson (MGM)
SAN FRANCISCO—Warfield 153.5%
(SA) Veloz & Yolanda and others

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YOUNG MR. PITT (20th-Fox)

First Reports:

Total Gross Tabulated	$234,250
Comparative Average Gross	203,423
Over-all Performance	115.1%

BALTIMORE—New 131.2%
CLEVELAND—RKO Allen 150.0%
LOS ANGELES—Chinese 96.2%
(DB) Tonight We Raid Calais (20th-Fox)
LOS ANGELES—Loew's State 94.7%
(DB) Tonight We Raid Calais (20th-Fox)
LOS ANGELES—Ritz 111.7%
(DB) Tonight We Raid Calais (20th-Fox)
NEW YORK—Roxy, 1st week 136.0%
(SA) Grace Moore and others
NEW YORK—Roxy, 2nd week 106.0%
(SA) Grace Moore and others
PHILADELPHIA—Aldine 110.0%
PITTSBURGH—Fulton 100.0%
PROVIDENCE—Majestic 147.3%
(DB) He Hired the Boss (20th-Fox)
SAN FRANCISCO—Paramount 138.4%
(DB) Tonight We Raid Calais (20th-Fox)
SEATTLE—Paramount 97.2%
(DB) Tonight We Raid Calais (20th-Fox)

KEEPER OF THE FLAME (M-G-M)

First Reports:

Total Gross Tabulated	$218,300
Comparative Average Gross	158,000
Over-all Performance	138.1%

BALTIMORE—Century 162.5%
BUFFALO—Buffalo, 1st week 113.3%
(DB) Fall In (UA)
BUFFALO—Buffalo, 2nd week 112.0%
(DB) Fall In (UA)
CINCINNATI—RKO Albee 117.5%
CINCINNATI—RKO Keith, MO, 1st week . . 150.0%
CINCINNATI—RKO Keith, MO, 2nd week . 100.0%
CLEVELAND—Loew's State 150.0%
KANSAS CITY—Midland 175.0%
(DB) Fall In (UA)
MINNEAPOLIS—Loew's State 120.0%
PHILADELPHIA—Boyd, 1st week 157.1%
PHILADELPHIA—Boyd, 2nd week 121.4%
PROVIDENCE—Loew's State 190.0%
(DB) Fall In (UA)
PROVIDENCE—Carlton, MO, 1st week . . . 150.0%
(DB) Fall In (UA)
ST. LOUIS—Loew's State 123.3%
(DB) Fall In (UA)

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HELLO, 'FRISCO, HELLO (20th-Fox)

First Reports:

Total Gross Tabulated	$304,500
Comparative Average Gross	204,423
Over-all Performance	148.9%

BALTIMORE—New, 1st week 150.0%
BALTIMORE—New, 2nd week 125.0%
CINCINNATI—RKO Palace 107.1%
KANSAS CITY—Esquire 162.5%
KANSAS CITY—Uptown 190.0%
LOS ANGELES—Chinese 118.5%
LOS ANGELES—Loew's State 135.6%
LOS ANGELES—Ritz 117.0%
NEW YORK—Roxy 176.0%
(SA) Chico Marx Orchestra
PHILADELPHIA—Stanley 178.5%
SAN FRANCISCO—Fox, 1st week 158.3%
(DB) Time to Kill (20th-Fox)
SAN FRANCISCO—Fox, 2nd week 113.8%
(DB) Time to Kill (20th-Fox)
SAN FRANCISCO—Fox, 3rd week 105.5%
(DB) Time to Kill (20th-Fox)
ST. LOUIS—Fox 113.3%

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SOMETHING TO SHOUT ABOUT (Col)

First Reports:

Total Gross Tabulated	$106,600
Comparative Average Gross	84,000
Over-all Performance	126.9%

BALTIMORE—Hippodrome 142.8%
(SA) Barry Wood, Hollywood Blondes and others
BUFFALO—Lafayette 100.0%
CLEVELAND—RKO Palace 161.7%
(SA) Joe Venuti's Orchestra and Connee Boswell
MILWAUKEE—Palace 146.6%
(DB) City Without Men (Col)
NEW HAVEN—Roger Sherman 80.6%
(DB) At the Front (Warner Bros)
OMAHA—Brandeis 113.3%
(DB) At the Front (Warner Bros)
PITTSBURGH—Harris 100.0%
SAN FRANCISCO—Orpheum, 1st week . . . 128.5%
(DB) One Dangerous Night (Col)
SAN FRANCISCO—Orpheum, 2nd week . . . 104.7%
(DB) One Dangerous Night (Col)

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

BOB WILE, Editor GERTRUDE MERRIAM, Associate Editor

Theatre and Community

A recent editorial by Terry Ramsaye, remarking that, with all the furore in the press over Victory Gardens, there had been no attention paid to the subject on the screen, prompted one showman to demonstrate that her theatre at least had joined in the Victory Garden movement.

Miss Mary A. Smith, manager of the Winchester theatre, Winchester, Mass., forwards her program for the week of March 14th, the entire cover of which is devoted to the subject of Victory Gardens. Elsewhere in this section are the details of a Victory Garden contest being conducted throughout the country by RKO Theatres.

Miss Smith in Winchester, in devoting space to Victory Gardens, is carrying out a consistent policy of assigning the front page of her bi-weekly program to some phase of the war effort. A survey of her issues since January reveals discussions on such subjects as the Greater Boston United War Fund, appropriate quotations from Lincoln and Washington, the Army's new air raid signals, and most recently the Red Cross War Fund drive of the motion picture industry.

The theatre's part in these activities is by no means confined to programs. Victory Garden meetings throughout the winter were heralded by trailers on the Winchester's screen.

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Quigley Awards Abroad

Showmanship has its rewards in England, too, we learn from a letter from Reynolds Roberts, manager of the Elite theatre, Middlesbrough, England, one of the Associated British Cinemas. Roberts says, "The Quigley Awards certainly stimulate one to put a little extra effort into exploitation work, which naturally benefits the box office. I contend that, although it cannot be measured, if a stunt costs a few pounds and only brings in its equal at the box office, it is definitely worth it if only from the goodwill point of view. People have been heard to say, 'Let's go to the Elite; it's always lively there', proving that exploitation in itself is a magnet.

"You may be pleased to know that these exploitation works bring their own reward from the company from a promotion angle, and my own particular company are ever interested in work of this nature. Apart from any material reward, showmanship grows on anyone actually interested in his job."

Straight Talk

One of the most significant things said at the dinner given for Ed Fitzpatrick in Hartford last week, in honor of his winning the 1942 Quigley Bronze Grand Award, was on the importance that selling pictures plays in Loew theatres in New England. Harry Shaw, Loew-Poli division manager, emphasized to all of his men and the newspapermen and exchange managers present, "Ninety-five per cent of my effort is devoted to getting another dollar into the box office and I want to be put on record as stating that that is my aim for the men in my division". The remaining five per cent of their effort should be devoted to the upkeep and operation of the theatre, he stated.

It is these things that make a successful theatre operator or manager. It is this attitude that wins Quigley Awards. Governor Raymond Baldwin of Connecticut, in presenting the Grand Award Plaque to Ed Fitzpatrick, noted that the first Bronze Grand Award winner was Morris Rosenthal of Bridgeport, also in Mr. Shaw's division, and remarked, "I am glad that you have brought this honor back to Connecticut".

Mr. Shaw expressed the wish that every one of the showmen in his division might win a Quigley Award. He urged every one of his men to bend every effort toward winning this Award. And he expressed perfectly the sentiments of this department when he said, "Don't be discouraged if at first you win only a Citation. That Citation is evidence of one thing to me and to everyone in the Loew home office. You tried".

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Tribute to Assistants

In his talk at the dinner, Ed Fitzpatrick paid tribute to his assistant and indirectly to all assistant managers, without whom many a showman would be seriously handicapped.

The subject of this particular praise was Mollie Stickles who, by the way, is now a manager in her own right at the Strand in Waterbury. Ed said frankly that without her help he didn't think he could have won the Award. It was a fine tribute and those who heard it gave it the applause it deserved.

The most gratifying thing about it is that Mollie herself is now a contender for the Awards, having won her promotion to a managership through her efforts as Ed's assistant. It is of such stuff that showmen are made.

—BOB WILE

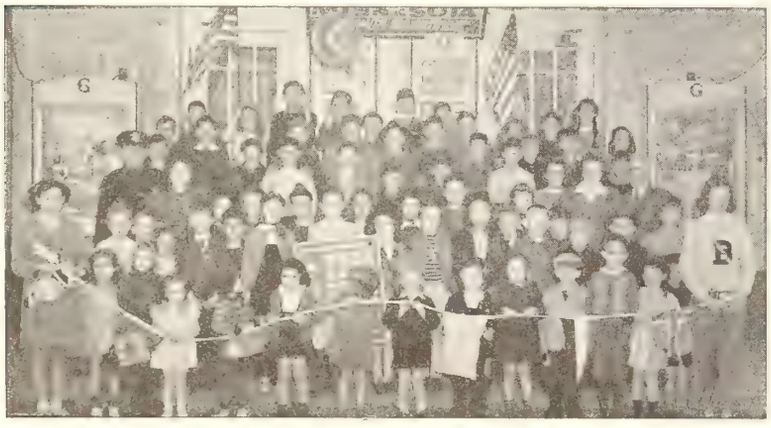
MORE WAYS TO SELL BONDS



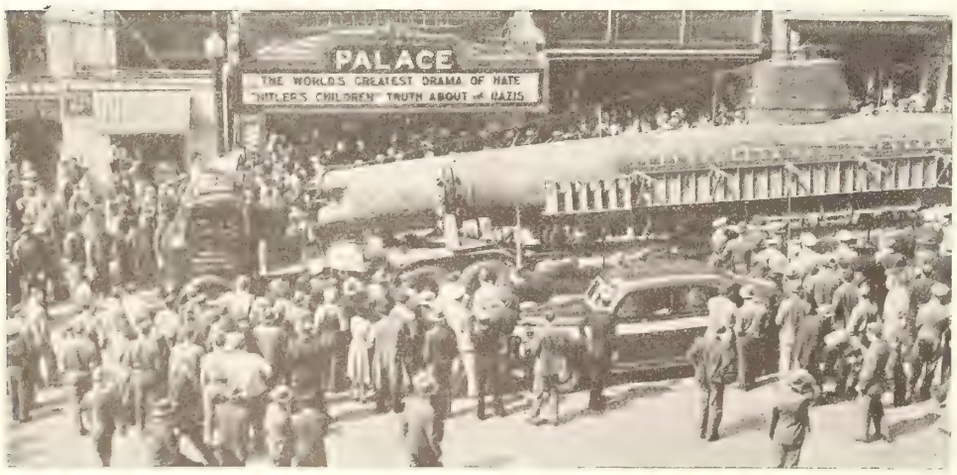
An entire window in a big market on Main Street, Buffalo, was obtained by Charles Taylor, Buffalo Theatres' advertising chief. Everything in the window is about "The Meanest Man in the World".



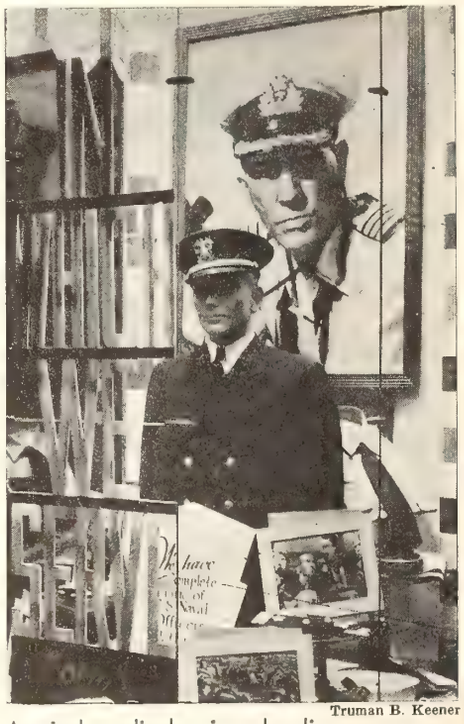
Staten Island men in the service may win a $1,000 War Bond if their relatives or friends drop their names and a coin in a Victory Well in one of the Fabian Staten Island theatres. Here's Melville Hicks at the St. George watching a patron making an entry.



This Junior Victory Army was organized by Harry Moller (third row right), owner of the Globe theatre, Berlin, Md., to aid the Victory Garden campaign. A $25 War Bond will be given to the kid who raises the best Victory Garden.



The two-man Jap submarine captured at Pearl Harbor was brought to Athens, Ga., by T. O. Tabor, Jr., city manager, during the run of "Hitler's Children". Thousands purchased War Stamps for the privilege of going through the sub.



Truman B. Keener

A window display in a leading department store in Harrisburg, Penna., was obtained by Sam Gilman, manager of Loew's Regent.

BEST SHOWMAN IN EACH QUARTER TO GET PLAQUE

Quigley Awards Judges Will Vote Scrolls of Honor to Seven Runners-Up

The First Quarter of the Quigley Awards competition for 1943 ended last week and the results of the Judging will be announced in next week's issue. Hereafter, the top showman of each Quarter will be singled out and awarded the Quarter's Plaque.

The next seven contestants will receive a Scroll of Honor. Citations will be awarded to other entries of merit.

In this manner, the leading showman for each Quarter will receive an even greater distinction than was the case when the three top winners were named without any designation of first, second or third. The showman who wins a Plaque under the new setup can be even prouder than if he were but one of three each Quarter.

Scrolls for Runners-Up

The runners-up who will receive the Scrolls of Honor will also be eligible for consideration in the Grand Awards competition which will be held in the same manner as previously. It is entirely within the realm of possibility that a showman who wins two, three or even all four of the Quarterly Plaques will not win the Grand Awards competition, since that is for overall effort for the year. However, to be eligible for consideration in the Grand Awards, a showman must have won either a Plaque or a Scroll of Honor at least once during the year. The series of promotions upon which the Judges base their decisions in awarding the Plaque each Quarter and the Scrolls of Honor, will be considered along with the remainder of each winner's material submitted during the year for the Grand Awards.

Consistency of effort, as in the past, is essential for consideration in the Quarterly competition. The showman who stages one or two spectacular promotions in a fortnight is not entitled to the same consideration that the consistent and continuous performer will receive.

Consistency Counts

The man who sells every show, who goes after the little pictures as well as the big ones, is the one who will receive top honors in the Awards competition.

Judges for the First Quarter are Dan Michalove, New York executive of National Theatres; Leon Netter, Paramount Theatres executive; H. M. Richey, director of exhibitor relations for Metro-Goldwyn-Mayer. The result of their deliberations will be announced in the next issue.

Last of First Quarter Contenders

The showmen listed below are the last contenders for the First Quarter of the 1943 Quigley Awards. The winners will be announced in next week's issue.

E. A. ALTREE
Liberty, Springfield, Mass.

JACKSON BARKER
Famous Players Canadian
Toronto, Ont., Canada

LIGE BRIEN
Kenyon, Pittsburgh, Pa.

LOU COHEN
Poli, Hartford, Conn.

MARLOWE CONNER
Capitol, Madison, Wis.

CLAYTON CORNELL
Pontiac, Saranac Lake, N. Y.

FRANCIS DEERING
Loew's State, Houston, Tex.

D. M. DILLENBECK
Rialto, Bushnell, Ill.

M. G. FELDER
Capitol, Steubenville, Ohio

JACK FLEX
Keith's, Syracuse, N. Y.

WILLIAM GALLIGAN
Commercial, Chicago, Ill.

STEWART GILLESPIE
Elgin, Ottawa, Ont., Canada

SAM GILMAN
Loew's, Harrisburg, Pa.

HERB GRAEFE
Wisconsin Rapids Theatres
Wisconsin Rapids, Wis.

LEW HENSLER
Ben Ali, Lexington, Ky.

CHARLES HURLEY
Strand, Springfield, Mass.

MEL JOLLEY
Century, Trenton, Ont., Canada

A. J. KALBERER
Switow's Indiana
Washington, Ind.

JAMES KING
Keith Memorial, Boston, Mass.

MEL LAWTON
HERMANN FLYNN
Prince Edward, Sydney, Australia

DAVID LEVIN
RITA MORTON
RKO Albee, Providence, R. I.

FRANK LINEHAN
Jefferson, Springfield, Mass.

ED MAY
Russell, Maysville, Ky.

LOUIS E. MAYER
Palace, Cleveland, Ohio

LESLIE PENDLETON
State, Lake Wales, Fla.

GERMAIN GERMAIN
Phillips, Springfield, Mass.

LESTER POLLOCK
Loew's, Rochester, N. Y.

HARLAND RANKIN
Centre, Chatham, Ont., Canada

JIM REDMOND
Rivoli, Falls City, Neb.

H. W. REISINGER
Loew's, Dayton, Ohio

MORRIS ROSENTHAL
Majestic, Bridgeport, Conn.

CHUCK SHANNON
Cambria, Johnstown, Pa.

MOLLIE STICKLES
Strand, Waterbury, Conn.

T. O. TABOR, JR.
Palace, Athens, Ga.

CHARLES B. TAYLOR
Buffalo Theatres, Buffalo, N. Y.

HERSCHEL WHEELER
Pace, Gordon, Neb.

OTTO WHITTAKER, JR.
Grandin, Roanoke, Va.



By Philip Acquaviva

Harry F. Shaw, left, Loew-Poli New England division manager, congratulates Ed Fitzpatrick, right, manager of the Poli, Waterbury, on winning the Quigley Grand Award, and tells Lou Brown, center, division advertising chief, how proud he is that this honor has come to his division for the second time. (Other picture on page 10.)

Selling Points

ON THE NEW PRODUCT

[The material below reflects press books now in preparation and represents the point of view of the distributors' exploiteers about the selling points and special merit of these pictures.]

SLIGHTLY DANGEROUS (M-G-M): Outside stunts suggested include planting of road signs where there is the slightest reason for drivers to proceed carefully, reading: "Curve, Slightly Dangerous". Sidewalk stencils all around town will help achieve title exploitation with copy: "Watch Your Step. Slightly Dangerous". Wherever there is repair or construction work under way, a "Men at Work. Slightly Dangerous" card might be in order. When the marquee sign is being changed, a "Beware—Slightly Dangerous" sign could be hung from the ladder. Risers on the steps around the theatre stairways and other places could also carry the picture title. Tieups with perfume and cosmetic agents could be advertised "Blank perfume. Slightly Dangerous to Men". Again the title is usable for cleaning store cooperation, "Other cleaning methods might be "Slightly Dangerous, but ours," etc. The title and the scene in which Lana Turner is doused with paint in a sidewalk accident provides a basis for tieups with insurance companies or agencies selling complete coverage against home and outside accidents. To point up the new starring combination found in Lana Turner and Robert Young, an identification contest might be based on other famous Turner partners, such as Gable, Taylor, Stewart, etc. As a display piece for window or lobby, a full size cutout of Lana beside a pair of men's shoes could be featured with some such catchline as "Robert Young steps into Gable's shoes and into Lana's heart in 'Slightly Dangerous' ". Miss Turner works as a soda-dispenser in a five-and-dime in the picture; this suggests the possibility of running a contest in a similar store to select the most courteous, popular or efficient clerk. The soda-jerker angle should bring tieups with fountains and even a contest to determine the most popular local soda-dispenser.



Vincent Aldert, manager of the Paramount, Brattleboro, Vt., stands behind the mike flanked by the members of his "Red, White and Blue" revue, which has highlighted a series of amateur shows which he has staged in the last few weeks. Aldert's singing usherette and singing doorman are augmented by the youngster, a local lad with a fine voice.

Contests Highlight "Tennessee Johnson"

Through a tieup arranged with WCBS ahead of "Tennessee Johnson" at the Orpheum theatre, in Springfield, Ill., M. E. Berman arranged a contest during the run of the picture, whereby the station used teaser announcements, telling the listening audience to keep tuned to their radios at a certain time in order to be the station's guest to see the picture. At a designated time, a password was given and the first 10 persons that came to the doorman and gave the correct word, were admitted free. This was done for three days during the run, for both matinee and evening shows.

A full page limerick contest was planted in the Illinois State Journal with fifty dollars given in cash prizes. The idea was to write the best last line to the limericks printed on the full page. After the contest was over, another full page was run giving the best last lines and the winners' names. All libraries used specially printed red, white and blue cards calling attention to the premiere, cards used a scene still from the picture. Obtaining some original dresses worn by the women in the time of Andrew Johnson, these were displayed in one of the leading department store window's together with deluxe stills of the picture.

Radio Highlights Feldman's "Cat People" Engagement

To usher in his date on "Cat People" at the Paramount theatre, in Syracuse, Dick Feldman used fourteen commercial spots, plus sixty promoted spots on WOLF the night before the opening from 11 p.m. to 2 a. m. Since that same station carries "The Shadow" program weekly, Feldman gave them a trailer on his screen in exchange for forty spot announcements gratis. In addition, WOLF used the Andrews Sisters' records exclusively on one of their programs the afternoon preceding his playdates of "How's About It," which stars the Andrews Sisters.

On "One Day of War, Russia," Dick tied in with the newly formed Russian Relief Drive, securing about 500 names, which were circularized with a government postcard plugging the short and the drive for old clothes. Exclusive writeups were landed in the *Herald-Journal* and the *Post-Standard*.

Essay Contest Launches "Hitler's Children"

Directed at high school students was the essay contest put on in advance of "Hitler's Children" by Dave Levin and Rita Morton of the RKO Albee, in Providence. Based on "Why I Am Glad to Go to School in America," entrants were required to write 400 word essays, with the winners awarded Bonds on the stage of the theatre. The judges were a member of the War Savings Staff, high school librarian and Levin.

A tiein was arranged with the Providence Central Library and its nine branches whereby they displayed books banned by the Nazis, flanked by posters with the following copy: "Germany bans many of the world's great books. Why? See 'Hitler's Children' ", etc. Numerous other bookstore tieups were effected. The entire trolley and bus system carried the theatre card and five leading downtown restaurants used copy on their menus.

Book Store Tieups Aid in "Keeper of the Flame"

The "Keeper of the Flame" novel offered one of the main targets to shoot at in the picture and thus Charles Taylor of the Buffalo Theatres, in Buffalo, started on that angle three weeks ahead of the opening date, contacting practically every book store and library in town. A campaign was conducted in advance to get the books in stock and with this accomplished, window and counter displays were landed in department stores. These were augmented by supplies of the small lobby hangers which were used along with the theatre's own cards containing pictures of the stars. Five thousand bookmarks, one for circulating libraries only, and the others for bookselling stores, were distributed, and a supply was also sent to the public library and its branches.

More than 1,000 prominent social and club women in and near Buffalo were the recipients of postcards urging them to see the picture, because of its special appeal to women. A valuable list of 1,500 patrons of the Studio Theatre Group were also circularized. Three days before the opening 25 and 50-word shots were landed on the four principal stations, and additional radio coverage included a broadcast on one of the women's programs plus an early bird program.

Newspapers were covered with advance stories in the Sunday *Courier Express* and the *Evening News*, together with art, while the national co-op ads were augmented by sizeable local ads. An excellent tieup was effected with the N. Y. Central for a railroad type herald plugging the picture. The copy read: "If you are travelling to Buffalo, be sure to see," etc. More than 40 small town stations were covered with this herald. Among other slants used by Taylor were imprinted paper napkins, coasters in restaurants, window displays and tent cards.

Victory Cooking School Tieups Found Effective

Reporting on the annual Cooking School tieup put on by the Liberty Theatres Corporation, in Springfield, Mass., William T. Powell, general manager, says that this year they tagged it "Learn War Time Economic Cooking." Credit for outlining the 1943 campaign goes to Germain Germain of the Phillips theatre, Charles Hurley of the Strand, Frank Linehan of the Jefferson, and E. A. Altree of the Liberty.

A tieup was made with the local gas company and a national distributor, they to furnish a lecturer and daily prizes as well as a grand prize for each theatre. By tying in with a neighborhood grocer, 15 baskets of food were promoted for each theatre each of the three school sessions.

Sessions were held weekly at 1:15 for three-quarters of an hour. During the course, the lecturer prepared a full course dinner and actually put it into a gas stove on the stage. Controls of the stove were set so that the dinner began to cook and was completed and ready to take out of the oven just at matinee break. The dinner was then given away, including a well browned turkey, with all the fixin's. Usually the grand prize in each theatre is a gas stove, but this year because of war restrictions, cedar chests were offered. Advance lobby displays were used and displays in grocery store windows as well as distributing advertising literature in the cooperating stores.

Special heralds were gotten out in advance of the sessions and mailed together with the regular house programs which also carried a plug. The local dailies came through with stories directed to women readers.

Kalberer Also Holds Classes

Another showman alert to the necessity of bringing first hand information on foods and rationing to his patrons is A. J. Kalberer of Switow's Indiana theatre, in Washington, Ind., who tied up with the local daily which sponsored a "Victory Cooking School" at the theatre for four consecutive days.

Starting at 9:30 a.m., members of the audience watched a nationally-known economics expert at work in a practical working kitchen set up on the stage. Questions were answered and this community convention was an open house event, a gathering made possible by enterprising firms and merchants joining forces with the paper and theatre. Large stories were run in the cooperating newspaper days in advance.

Cohan's Anniversary Program

To celebrate the first anniversary of the Senator theatre, in Washington, D. C., A. Albert Cohan issued a souvenir program on tinted stock. The program, which was eight pages, was complete with theatre and merchants' ads, the latter completely defraying the cost of printing and distribution. The first two inside pages were devoted to a message of greeting to the patrons together with a list of the anniversary week pictures to be shown.

Amateur Stage Show Produced by May

An excellent goodwill promotion was arranged recently by Ed May at the Russell theatre, in Maysville, Ky., in the form of a "Dixieland Minstrel" amateur stage show, written, produced and directed by the Round Tabler and which was sponsored by the local Rotary Club with tickets sold at advanced prices.

The entire cast was comprised of local talent and included 1 interlocutor, four end men, 25 chorus men, an 18 piece orchestra, 27 specialty folks doing monologues, dances and songs. In all there were 75 in the company. The entire stage show was costless to the theatre, since the Rotary Club paid for everying out of its share, including costumes, makeup, orchestra, rehearsal hall, trailer, stage equipment and all properties.

The local dailies came through with stories and Rotary Club got out a special program for the occasion with front cover plug and inside spreads. The benefit was held for the Maysville Civic Band.

Russian Relief Organizations Promoted for "Russia for a Day"

To sell Mot's "Russia for a Day," Morris Rosenthal at the Majestic theatre, in Bridgeport, Conn., tied in with the Russian Relief local organization and placed a booth in the lobby, which was manned by Russian workers to collect surgical instruments, seeds, clothing and miscellaneous items. All the newspapers tied in on the drive and plugged the short with art and stories. A photo of the booth was taken and run in the paper.

Russian organization sent out notices to all the foreign elements on their lists, informing them of the showing of this March of Time. They also telephoned all prominent local citizens. A local Sunday columnist went all out on the show for the first plug of its kind in years in his column. Since the columnist is widely read, Rosenthal was justifiably pleased.

Gratis Call to 'Frisco On "Hello, 'Frisco"

A free telephone call to San Francisco was offered to service men by George Balkin, manager of Warners' Stanley theatre, Philadelphia, in advance of the opening of "Hello, Frisco, Hello." Tieing in with the *Daily News*, service men were invited to send in a letter of 100 words or less to the newspaper stating what they found most interesting in Philadelphia. The best letter received the benefit of the free telephone call to the west coast. In addition, there were 12 other prizes of two passes to see the movie.

Woodward Issues New Program

Just published by Ken Woodward at the Clifton theatre, in Huntingdon, Pa., is his new house program measuring twelve by sixteen and called "Movie Fan." Containing the latest news from Hollywood and local theatre events, the program which is four pages, carries scene stills from forthcoming attractions to play the Clifton, together with highlights of various pictures.

RKO Theatres Launch Victory Garden Contest



By Conner-Geddes

Louis E. Mayer at the RKO Palace, in Cleveland, offers this photo of the Earl Carroll Vanities girls posing with appropriate backgrounds in a local department store as part of the Victory Garden campaign.

A campaign manual of some sixteen pages to announce the RKO Theatres Victory Garden Contest has been prepared for their managers by Harry Mandel, director of advertising and publicity. Included in the manual is a letter from Claude R. Wickard, Secretary of the Department of Agriculture, approving the contest.

RKO is spending throughout the country over $10,000 in War Bonds and Stamps to add to the incentive for Victory Gardeners, For instance, the New York area can group their individual theatre prizes and advertise "$4,500 in War Bonds and Stamps in RKO Theatres" and then break this down to first prize for adults, $50 War Bond; second prize, $25 War Bond; for children, first prize, $10 War Stamps; second prize, $5 in War Stamps.

The first suggested move is for managers to contact the government agencies and local committees for Victory Gardens to set up local rules and regulations, as well as methods of judging. Garden editors will also lend their cooperation as judges and be receptive to news stories. Registration blanks are available for circulation in every possible place of interest such as schools, seed counters, hardware stores, etc. Trailers and advertising accessories are also available for the RKO men. The manual also includes a proclamation which governors, mayors, borough presidents or other civic officials could issue. Direct tieups with local newspapers should result in their sponsoring the contest, while grade and high schools are encouraged to enter the contest, since most classes have box-gardens in their playgrounds or adjoining lots.

A local celebrity, official or figure active in war work could plant the first Victory Garden, with pictures taken for the newspapers. If the theatre has a plot of ground, pictures could be taken here, too, of the usherettes working in the garden.

DISTINCTIVE NEWSPAPER ADS

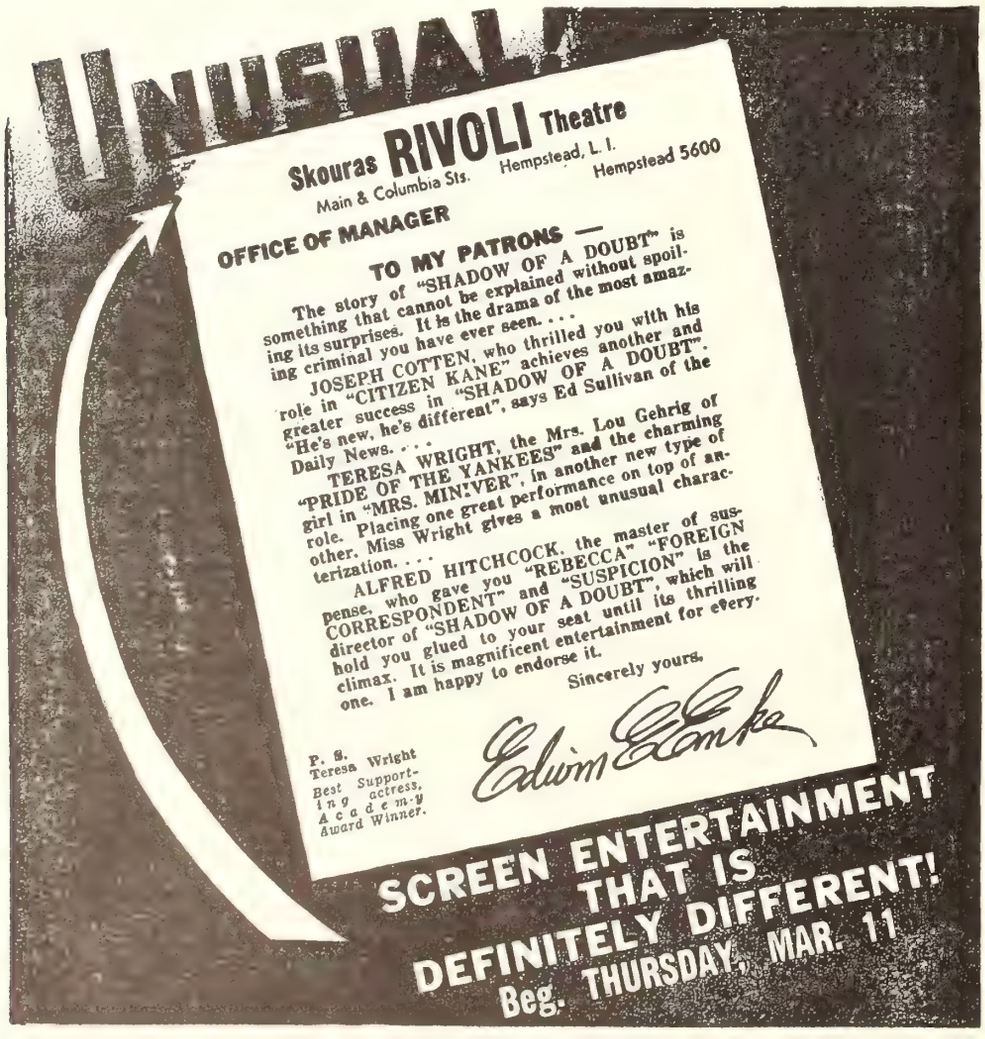


Jackson Barker, art director of Famous Players Canadian, under advertising director James R. Nairn, reports that while this was not the largest ad on the amusement page, it dominated the page because of the size of the heads.



His budget only allows 2 inches a day, so Lew Breyer of the Strand, Holyoke, Mass., is restricted to ads like those above and below.





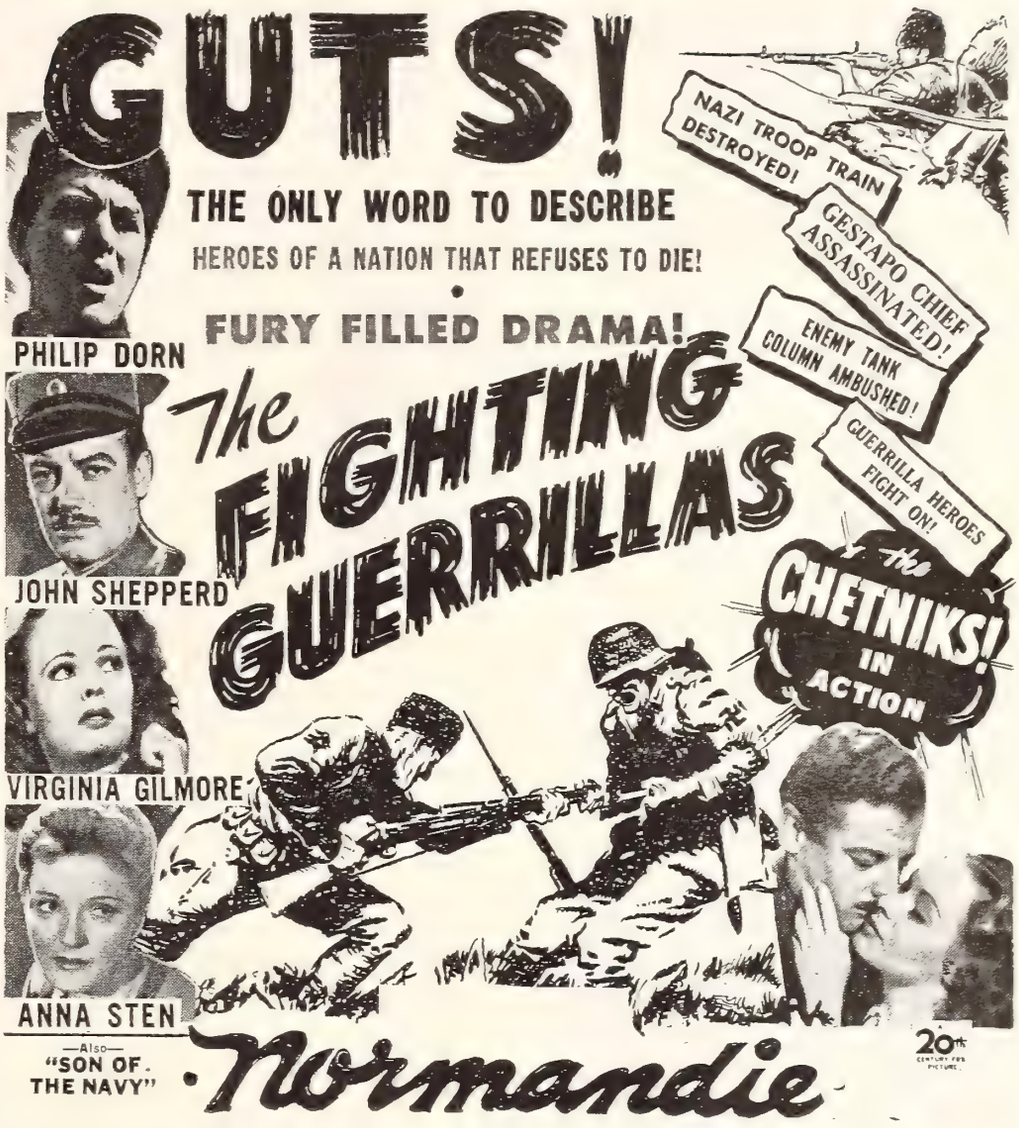
A personal letter to his patrons seemed to Edwin Enke the best way to sell "Shadow of a Doubt" to the patrons of the Rivoli theatre, Hempstead, N. Y.



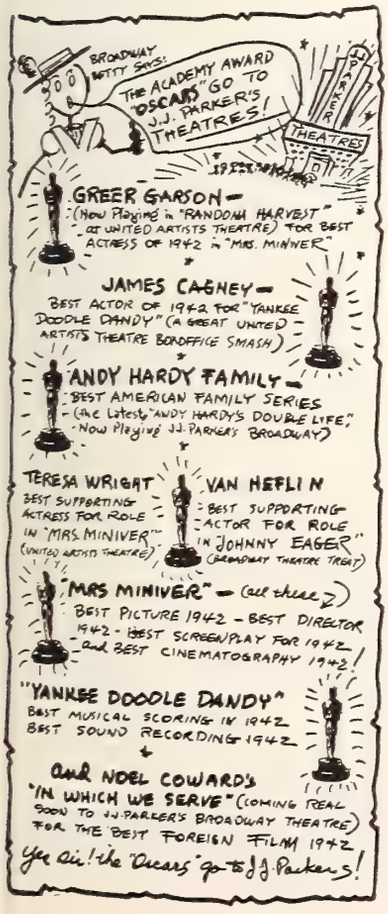
Plenty of white space, dramatic copy and illustration highlighted the ads for the opening of "The Moon Is Down" at the Rivoli, New York.



Meat is the subject of much conversation now, so Boyd Scott of the Grand, Holdenville, Okla., used it to attract attention.



Fred Lieberman of the Normandie in Boston thought that Bostonians would respond more readily to the "Fighting Guerrillas" title than "Chetniks".



The J. J. Parker Theatres in Portland, Ore., were lucky enough to have played all the Academy Award winners, so Jack Matlack, advertising and publicity director, capitalized on it with this ad which is reproduced in actual size.

The stage show at the Michigan, Detroit, was played up in the ads by Alice Gorham, United Detroit Theatres' advertising director.



PERSONALS ON SHOWMEN

ARTHUR GROOM has been promoted from assistant to manager of Loew's State, in Memphis, succeeding Maurice Druker, who has been inducted into the Army. Groom's post has been taken over by Luella Hatcher, from Loew's Grand, in Atlanta.

JOHN BURHORN, formerly with the Indiana-Illinois circuit, in Chicago, and for the past few years promotion manager of the Daily Calumet there, has rejoined the circuit as district manager, headquartering at the Gayety theatre.

DAVID D. TOBIN has been made manager of the Ditmars theatre, in Astoria, L. I.

BILL BOUNSALL, former art director for the Odeon Theatres, in Canada, has joined the Armed Forces.



By Staff Photographer

Harry Unterfort, city manager in Syracuse for the Schine Circuit, stopped in at the Round Table offices during a visit to New York last week.

John J. O'Connor a Staunch Defender of Brooklyn

Brooklyn has no stouter defender than John J. O'Connor, born, brought up and still working in that borough. Appropriately enough, John was born on St. Patrick's Day in 1912, so he will soon celebrate his 31st birthday. John started at the Valencia in Jamaica as an usher in 1930. Two years later he was promoted to chief usher at Loew's Pitkin. After four years he was promoted again and went to the Hillside as assistant manager. He was transferred to the Willard after eight months and then went to the 46th Street and to the Astoria, then the Kameo and then the Gates. He won the Loew-Paramount Battle of the Boroughs last April. In January of this year he was promoted to manager of the Bedford theatre and he's looking forward to even further promotions.



GEORGE NEVINS, manager of the Capitol theatre, in Danville, Pa., has resigned to accept a post as field supervisor with the American Red Cross.

GEORGE HORLACHER, manager of the Sterling theatre, in Wilkes-Barre, Pa., has been appointed manager of the Keystone theatre, in Towanda, Pa. George Walsh, assistant manager of the Penn theatre, in Wilkes-Barre, has been named manager of the Sterling.

LOU SLIVINSKI, assistant manager of the Capitol theatre, in Wilkes-Barre, Pa., has been inducted into the Army.



Members of the Bridgeport Greater Red Cross War Fund drive met to discuss plans. From left to right they are: Morris Rosenthal, Majestic; Samuel R. Hadelman, Capitol; Matt Saunders, Loew's Poli, chairman; Jack Schwartz, West End, co-chairman; Philip Oliver, Strand; Harry Rose, Globe, and Robert Carney, assistant manager at Loew's Poli.

CONGRATULATIONS

April 11th
William J. Mahon
Arden R. Strang
Phil Godel
Mation B. Stout
L. B. Fuqua

12th
Howard Schuster
Richard M. Phillips
Pearce Parkhurst
Kenneth N. Lund
Joe Kannon

13th
Pierce C. O'Donnell
Walter D. Stevens
Kenneth B. Parker
Joseph R. Bronson

14th
Harry L. Levine
Willis Parady
Tom McDonald
Mrs. D. B. White
George C. Lewis
Leonard Camarata

April 14th
Jack Rubin
Walter League
Juanita K. Heaton

15th
M. L. Silverman
Ned Gerber
Charles W. Felter
Vincent Gulli
R. F. Hotz
John A. Schwalm

16th
Henry Dorsey
L. Joseph Ryan
Orville Finkboner
Don G. Dungan
Leo W. Shuppert

17th
Arthur K. Dame
Lawrence J. Nordine
Edwin Pettett
Al Liebman
Morris Hatoff

Master Sgt. Bob Trautman Manages Army Theatre

Sergeant Robert L. Trautman of the United States Army Motion Picture Service, southeastern division, although he had no previous experience as a theatre manager, is doing a good job now managing the Fort Screven Post Theatre at Fort Screven, Ga. Bob was born in Shamokin, Penna., during the last War. In High School he was active in the dramatic club, but had no active experience in "front of the house operation." He points out, however, that he had done some entertaining in his six years in the Army on football, basketball, baseball and boxing teams. When the previous incumbent of the theatre manager's post was given a commission, Bob was tapped for the job. He now has a master sergeant's stripes (three up and three down) and ranks as post sergeant major.



ED BROWN, vaudevillian, once associated with Red Skelton, has joined the staff of the Trans Lux theatre, Philadelphia, as assistant manager.

HOWARD WHITTLE has returned as manager of the Penn theatre, Reading, Pa., his post at the State theatre, Allentown, Pa., being taken over by Milan Todorov.

CHARLES WILKERSON has been named assistant manager of the Comerford theatre, in Wilkes-Barre, Pa., succeeding Joseph Dalton, who is now assistant manager of the Orpheum theatre there.

William E. Smith Dies at 70

William E. Smith, 70, connected with the industry for more than 37 years, died on April 3rd in Newark, N. J. Burial services were held at the Fairmount Cemetery in that city on Tuesday.

Mr. Smith entered the exhibition field in 1906 when he started operation of the Chelsea theatre in Brooklyn. He expanded his activities during the following nine years, acquiring theatres in Manhattan, Asbury Park and Newark. In 1912, he obtained the Famous Players franchise covering several eastern states, and devoted his time to distribution. He subsequently became franchise holder for MGM, and later Paramount in the same territory, retiring in 1931.

A number of Paramount executives started their careers under Mr. Smith, who was an associate of such industry figures as George J. Schaefer, Adolph Zukor, Frank C. Walker and the late Sidney R. Kent. Mr. Smith leaves a widow, Mrs. Clara Smith, and a sister, Mrs. Robert B. Mapletoft.

Samuel Shurman, MGM Branch Manager

Samuel Shurman, 53, MGM branch manager in Milwaukee, died on March 29th in that city. Funeral services were held two days later, after which the body was shipped to St. Louis for burial.

Before joining MGM in 1924, Mr. Shurman held positions with the General Film Company, Unicorn and 20th Century-Fox. He later became a salesman for Warners in the St. Louis area. He is survived by his wife, Mary Stockman Shurman; a son, Jack, and a daughter, Mrs. Lenore Woolf.

Conrad Veidt, Prominent Actor for 30 Years

Conrad Veidt, 50, prominent actor for the past 30 years, died in Hollywood on April 4th following a heart attack suffered while playing golf with Arthur Field, MGM producer. He was attended by his physician, Dr. Joseph Bergman, but efforts to revive him were not successful.

Mr. Veidt made his first film appearance for MGM in 1916, after having acted on the stage and in films in England and Germany, the country of his birth. His most recent film was for Warners, where he portrayed a Nazi official in the company's current "Casablanca."

Rev. John F. White

The Rev. John F. White, 55, chaplain-treasurer of the Catholic Actors Guild of America for the past eight years, died on April 4th at the St. Francis Hospital in New York. He was a confidant of many in the acting profession, George M. Cohan once describing him as "perhaps the best friend the Catholic Actors Guild ever had."

George E. Battersby

George E. Battersby, 82, paymaster for the Warner theatre circuit in Philadelphia, died in that city on March 28th. He was the oldest employee in point of service, having been with the company for 35 years. He is survived by his wife, Violet, and two sons.

Louis Hellborn

Louis Hellborn, 47, MGM exploitation manager in the Iowa and Nebraska territory, died on April 1st in Des Moines. For 18 years he managed the Orpheum theatre in Denver. He is survived by a sister, Marguerite, and three brothers, William, George and Gustave.

IN NEWSREELS

MOVIETONE NEWS—Vol. 25, No. 61—French prisoners freed. . . . U. S. wants farmers. . . . Navy Sea Bees in action. . . . Film fans aid war fund. . . . Anti-aircraft guns boom. . . . Catholic Charities drive. . . . Flying nurses. . . . Marines get haircuts. . . . Atlantic Ferry Command. . . . Wyoming wins cage crown. . . . "40 and 8" in Tunisia.

MOVIETONE NEWS—Vol. 25, No. 62—RAF bombs Essen. . . . British invasion rehearsal. . . . Guns for the Navy. . . . Eagle eyes of the air. . . . Mme. Chiang at Hollywood Bowl. . . . April Bond drive launched. . . . Mrs. Sullivan christens ship. . . . Marine devil dogs.

NEWS OF THE DAY—Vol. 14, No. 259—RAF bombs Germany. . . . Russians take Velikie Lukie. . . . German films captured. . . . "40 and 8" rolls again. . . . U. S. transplants farmers. . . . Film patrons swell war fund. . . . Army nurses in air. . . . Homing pigeons on patrol. . . . Navy Sea Bees build bases

NEWS OF THE DAY—Vol. 14, No. 260—British invasion rehearsal. . . . Supreme Court Justices pose for films. . . . Big naval guns pack wallop. . . . Bombardiers graduated. . . . Jap sub helps U. S. . . . Mme. Chiang in Hollywood. . . . Dogs join Marines. First aid on crackups. . . . Victory garden in bloom.

PARAMOUNT NEWS—No. 64—Sea Bees build bases. . . . Negro soldiers in tank rehearsal. . . . Coast artillery booms. . . . U. S. transplants farmers. . . . Film patrons swell war fund. . . . Lancaster bomber stands in shadow of Nelson's monument. . . . Round the clock bombings of Germany.

PARAMOUNT NEWS—No. 65.—Wyoming wins cage title. . . . Maple sugar crop arrives. . . . Jefferson memorial shown in plaster model. . . . Factories for food. . . . U. S. battleship comes back. . . . Sea-going soldiers. . . . Army experiments with world's worst road in Aberdeen, Md.

RKO PATHE NEWS—Vol. 14, No. 64—Reds recapture Velikie Lukie. . . . "40 and 2" box cars back in war. . . . Captured German films. . . . Film fans swell war fund. . . . U. S. transplants farmers. . . . Big airfield in south Atlantic. . . . Girl barbers cut Marines' hair.

RKO PATHE NEWS—Vol. 14, No. 65—Bombing of Essen. . . . Eighth Army wounded return. . . . Chicago subway. . . . Airmen rescued by crash crews. . . . Supreme Court Justices pose for films. . . . Navy tests anti-aircraft units. . . . Wyoming wins basketball title.

UNIVERSAL NEWSREEL—Vol. 16, No. 178—RAF celebrates 25th Anniversary. . . . Films swell war fund. . . . Middies graduated. . . . Sub-killers launched. . . . Farmers transplanted. . . . Ferrying bombers. . . . Mme. Chiang in Hollywood. . . . Tank-killing. . . . Nurse gets air medal. . . . Anti-aircraft guns boom. . . . Talent scouts miss big bet.

UNIVERSAL NEWSREEL—Vol. 16, No. 179—RAF blasts Essen. . . . Navy guns pass test. . . . Supreme Court Justices pose. . . . Press Photographers' convention. . . . Chicago subway. . . . Soldiers pick daffodils. . . . Mrs. Sullivan christens destroyer. . . . Danbury families raise own vegetables. . . . Bombardiers practice aim.

ALL AMERICAN NEWS—Vol. 2, No. 24—Mrs. Roosevelt visits NYA. . . . J. Finley Wilson urges national unity. . . . Negro hero honored. . . . New methods in medical science. . . . No rationing in the Navy. . . . The new feminine touch.

Charles Packeritz

Charles Packeritz, 71, retired theater owner, died at his home in Spokane on March 27th. He had been a resident of the city for 50 years. He was once owner-operator of the old Empress theatre in Spokane.

Mrs. Franka Abramovich

Mrs. Franka Abramovich, mother of Tony Abramovich, formerly manager of Tri-States' Garden theatre in Des Moines, died at her home in that city on March 29th.

Julius Wasniewski

Julius Wasniewski, 77, organizer of the Monarch Talking Picture Company, died on March 29th at his home in Milwaukee. He operated the Midget theatre in that city for many years.

Charles Mackin

Charles Mackin, 54, property man at Warners' Frankford theatre in Philadelphia, died in that city on April 1st when he was overcome by escaping gas fumes.

Beck Joins Law Firm

Walter S. Beck has joined the law firm of Phillips, Nizer, Benjamin and Krim in New York.

Blank to Finance Child Hospital

Mr. and Mrs. A. H. Blank will finance a children's hospital to be constructed in Des Moines and to be known as the Raymond Blank Memorial Hospital, in memory of their son, who died recently. The Des Moines *Register* paid editorial tribute to the president of the Tri-States and Central States Theatres and his family.

"Those who have known the Blank family intimately," the editorial said, "and those who have frequently been charged with conducting our drives of the welfare and relief type, will not be surprised by this generous act at all." The editorial went on to explain the humanitarian work undertaken by the Blanks over a long period of years, and the fact that the people of Iowa had long been cognizant of their efforts in helping the less fortunate.

The cost of the hospital project has been estimated at $125,000, and plans call for its erection on a site adjacent to the Iowa Methodist Hospital. The board of trustees of the hospital have signified their intentions of appointing a committee to supervise the construction, to be headed by Myron Blank, brother of Raymond. Mr. Blank explained that he and his wife desired that the hospital should be "more than just an institution," and visualized an auditorium where films could be shown, playrooms, gardens which convalescent children might cultivate and isolation wards for contagious diseases.

"The hospital was essentially Raymond's idea," Mr. Blank said, "and although we talked about it frequently and at length, we thought we had plenty of time. Unfortunately, we did not realize that Raymond's time was so short. Now his mother and I want this hospital to be a living memorial to his deep sympathy for children in their illnesses and disappointments."

The theatre executive revealed that for five years prior to his son's death, they had often planned to install a Sister Kenny ward on the seventh floor of the Iowa Methodist Hospital.

Gehring Heads 20th-Fox New Family Club

W. C. Gehring, western sales manager for Twentieth Century-Fox, was unanimously elected president of the company's home office Family Club at the first annual meeting of the group at the company's offices recently.

Other officers elected were: Lew Lehr, first vice-president; William J. Clark, second vice-president; Frank X. Carroll, third vice-president; Read B. Simonson, treasurer; Mrs. Elsie Boland Collins, secretary. Elected to the board of governors in addition to the club's officers were Nat Brower, Fred Bullock, Morris Caplan, Tom J. Connors, Deon DeTitta, Abe Goodman, Molly Grill, Irving Maas, Jonas Rosenfield, Ray Schreiber, Ted Shaw, Joe Shea, Andrew Smith, Jr., Les Whelan and Christy Wilbert.

B'nai B'rith's Cinema Lodge Elects Officers

Election of officers of the Cinema Lodge of B'nai B'rith took place recently, and Adolph Schimel, Universal, has succeeded Irving Greenfield as president of the organization.

Vice-presidents elected were: Leon Goldberg, RKO; Leo Jaffee, Columbia; Col. A. Ralph Steinberg; Robert M. Weitman, Paramount; Norman Steinberg, 20th-Fox; Samuel Lefkowitz, United Artists; William Melnicker, Alvin T. Sapinsley and S. Arthur Glixon. Reelected as treasurer, recording and corresponding secretaries, respectively, were Max Blackman, Julius M. Collins and Jerome I. Hyman. The lodge recently sponsored a recreation center for soldiers stationed at Barnum Wood near Mitchel Field.

CLASSIFIED ADVERTISING

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Fighting French Film Distributing Office Opened

Hoping to place their message before the American people through theatres and numerous other media, the Fighting French have opened a film distribution office in New York, where short subjects are assembled, edited, and created—and from which, shortly, a camera unit will depart to make the first special Fighting French film.

In its few weeks of existence, the office has assembled 10 short subjects from the footage exposed by Fighting French signal corps men in Canada, Africa, England and Madagascar. These subjects have in most instances played to non-commercial gatherings, although they have been shown at the Fifth Avenue Playhouse, the Embassy Newsreel and other "small" theatres in New York.

They bear such titles as "Fighting France as Our Ally," "Men of Fighting France," "Bir Hacheim," "The Activities of the Fighting French," "The Sign of the Cross of Lorraine," "France Did Fight" and "The Fighting French Navy."

Approximately 100 prints now are used, in 35 and 16mm. form, mostly the latter, although each subject is in both widths. They are dubbed with sound at 723 Seventh Avenue, New York, the film distribution office. The narrator is usually an announcer from one of the large broadcasting companies. The commentary is by executives of the office. The mechanical editing is also done there.

The subjects assembled thus far have been shown mostly in non-commercial forums such as high schools, clubs, academies, Government military offices, private homes, USO canteens and in the now numerous France Forever units, and in some theatres.

Of the latter, it was observed Monday that booking of the subjects was difficult because of the prevalence of double features, but that probably the improved quality of forthcoming subjects would command more attention.

Better material is now pouring in from Fighting French cameramen who for the first time are being told what the office deems most suitable for showing in this country, it is said. A new series, from the library, but because of that, "tailored to order," will begin in about six weeks. Titled "This Is France," it will show the France our people have read about and seen in travelogues or on tours.

Additionally, the office has received its first permission to make a short subject in the field. It probably will depict the Fighting French training camps. A Fighting French camera crew is in this country and will work on it. Pierre Aumont, French actor, has agreed to appear in it.

ASCAP Quarterly Dividend Exceeds $1,000,000

The annual membership meeting of ASCAP was held at the Ritz Carlton Hotel last week, and a dividend of more than $1,000,000 for the first quarter of 1943 was announced for distribution, the highest since the society's controversy with the networks two years ago.

Approximately 1,000 members attended a dinner after the conclusion of the business session. Among those present were James L. Fly, David Sarnoff, Niles Trammell, Walter Damrosch, Gene Buck, Alfred McCosker, Frank Mullin, Paul Keston, Miller McClintock, Edgar Kobak, Frank White, Isaac D. Levy, Neville Miller and John Golden.

Renovate Wilmington House

Warners' Grand theatre of Wilmington ha been temporarily closed for alterations. Th theatre will reopen April 15th.

PRODUCT DIGEST

In This Week:

SHOWMEN'S REVIEWS

SHORT SUBJECTS

RELEASE CHART BY COMPANIES

THE RELEASE CHART

Reviews

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

The More the Merrier

(Columbia)

The Bright Side of Washington

Tell the customers to park their opinions of Washington, pro and con, and drop in for a look at the amusing things that go on there whether Congress concurs or no. Tell them they haven't really heard about housing shortages and what they do for people until they've witnessed this gay airing of the situation, and warn them to expect no seriousness but much mirth in the telling of a tale that's a spider web as to story and a stone wall against boredom at one and the same time. It's a comedy based on a war-created situation, yet doesn't underrate the conflict at any point, a rarity in films to the point of luxury.

The film is the last to come from the hand of producer-director George Stevens before entering the Army and rates with the best of his career. It is fashioned for no purpose save to produce laughter in a world that knows too little of it and it furnishes a variety ranging from the cerebral to the slapstick, a scale which seems to take in all the varieties of theatre goers. It furnishes, also a stretch or two of romanticizing which veer to the hot side, perhaps in allegiance to the statistics which show that romanticizing veers that way in war time, but this section of the proceedings is held within bounds, although there are some indications that scissoring was required to hold it there.

Jean Arthur, Charles Coburn and Joel McCrea, distinguishing themselves in that order, play three individuals brought together by the Washington housing shortage. She advertises half of her apartment for rent and Coburn, playing a visiting housing expert, rents it over her protest. He then rents half of his half to McCrea, playing an aviation expert, further complicating the already complicated schedule rigged up by Miss Arthur for use of the kitchen, the bathroom and household facilities in general. After a sequence of complications which defy the typewriter, and almost confounded the script, the younger pair achieves matrimony.

Performances of these three are of a kind to carry a far less funny fable and they lift this one safely over pitfalls of tedium into which the tale itself falls on occasion. Coburn, whose talent for comedy is no secret but has been obscured to some extent by somber castings, could start a new career from his performance here if he needed to start one. Miss Arthur's portrayal blandly reminds the observer that she is one of the truly great actresses in her medium, and McCrea carries his policy of understatement a step or two further. A couple of slipups in the support casting can be forgiven.

Fred Guiol acted as associate producer and the story by Robert Russell and Frank Foss is basis for the screenplay by themselves plus Richard Flournoy and Lewis R. Foster.

Previewed at the Pantages theatre, Hollywood, to a midweek audience drawn by "Something to Shout About." The opening and first 20 minutes or so of the picture had the house in gales of laughter. These subsided to ripples for a stretch in midpicture and picked up again toward the end, tapering off a trifle for the faintly anti-climactic ending but amounting, in the aggregate, to an impressive total of merriment. Reviewer's Rating: Good.—WILLIAM R. WEAVER.

Release date, May 13, 1943. Running time, 104 min. PCA No. 9126. General audience classification.

Connie Milligan .....Jean Arthur
Joe Carter .....Joel McCrea
Benjamin Dingle ..... Charles Coburn
Richard Gaines, Bruce Bennett, Frank Sully, Clyde Fillmore, Stanley Clements, Don Douglas.

My Friend Flicka

(Twentieth Century-Fox)

Boy Meets Horse

You've got to go back to 1921 and Vitagraph's silent money-maker, "Black Beauty," refilmed plus dialogue by Monogram in 1933, for a parallel by which to compute the possibilities of "My Friend Flicka," and neither of those precedents had Technicolor in its favor. "My Friend Flicka," which is at once the story of a horse and of the people whose lives are influenced by the animal, has the advantage of the color medium at its best and the benefit of a decade of technological progress. "Black Beauty" was a sleeper of major proportions, in its day and market, and "My Friend Flicka" could be. To what extent the 1943 market compares to that of 1921 is a matter for time to tell.

The picture is a thing of beauty, at very least, and it undertakes no more than to study in leisurely fashion the part which possession of a colt plays in the character development of a boy. This is done with utter clarity in terms of utmost simplicity. There is no hurrying, no striving for the dramatic, and the appeal is directly to the plain emotions which respond to a display of wholesomeness as it is to be found in the lives of plain people.

Roddy McDowall plays a boy whose desire to own a colt interferes with his school work. Preston Foster plays his parent who gives him one, at the insistence of his wife, and sees the boy's personality develop under the impact of responsibility. That is the nub of the story. Around it are wrapped incidents which develop their own measure of excitement—the stampede of horses brought in from the range, the pacing of a speedy outlaw horse by a motor-car, the shooting of a mountain lion preying upon the stock—but these are incidentals and are treated as such.

The screenplay is by Lillie Hayward, adapted by Francis Edwards Faragoh from the novel by Mary O'Hara, which enjoyed a wide sale a few years back. The production is by Ralph Dietrich with Harold Schuster directing, all hands employing understatement as a common denominator of procedure.

Previewed at the studio to a turnout of perhaps 100 members of the press—trade, lay and fan—who confessed to a surge of emotion in the region of the throat at intervals in the unreeling and pronounced themselves pleased with the enterprise in whole. Reviewer's Rating: Good.—W. R. W.

Release date, not set. Running time, 90 min. PCA No. 8660. General audience classification.

Ken McLaughlin .....Roddy McDowall
His father.....Preston Foster
His mother .....Rita Johnson
James Bell, Diana Hane, Jeff Corly, Arthur Loft.

King of the Cowboys

(Republic)

Tent Shows and Sabotage

An up to the minute story, sustaining action and suspense without lag, keeps the latest Roy Rogers special among the best of the Western dramas. It is an even blend of songs and sabotage, thrills and comedy which should attract the general action fan, without deviating greatly from the regular Western formula.

Rogers plays a rodeo star on special assignment from the governor to uncover a ring of saboteurs spreading destruction in war plants throughout the Southwest. His predecessor on the job had left one clue which points to a traveling tent show as the base of operations. Joining the troupe as a singer of cowboy ballads, he discovers that orders are given and received in code through a mind-reading act from a leader outside the show.

The trail which leads right to the governor's office is complicated by the men's natural suspicions of Rogers and his interest in Peggy Moran, sister of the proprietor. With the help of Smiley Burnette and the Sons of the Pioneers, however, he foils their plans in a final dash against time on a railroad trestle to save an onrushing train.

Rogers' ability to move quickly and to appear always in command of a situation is once more highly satisfactory. Smiley Burnette's comedy is woven into the plot with more success than usual. And Dorothea Kent makes a good impression in the role of "the other girl," showing a nice gift for comedy.

The production, under the supervision of

Harry Grey and directed smartly by Joseph Kane, features some favorite ballads, including "I'm An Old Cowhand," "Gay Ranchero," "Roll Along, Prairie Moon" and "Red River Valley," pleasantly sung by Rogers and the Sons of the Pioneers.

Seen in the home office projection room. Reviewer's Rating: Good.—E. A. CUNNINGHAM.

Release date, April 9, 1943. Running time, 67 min. PCA No. 9116. General audience classification.

Roy .....Roy Rogers
Frog .....Smiley Burnette
Peggy Moran, Gerald Mohr, Dorothea Kent, Lloyd Corrigan, James Bush, Russell Hicks, Irving Bacon, Norman Willis, Bob Nolan and the Sons of the Pioneers.

Pilot No. 5

(Metro-Goldwyn-Mayer)

Anti-Fascist War Drama

Air adventure and a story of a beaten man's redemption in war are combined in this picture with an earnest blast against Fascism. It is a novel presentation of a human interest story that has had frequent screen success.

Action begins in Java, where five American pilots, with one plane, try to delay the Japanese. Their Dutch commander selects Collins, Number 5, for a desperate mission against a Jap carrier, because he shows the confidence of a fighter who has been tested. Franchot Tone plays Collins.

Flashbacks tell Collins' story through the eyes of his messmates. One knew him as a weakling, another as an associate of crooked politicians, another as a brave man. He had lost a brilliant law career in entanglement with a political machine. Too late Collins discovered that the greed and demagoguery of politicians are akin to Fascism and force everywhere. He is broken in the fight to overthrow the ward heelers. The Air Corps offers him a new chance, however, and Collins, after a reunion and marriage with his sweetheart, finds himself in Java. There he understands he can strike a blow that counts by a suicide dive on the Jap carrier. It is a spectacular climax preceded by swirling air combat.

Mr. Tone's performance is of his usual marquee calibre, while Marsha Hunt supports ably as his sweetheart. Gene Kelly, recently of musical comedy, handles drama well as Alessandro, the cynical law partner and fellow pilot of Collins. B. P. Fineman produced, with George Sidney directing, giving pace to the episodic screenplay and original story written by David Hertz.

Reviewed in home office projection room. Reviewer's Rating: Good.—JOHN STUART, JR.

Release date, not set. Running time, 70 min. PCA No. 8858. General audience classification.

George Braynor Collins .....Franchot Tone
Freddie .....Marsha Hunt
Vito S. Alessandro .....Gene Kelly
Van Johnson, Alan Baxter, Dick Simmons, Steve Geray, Howard Freeman, Frank Puglia and William Tannen.

The Leather Burners

(U.A.-Sherman)

Variations on the Hoppy Theme

You'd know that if anybody were going to expand the patterns of Western melodrama it would be Harry Sherman (not counting that "Outlaw" alteration of pattern by Howard Hughes, of course) and he does it in this number without fracturing the spell he's woven around the institution that is Hopalong Cassidy. The effect of the operation is to add a measure of depth to the story without sacrifice of those other values which have prospered the series these 10 years.

It's rustling that's at the bottom of things when the picture gets started—opening with a flash of banditry against a brilliant background—but the thing wends on to take in some villainy pertaining to a plot to steal a railroad and a mystery about a gold mine. This last leads ultimately to disclosure that a miner believed dead some five years is in fact still living in the mine and directing the surface villain in depredations calculated to win domination of the area and eventually the nation. A twist of plotting places stolen cattle in a corral within the mine from which they stampede to the open in the course of a gun battle between desperadoes and a posse, a new kind of finish for Westerns fans.

Direction by Joseph Henabery is an asset to the picture, which is based on a story by Bliss Lomax, written by Jo Pagano and with Lewis J. Rachmil acting as associate producer.

Previewed at studio. Reviewer's Rating: Good.—W.R.W.

Release date, May 28, 1943. Running time, 58 min. PCA No. 8926. General audience classification.

Hopalong Cassidy .....William Boyd
California .....Andy Clyde
Johnny .....Jay Kirby
Victor Jory, George Givot, Shelley Spencer, Bobby Larson, George Reeves, Hal Taliaferro, Forbes Murray

"REAP THE WILD WIND" IN GENERAL RELEASE

Last season's Paramount special, "Reap the Wild Wind", is scheduled for release in popular price engagements on April 23rd. The film, produced and directed by Cecil B. DeMille, stars Ray Milland, Paulette Goddard and John Wayne.

The review in MOTION PICTURE HERALD *issue of March 21, 1942, said in part: "Two hours of spectacle in Technicolor dealing with the operations of salvagers who prearrange the wrecking of ships on the Florida reefs. The production equals DeMille's utmost in point of elaborateness and momentum is preserved with only momentary letdown to the finish."*

Cowboy in Manhattan

(Universal)

Musical Comedy

Texas on Broadway—that's Robert Paige in this musical comedy of sprightly song and dance numbers and dialogue tailored for laughs.

A young song writer lands on the Main Stem trying to sell his wares to producers Walter Catlett and Leon Errol. He "lands," however, as a stooge for a publicity stunt. Unaware that Paige is really heir to millions, and uninterested in his songs, Catlett hires him to pose as the wealthy "cattle king" who buys out the Catlett show, "Sweetheart of Texas," for a week, denying access to the public, and thereby whetting their desire to see it. In the course of his posing, Paige succeeds in introducing his songs to the show, falling in love with its leading singer, Frances Langford, and winning her love.

The musical numbers, mostly on the stage of the "revue" which Catlett had been commissioned to do for a group of wealthy Texas hotel owners, give Miss Langford an opportunity to display her charm and talent. Paige achieves a naturalness which possesses a positive lilt, and he has an easy tenor. Catlett and Errol as the Broadway theatre sharpsters, are good fun, and make the most of snappy dialogue assigned them. Not the least of the virtues of this trim film is that it keeps moving.

Frank Woodruff directed this for associate producer Paul Malvern.

Reviewed in a New York projection room. Reviewer's Rating: Good.—FLOYD ELBERT STONE.

Release date, May 21, 1943. Running time, 60 minutes. PCA No. 9169. General audience classification.

Barbara Lee .....Frances Langford
Bob Allen .....Robert Paige
Hank .....Leon Errol
Ace Robbins .....Walter Catlett
Dorothy Granger, George Cleveland, Lorin Raker, Will Wright.

Girls in Chains

(Producers Releasing Corp.)

Racketeer Exposé

In view of the thinning supply of gangster pictures, certain to continue for the duration of the war and perhaps beyond, this outright melodrama of graft, crime and political corruption may have a special value to exhibitors whose customers are fans for this type of material. The picture is, within its budgetary confines, a convincing treatment of the theme that crime does not pay permanently.

Approach to the subject is by way of a girl's reformatory superintended by an employee of the racketeer who controls the civic administration. The racketeer's sister-in-law, a teacher versed in psychiatry and opposed to his regime, attempts to befriend the girls in the institution, is balked in her efforts, then joins forces with a detective to obtain evidence for presentation to the governor in soliciting state intervention. They are successful, but the racketeer is killed by the detective in a rooftop chase before legal machinery operates. The film opens with a murder, and a second one in midpicture is the turning point in the story.

Producer Peter Van Duinen obtained maximum result from his budget and director Edgar R. Ulmer, who also wrote the story on which Albert Reich based the screenplay, handled the large cast expertly.

Previewed in projection room. Reviewer's Rating: Good.

Release date, May 17, 1943. Running time, 71 min. PCA No. 9162. General audience classification.

Helen .....Arline Judge
Frank .....Roger Clark
Robin Raymond, Barbara Pepper, Dorothy Burgess, Clancy Cooper, Allan Byron, Patricia Knox, Sidney Melton, Russell Gaige, Emmett Lynn, Richard Clarke, Betty Blythe, Peggy Stewart, Beverly Boyd, Bob Hill, Henry Hall, Mrs. Gardener Crane, Crane Whitley, Francis Ford.

Chatterbox

(Republic)

Laugh Western

Here's a well-contrived combination of laugh, frolic and good music that is pure entertainment. Twin-billed as the stars, Judy Canova and Joe E. Brown are at their best, and there are thrills and novelty, too. In the supporting cast are Rosemary Lane, John Hubbard, Gus Schilling and the Mills Brothers to attract the customers.

The story has considerable fun in its gentle ribbing of goings-on in a motion picture studio and a radio broadcast with the sound effects laid bare. Joe E. Brown, as a bogus cowboy of the air without experience on horseback, is put to grief when he is signed for a cowboy role in a motion picture. He is thrown from the horse as Judy reaches her top soprano note but is rescued by the same Judy who holds the horse's fore hoofs over the prostrate form of the fallen hero.

The career-wrecked star is restored to popularity by a dynamite sequence in which a hoax becomes a reality. The scenes of a teetering cabin, housing the principals, and its crash down a mountain side definitely belong in the superthrill division. Brown in a monstrous white sombrero out-cowboys the rodeo stars, and Miss Canova grows in charm, comedy and appeal.

Albert J. Cohen produced and Joseph Santly directed with skill the original screenplay by George Carleton Brown and Frank Gill, Jr. Harry Akst and Sol Meyer supplied four good songs.

Previewed in the home office projection room. Reviewer's Rating: Good.—A. J.

Release date, April 20, 1943. Running time, 76 min. PCA No. 9032. General audience classification.

Rex Vane.....Joe E. Brown
Judy Boggs.....Judy Canova
Rosemary Lane, John Hubbard, Gus Schilling, Anne Jeffries, George Byron, Chester Clute, Emmet Vogan, Billy Bletcher, the Mills Brothers.

SHORT SUBJECTS
reviews and synopses

OZZIE NELSON AND ORCHESTRA (WB)
Melody Master (8506)
Comedy and music are combined in this rhythmic short featuring the music of Ozzie Nelson and his band. The songs range from "I'm Dancing with the Mammas with the Moola" to the old favorite "Chinatown," with "Come On, Get Up" and "Central Avenue Shuffle" in between.
Release date, March 27, 1943 10 *minutes*

VITAMIN G MAN (Col.)
Phantasy Cartoon (4705)
Flatfoot College, for the training of snoopers, tailers and second-story men, is holding its annual examinations. The candidate is required by his dim-witted instructor to reconstruct the crime given and arrive at a solution. The question is accepted literally with dire results.
Release date, February 5, 1943 6½ *minutes*

INA RAY HUTTON AND HER ORCHESTRA
Headliner (A2-5)
Women take the spotlight as Ina Ray Hutton leads her band in this musical novelty. Among the numbers played are "Smiles," "Knock Me a Kiss," "My Silent Love" and "Angry." Some variation of the usual pattern is offered in the setting and continuity.
Release date, March 12, 1943 9 *minutes*

DIZZY DETECTIVES (Col.)
Three Stooges (4404)
The Stooges are on the trail of a gorilla trained by its owner for small and large scale robbery. The chase leads to an antique shop where missiles and barricades are equally handy. Both beast and shop are finally subdued when the former drinks some nitro-glycerine and is sent to his doom by a bump on the head.
Release date, February 5, 1943 19 *minutes*

SOCKS APPEAL (Col.)
Glove Slingers (4411)
The Glove Slingers enter their usual battle in the name of Love. The romantic pair are friends, the proprietor of the college exchange and a pretty student. Trouble comes when a rival tries to revenge himself by attacking the business enterprise and the fistic trio wade in slugging.
Release date, February 19, 1943 17 *minutes*

FIFTH COLUMN MOUSE (WB)
Merrie Melodies (8710)
The mouse agrees, under threat of his life, to do the bidding of the cat. He enlists the services of his fellows who help to support the cat in grand style. When the cat decides to return to his diet of mouse-meat, however, the proposed victims rebel. Proper punishment is meted out to all, including the fifth columnist.
Release date, March 6, 1943 7 *minutes*

THERE'S SOMETHING ABOUT A SOLDIER (Col.)
Color Rhapsody (4506)
A young boy, eager to don a uniform and get into the fight, goes to the recruiting center accompanied by his dog. He is judged a bit too young for the service, but the dog is accepted for training. This double blow leaves him disconsolate until a way is found for him to do his part.
Release date, February 26, 1943 6½ *mins.*

Reviews and synopses of short subjects printed in Product Digest are indexed in the Short Subjects Chart, Product Digest Section, pages 1228-1229.

Release dates for short subjects are nominal because present raw stock restrictions and increased demands on studio and laboratory facilities delay the availability of prints. Dates carried in Product Digest are those originally set by the companies.

PRIVATE PLUTO (RKO)
Disney Cartoon (34,104)
Pluto is guarding a pill box and runs into trouble from unexpected quarters. A cannon, inhabited by chipmunks, appears and disappears mysteriously while acorn shells rain down on the private's head. The chipmunks manage to turn his misadventures to their advantage, placing acorns beneath when he is shot into the air and inserting them between his teeth when he snaps.
Release date, April 2, 1943 7 *minutes*

STARS ON HORSEBACK (WB)
Hollywood Novelty (8303)
This trip around the "Movie Colony" is made in company with the village blacksmith who shoes the horses of the stars. Joel McCrea, John Garfield, Bette Davis, Jerry Colonna, Dennis Morgan, Olivia de Havilland, Joan Leslie and Priscilla Lane all take to horses in these days of tire troubles.
Release date, April 3, 1943 11 *minutes*

DIVING DAREDEVILS
Sport Reel (4805)
The advent of the spring season with thoughts of summer's sports brings another crop of water subjects. This is an exhibition of plain and fancy diving by skilled performers with some humorous attempts just to make it look easy.
Release date, February 26, 1943 10 *minutes*

SPOOK LOUDER (Col.)
Three Stooges (4405)
Followers of the mad antics of the Three Stooges will find them selling reducing machines in their latest comedy. They are detailed to guarding the home of an inventor. As might be expected, strange characters appear who do turn out to be spies and are captured after a wild chase.
Release date, April 2, 1943 16 *minutes*

BRAVO, MR. STRAUSS (Para.)
Madcap Models (U2-3)
A modern legend has been created around the great Johann Strauss waltzes and the Vienna which they bring to mind. An army enters the city, determined to rout out the native culture and implant its own. But the statue of Strauss comes to life playing the loved waltzes, and the soldiers follow it up to the river where they are drowned.
Release date, March 26, 1943 7 *minutes*

SCREEN SNAPSHOTS, NO. 8 (Col.)
(4858)
Subtitled "Seeing Hollywood," this is a series of shots of film people in their "off-screen" moments. Alan Mowbray introduces the short which features Gene Autry, Tyrone Power, Ingrid Bergman, Annabella, Brian Aherne, the Ritz Brothers, Lou Holtz, the Marx Brothers, Kay Kyser and others.
Release date, March 31, 1943 10 *minutes*

DUMB HOUNDED (MGM)
Technicolor Cartoon (W-444)
The escape of a wolf calls forth all the patience and cunning of Droopy, a deceptively mild-looking dog detective. The wolf covers plenty of ground and hides ingeniously but the dog is relentless, turning up unconcernedly in the right place on time.
Release date, March 20, 1943 9 *minutes*

THE ALDRICH FAMILY GETS IN THE SCRAP (Para.)
Victory Short (T2-4)
The head of the Aldrich family, as chairman of the local salvage committee of Centreville, hopes to outdo the neighboring towns in collections. Henry organizes a "Minute Man" group and the girls counter with a "Pauline Revere" brigade. The ensuing contest is close until Henry brings in a tractor and wins the loving cup. Jimmy Lydon, Martha O'Driscoll, John Litel, Olive Blakeney, Charles Smith and Diana Lynn appear in the short.
Release date, April 8, 1943 11 *minutes*

FLOP GOES THE WEASEL (WB)
Merrie Melody (8711)
The weasel has stolen an egg from the hen only to have it hatch in his hands. The chick mistakes the weasel for its mother, but still refuses to be persuaded into the frying pan in spite of the weasel's tender words.
Release date, March 20, 1943 7 *minutes*

HIKE OR BIKE (Para.)
Sportlight (R2-5)
With extensive pleasure driving out for the duration, the forgotten arts of walking and cycling are coming into their own. Grantland Rice presents some pedal artists with tricks for the more accomplished, who nevertheless illustrate the advantages of this sport for the timid amateur.
Release date, March 5, 1943 10 *minutes*

SKI SOLDIERS (Col.)
World of Sports (4807)
Bill Stern, popular sports announcer, is narrator for this reel devoted to the training of U. S. ski troops. Ski instruction is in the hands of experts, champions of this and other countries. It was photographed at a base in the Rockies.
Release date, March 26, 1943 10 *minutes*

COMMUNITY SING, NO. 8 (Col.)
McNamara's Band (4658)
The tune which gives this reel its title starts off a group of four including "If I Didn't Care," "You Are My Sunshine" and "Angels of Mercy." Del Baker plays the organ and the Song Spinners help out in the vocal choruses.
Release date, March 26, 1943 10 *minutes*

RELEASE CHART
By Companies

For Stars, Running Time, Review and other Service Data references, turn to the alphabetical Release Chart starting on page 1254.

Complete listing of 1941-42 Features, by company, in order of release, may be found on pages 878 and 879 of the Product Digest Section in the August 29, 1942 issue of Motion Picture Herald.

COLUMBIA

Prod. No.	Title	Release Date
4027	Counter Espionage	Sep. 3,'42
4022	The Spirit of Stanford	Sep. 10,'42
4044	A Man's World	Sep. 17,'42
4032	Lucky Legs	Oct. 1,'42
4201	Riding Through Nevada	Oct. 1,'42
4021	The Daring Young Man	Oct. 8,'42
4209	The Lone Prairie	Oct. 15,'42
4035	Smith of Minnesota	Oct. 15,'42
4026	The Boogie Man Will Get You	Oct. 22,'42
4042	Stand By All Networks	Oct. 29,'42
4030	Boston Blackie Goes Hollywood	Nov. 5,'42
4033	Laugh Your Blues Away	Nov. 12,'42
4002	You Were Never Lovelier	Nov. 19,'42
4038	Junior Army	Nov. 26,'42
4202	Pardon My Gun	Dec. 1,'42
4039	Underground Agent	Dec. 3,'42
4009	A Night to Remember	Dec. 10,'42
4210	A Tornado in the Saddle	Dec. 15,42
4004	Commandos Strike at Dawn	Jan. 7,'43
4013	City Without Men	Jan. 14,'43
4029	One Dangerous Night	Jan. 21,'43
4037	Power of the Press	Jan. 28,'43
4203	The Fighting Buckaroo	Feb. 1,'43
4014	Reveille with Beverly	Feb. 4,'43
4036	No Place for a Lady	Feb. 11,'43
4211	Riders of the Northwest Mounted	Feb. 15,'43
4006	Something to Shout About	Feb. 25,'43
4040	Let's Have Fun	Mar. 4,'43
4031	After Midnight with Boston Blackie	Mar. 18,'43
4005	The Desperadoes	Mar. 25,'43
4034	Murder in Times Square	Apr. 1,'43
4029	She Has What It Takes	Apr. 15,'43
4212	Saddles and Sagebrush	Apr. 22,'43
....	Redhead from Manhattan	May 6,'43
....	The More the Merrier	May 13,'43
....	Boy from Stalingrad	May 20,'43

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....	The Cover Girl	Not Set
....	Law of the Northwest	Not Set
.....	Silver City Raiders	Not Set
....	Hail to the Rangers	Not Set
....	Robinhood of the Range	Not Set
....	Wyoming Hurricane	Not Set
....	The Vigilantes Ride	Not Set
....	Destroyer	Not Set
....	The Last Horseman	Not Set
....	Riding West	Not Set
....	Frontier Fury	Not Set
....	Blondie Buys a Horse	Not Set
....	Somewhere in Sahara	Not Set
....	Attack by Night	Not Set
....	Law of the Badlands	Not Set
....	What's Buzzin', Cousin?	Not Set
....	Two Senoritas from Chicago	Not Set
....	Appointment in Berlin	Not Set
....	Right Guy	Not Set

MGM

302	Tish	Sep.-Nov. '42
305	A Yank at Eton	Sep.-Nov. '42
306	The War Against Mrs. Hadley	Sep.-Nov. '42
307	Cairo	Sep.-Nov. '42
308	Seven Sweethearts	Sep.-Nov. '42
301	Somewhere I'll Find You	Sep.Nov. '42
304	Apache Trail	Sep.-Nov. '42
303	Panama Hattie	Sep.-Nov. '42
312	For Me and My Gal	Sep.-Nov. '42
309	Eyes in the Night	Sep.-Nov. '42
310	White Cargo	Sep.-Nov. '42
311	Omaha Trail	Sep.-Nov. '42
313	Whistling in Dixie	Dec.-Feb. '43
314	Journey for Margaret	Dec.-Feb. '43
315	Reunion in France	Dec.-Feb. '43
316	Stand by for Action	Dec.-Feb. '43
317	Dr. Gillespie's New Assistant	Dec.-Feb. '43
318	Andy Hardy's Double Life	Dec.-Feb. '43
319	Northwest Rangers	Dec.-Feb. '43
320	Keeper of the Flame	Dec.-Feb. '43
321	Three Hearts for Julia	Dec.-Feb. '43
322	Tennessee Johnson	Dec.-Feb. '43
....	Assignment in Brittany	Apr. '43
....	Cabin in the Sky	Apr. '43
....	A Stranger in Town	Apr. '43
....	Air Raid Wardens	Apr. '43
....	Slightly Dangerous	Apr. '43

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....	Random Harvest	Not Set
....	Presenting Lily Mars	Not Set
....	Lassie Come Home	Not Set
....	Pilot No. 5	Not Set
....	Du Barry Was a Lady	Not Set
....	The Human Comedy	Not Set
....	Salute to the Marines	Not Set
....	Youngest Profession	Not Set
....	Harrigan's Kid	Not Set
....	Private Miss Jones	Not Set
....	Above Suspicion	Not Set
....	Bataan	Not Set
....	I Dood It	Not Set
....	Swing Shift Maisie	Not Set
....	Faculty Row	Not Set
.....	Dr. Gillespie's Criminal Case	Not Set
....	Girl Crazy	Not Set
....	Right About Face	Not Set
....	Best Foot Forward	Not Set
....	A Guy Named Joe	Not Set
....	The Man from Down Under	Not Set
....	Madame Curie	Not Set
....	Russia	Not Set
....	Sabotage Agent	Not Set

MONOGRAM

....	One Thrilling Night	June 5,'42
....	Isle of Missing Men	Sep. 18,'42
....	Foreign Agent	Oct. 9,'42
....	Texas to Bataan	Oct. 16,'42
....	Criminal Investigator	Oct. 23,'42
....	Bowery at Midnight	Oct. 30,'42
....	West of the Law	Nov. 2,'42
....	War Dogs	Nov. 13,'42
....	'Neath Brooklyn Bridge	Nov. 20,'42
....	The Living Ghost	Nov. 27,'42
....	Trail Riders	Dec. 4,'42
....	Rhythm Parade	Dec. 11,'42
....	Dawn on the Great Divide	Dec. 18,'42
....	Two Fisted Justice	Jan. 8,'43
....	Silent Witness	Jan. 15,'43
....	Cosmo Jones in the Crime Smasher	Jan. 29,'43
....	Kid Dynamite	Feb. 5,'43
....	Prison Mutiny	Feb. 12,'43
....	Haunted Ranch	Feb. 19,'43
....	Silver Skates	Feb. 26,'43
....	The Ape Man	Mar. 19,'43
....	Land of Hunted Men	Mar. 26,'43
....	Ghost Rider	Apr. 2,'43
....	Wild Horse Stampede	Apr. 16,'43
....	Clancy Street Boys	Apr. 23,'43
....	I Escaped from the Gestapo	May 14,'43
....	Sarong Girl	May 28,'43
....	Cowboy Commandos	June 4,'43
....	Wings over the Pacific	June 11,'43

PARAMOUNT

Block 1

4205	Wake Island	
4202	The Major and the Minor	
4203	The Glass Key	
4204	Wildcat	
4201	Priorities on Parade	

Block 2

4209	Henry Aldrich, Editor	
4208	Mrs. Wiggs of the Cabbage Patch	
4207	Road to Morocco	
4210	Street of Chance	
4206	The Forest Rangers	

Block 3

4213	The Avengers	
4212	Wrecking Crew	
4211	The Palm Beach Story	
4214	My Heart Belongs to Daddy	
4215	Lucky Jordan	

Block 4

....	Lady Bodyguard	
....	Happy Go Lucky	
....	Henry Aldrich Gets Glamour	
....	Night Plane from Chungking	
....	China	

SPECIAL

4231	Star Spangled Rhythm	
....	Great Without Glory	Not Set
....	For Whom the Bell Tolls	Not Set
....	No Time for Love	Not Set
....	Submarine Alert	Not Set
....	High Explosive	Not Set
....	True to Life	Not Set
....	Miracle of Morgan's Creek	Not Set
....	Aerial Gunner	Not Set
....	Dixie	Not Set
....	Salute for Three	Not Set
....	Henry Aldrich Swings It	Not Set
....	So Proudly We Hail	Not Set
....	Lady in the Dark	Not Set
....	Henry Aldrich Plays Cupid	Not Set
....	The Good Fellows	Not Set
....	Five Graves to Cairo	Not Set
....	Riding High	Not Set
....	Alaska Highway	Not Set
....	Let's Face It	Not Set
....	Hostages	Not Set

PRODUCERS REL. CORP.

317	Baby Face Morgan	Sep. 15,'42
307	Tomorrow We Live	Sep. 29,'42
308	City of Silent Men	Oct. 12,'42
309	Secrets of a Co-ed	Oct. 26,'42
301	The Yanks Are Coming	Nov. 9,'42
357	Billy the Kid in Mysterious Rider	Nov. 20,'42
318	Miss V from Moscow	Nov. 23,'42
310	Boss of Big Town	Dec. 7,'42
363	Lone Ride in Overland Stagecoach	Dec. 11,'42
302	Lady from Chunking	Dec. 21,'42
351	Rangers Take Over	Dec. 25,'42
319	Man of Courage	Jan. 4,'43
303	The Payoff	Jan. 21,'43
358	Billy the Kid in the Kid Rides Again	Jan. 27,'43
320	Dead Men Walk	Feb. 10,'43
364	Lone Rider in Wild Horse Rustlers	Feb. 12,'43
304	A Night for Crime	Feb. 18,'43
352	Bad Men of Thunder Gap	Mar. 5,'43
312	Queen of Broadway	Mar. 8,'43
359	Billy the Kid in Fugitive of the Plains	Mar. 12,'43
313	Behind Prison Walls	Mar. 22,'43
31	Corregidor	Mar. 29,'43
311	My Son the Hero	Apr. 5,'43
314	The Ghost and the Guest	Apr. 19,'43
322	Terror House	Apr. 19,'43
365	Lone Rider in Death Rides the Plains	Apr. 30,'43
353	West of Texas	May 1,'43
30	Follies Girl	May 3,'43
360	Billy the Kid in Western Cyclone	May 14,'43
305	Girls in Chains	May 17,'43
321	The Black Raven	May 31,'43
....	Submarine Base	Not Set

RKO

371	The Magnificent Ambersons	July 10,'42
391	Bambi	Aug. 21,'42
301	The Big Street	Sep. 4,'42
302	Mexican Spitfire's Elephant	Sep. 11,'42
303	Wings and the Woman	Sep. 18,'42

Prod. No.	Title	Release Date
381	Bandit Ranger	Sep. 25,'42
304	Highways by Night	Oct. 2,'42
305	Here We Go Again	Oct. 9,'42
306	Scattergood Survives a Murder	Oct. 16,'42
308	The Navy Comes Through	Oct. 30,'42
309	The Falcon's Brother	Nov. 6,'42
310	Seven Days' Leave	Nov. 13,'42
382	Pirates of the Prairie	Nov. 20,'42
311	Once Upon a Honeymoon	Nov. 27,'42
312	Army Surgeon	Dec. 4,'42
313	Cat People	Dec. 25,'42
314	The Great Gildersleeve	Jan. 1,'43
315	Seven Miles from Alcatraz	Jan. 8,'43
383	Fighting Frontier	Jan. 15,'43
318	Cinderella Swings It	Jan. 22,'43
352	They Got Me Covered	Feb. 5,'43
307	Journey into Fear	Feb. 12,'43
392	Saludos Amigos	Feb. 19,'43
319	Tarzan Triumphs	Feb. 19,'43
317	Two Weeks to Live	Feb. 26,'43
351	Pride of the Yankees	Mar. 5,'43
316	Hitler's Children	Mar. 19,'43
320	Forever and a Day	Mar. 26,'43
321	Flight for Freedom	Apr. 2,'43
384	Sagebrush Law	Apr. 2,'43
322	Ladies' Day	Apr. 9,'43
323	This Land Is Mine	Apr. 23,'43
324	I Walked with a Zombie	Apr. 30,'43
325	The Falcon Strikes Back	May 7,'43
....	Bombardier	May 14,'43
....	Squadron Leader X	May 21,'43
....	Mr. Lucky	May 28,'43

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....	The Avenging Rider	Not Set
....	Petticoat Larceny	Not Set
....	The Sky's the Limit	Not Set
....	A Lady Takes a Chance	Not Set
....	The Fallen Sparrow	Not Set
....	The Leopard Man	Not Set
....	Gildersleeve's Bad Day	Not Set
....	North Star	Not Set

REPUBLIC

201	Hi, Neighbor	July 27,'42
271	Sombrero Kid	July 31,'42
202	The Old Homestead	Aug. 17,'42
261	Shadows on the Sage	Aug. 24,'42
203	Youth on Parade	Oct. 24,'42
272	Outlaws of Pine Ridge	Oct. 27,'42
204	X Marks the Spot	Nov. 4,'42
262	Valley of Hunted Men	Nov. 13,'42
251	Heart of the Golden West	Dec. 11,'42
207	The Traitor Within	Dec. 16,'42
208	Secrets of the Underground	Dec. 18,'42
206	Ice-Capades Revue	Dec. 24,'42
273	Sundown Kid	Dec. 28,'42
253	Ridin' Down the Canyon	Dec. 30,'42
205	Johnny Doughboy	Dec. 31,'42
209	Mountain Rhythm	Jan. 8,'43
210	London Blackout Murders	Jan. 15,'43
2301	Boots and Saddles	Jan. 15,'43
263	Thundering Trails	Jan. 25,'43
211	Fighting Devil Dogs	Jan. 29,'43
274	Dead Man's Gulch	Feb. 12,'43
2302	South of the Border	Mar. 1,'43
252	Idaho	Mar. 10,'43
274	The Blocked Trail	Mar. 12,'43
212	The Purple V	Mar. 12,'43
778	At Dawn We Die	Mar. 20,'43
275	Carson City Cyclone	Mar. 23,'43
214	Alibi	Mar. 24,'43
215	Hit Parade of 1943	Mar. 26,'43
216	Tahiti Honey	Apr. 6,'43
254	King of the Cowboys	Apr. 9,'43
217	The Mantrap	Apr. 13,'43
2303	Gaucho Serenade	Apr. 15,'43
265	Santa Fe Scouts	Apr. 16,'43
2311	Calling Wild Bill Elliott	Apr. 16,'43
218	Shantytown	Apr. 20,'43
219	Chatterbox	Apr. 27,'43
276	Days of Old Cheyenne	Apr. 29,'43

Prod. No.	Title	Release Date
....	Prodigal's Mother	Not Set
....	Swing Your Partner	Not Set
....	Three Texas Rangers	Not Set
....	Thumbs Up	Not Set
....	Song of Texas	Not Set
....	False Faces	Not Set
....	Man from Thunder River	Not Set
....	Bad Man of Sonora	Not Set
....	Road to God's Country	Not Set
....	Riders of the Rio Grande	Not Set
....	Eastside Kids	Not Set
....	Song of Texas	Not Set
....	Sleepy Lagoon	Not Set
....	Girls of the Night	Not Set
....	War of the Wildcats	Not Set

20TH-FOX

Block 1

301	Footlight Serenade	Aug. 1,'42
302	A-Haunting We Will Go	Aug. 7,'42
303	Little Tokyo, U.S.A.	Aug. 14,'42
304	The Pied Piper	Aug. 21,'42
305	Loves of Edgar Allan Poe	Aug. 28,'42

Block 2

308	Orchestra Wives	Sep. 4,'42
311	Berlin Correspondent	Sep. 11,'42
312	Careful, Soft Shoulders	Sep. 18,'42
310	Just Off Broadway	Sep. 25,'42
306	Iceland	Oct. 2,'42

Block 3

313	Tales of Manhattan	Oct. 30,'42

Block 4

309	Girl Trouble	Oct. 9,'42
314	Manila Calling	Oct. 16,'42
315	The Man in the Trunk	Oct. 23,'42
317	Springtime in the Rockies	Nov. 6,'42

Block 5

318	That Other Woman	Nov. 13,'42
307	Thunder Birds	Nov. 20,'42
319	The Undying Monster	Nov. 27,'42
320	The Black Swan	Dec. 4,'42
321	Dr. Renault's Secret	Dec. 11,'42

Block 6

322	Life Begins at 8:30	Dec. 25,'42
323	China Girl	Jan. 1,'43
324	We Are the Marines	Jan. 8,'43
325	Over My Dead Body	Jan. 15,'43
326	Time to Kill	Jan. 22,'43

Block 7

327	Immortal Sergeant	Jan. 29,'43
328	Chetniks, the Fighting Guerrillas	Feb. 5,'43
329	Meanest Man in the World	Feb. 12,'43
330	Margin for Error	Feb. 19,'43
316	The Young Mr. Pitt	Feb. 26,'43

Block 8

332	Dixie Dugan	Mar. 12,'43
331	Quiet Please, Murder	Mar. 19,'43
333	Hello, Frisco, Hello	Mar. 26,'43
334	He Hired the Boss	Apr. 2,'43
335	The Moon Is Down	Apr. 9,'43

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....	The Ox-Bow Incident	Not Set
....	My Friend Flicka	Not Set
....	Crash Dive	Not Set
....	Coney Island	Not Set
....	Sweet Rosie O'Grady	Not Set
....	Tonight We Raid Calais	Not Set
....	School for Sabotage	Not Set
....	Stormy Weather	Not Set
....	Bomber's Moon	Not Set
....	Heaven Can Wait	Not Set
....	Jane Eyre	Not Set
....	Jitterbugs	Not Set
....	Desert Victory	Not Set
....	Winter Time	Not Set

UNITED ARTISTS

Prod. No.	Title	Release Date
....	Battle Cry of China	Aug. 7,'42
....	The Moon and Sixpence	Oct. 2,'42
....	One of Our Aircraft Is Missing	Oct. 16,'42
....	Undercover Man	Oct. 23,'42
....	I Married a Witch	Oct. 30,'42
....	Silver Queen	Nov. 13,'42
....	The Devil with Hitler	Nov. 20,'42
....	Jacare	Nov. 27,'42
....	American Empire	Dec. 11,'42
....	Lost Canyon	Dec. 18,'42
....	McGuerins from Brooklyn	Dec. 31,'42
....	The Powers Girl	Jan. 15,'43
....	The Crystal Ball	Jan. 22,'43
....	Calaboose	Jan. 29,'43
....	Young and Willing	Feb. 5,'43
....	In Which We Serve	Feb. 12,'43
....	Fall In	Mar. 5,'43
....	Hoppy Serves a Writ	Mar. 12,'43
....	Hangmen Also Die	Mar. 26,'43
....	Border Patrol	Apr. 2,'43
....	Lady of Burlesque	Apr. 9,'43
....	Taxi Mister	Apr. 16,'43
....	Stage Door Canteen	Apr. 25,'43
....	Somewhere in France	May 7,'43
....	Buckskin Frontier	May 14,'43

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....	Yanks Ahoy	Not Set
....	Prairie Chickens	Not Set
....	That Nazty Nuisance	Not Set
....	Victory Through Air Power	Not Set
....	Leather Burners	Not Set
....	Colt Comrades	Not Set
....	Meet John Bonniwell	Not Set
....	False Colors	Not Set

UNIVERSAL

7010	Between Us Girls	Sep. 4,'42
7021	Give Out Sisters	Sep. 11,'42
7035	Half Way to Shanghai	Sep. 18,'42
7020	Sherlock Holmes and the Voice of Terror	Sep. 18,'42
7017	Sin Town	Sep. 25,'42
7071	Deep in the Heart of Texas	Sep. 25,'42
7022	Get Hep to Love	Oct. 2,'42
7030	Destination Unknown	Oct. 9,'42
7026	Moonlight in Havana	Oct. 16,'42
7019	The Mummy Tomb	Oct. 23,'42
7038	Night Monster	Oct. 23,'42
7002	Who Done It?	Nov. 6,'42
7015	Nightmare	Nov. 13,'42
7072	Little Joe the Wrangler	Nov. 13,'42
7028	Strictly in the Groove	Nov. 20,'42
7029	Behind the Eight Ball	Dec. 4,'42
7034	Madame Spy	Dec. 11,'42
7008	Pittsburgh	Dec. 11,'42
7073	The Old Chisholm Trail	Dec. 11,'42
7032	The Great Impersonation	Dec. 18,'42
7027	Mug Town	Dec. 18,'42
7063	Arabian Nights	Dec. 25,'42
7016	When Johnny Comes Marching Home	Jan. 1,'43
7037	Eyes of the Underworld	Jan. 8,'43
7065	Shadow of a Doubt	Jan. 15,'43
7074	Tenting Tonight on the Old Camp Ground	Feb. 5,'43
7025	How's About It?	Feb. 5,'43
7024	Sherlock Holmes and the Secret Weapon	Feb. 12,'43
7005	The Amazing Mrs. Holliday	Feb. 19,'43

Prod. No.	Title	Release Date
7031	Hi Buddy	Feb. 26,'43
7039	Hi'Ya Chum	Mar. 5,'43
7012	Frankenstein Meets the Wolf Man	Mar. 12,'43
7001	It Ain't Hay	Mar. 19,'43
7041	He's My Guy	Mar. 26,'43
7040	Keep 'Em Slugging	Apr. 2,'43
7023	It Comes Up Love	Apr. 9,'43
7042	Rhythm of the Islands	Apr. 16,'43
....	White Savage	Apr. 23,'43
....	Sherlock Holmes in Washington	Apr. 30,'43
....	Next of Kin	May 7,'43
....	We've Never Been Licked	May 14,'43
....	Cowboy in Manhattan	May 21,'43
....	Corvettes in Action	May 28,'43

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7076	Raiders of San Joaquin	Not Set
....	Son of Dracula	Not Set
....	For All We Know	Not Set
7075	Cheyenne Roundup	Not Set
7077	The Lone Star Trail	Not Set
....	We've Never Been Licked	Not Set
....	Pardon My Ski	Not Set
....	Captive Wild Woman	Not Set
....	Good Morning, Judge	Not Set
....	Trombone from Heaven	Not Set
....	Always a Bridesmaid	Not Set
....	Cross Your Fingers	Not Set
....	Phantom of the Opera	Not Set
....	School for Jive	Not Set
....	Never a Dull Moment	Not Set
....	You Go to My Heart	Not Set
....	Hers to Hold	Not Set
....	Get Going	Not Set
....	Two Tickets to London	Not Set

WARNER BROS.

202	Across the Pacific	Sep. 5,'42
203	Busses Roar	Sep. 19,'42
204	Desperate Journey	Sep. 26,'42
207	You Can't Escape Forever	Oct. 10,'42
205	Secret Enemies	Oct. 17,'42
206	Now, Voyager	Oct. 31,'42
208	The Hidden Hand	Nov. 7,'42
212	Gentleman Jim	Nov. 14,'42
210	George Washington Slept Here	Nov. 28,'42
211	Flying Fortress	Dec. 5,'42
215	Varsity Show	Dec. 19,'42
201	Yankee Doodle Dandy	Jan. 2,'43
216	The Gorilla Man	Jan. 16,'43
214	Casablanca	Jan. 23,'43
213	Truck Busters	Feb. 6,'43
209	The Hard Way	Feb. 20,'43
219	The Mysterious Doctor	Mar. 6,'43
217	Air Force	Mar. 20,'43
219	Edge of Darkness	Apr. 24,'43

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....	Watch on the Rhine	Not Set
....	Princess O'Rourke	Not Set
....	Adventures of Mark Twain	Not Set
....	Arsenic and Old Lace	Not Set
....	The Desert Song	Not Set
....	The Constant Nymph	Not Set
....	Action in the North Atlantic	Not Set
....	Background to Danger	Not Set
....	Mission to Moscow	Not Set
....	Crime by Night	Not Set
....	Thank Your Lucky Stars	Not Set
....	Old Acquaintance	Not Set
....	Devotion	Not Set
....	Adventures in Iraq	Not Set
....	The Last Ride	Not Set
....	Saratoga Trunk	Not Set
....	This Is the Army	Not Set
....	To the Last Man	Not Set

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subjects Chart with Synopsis Index can be found on pages 1228-1229.

Feature Product Including Coming Attractions, listed by Company, in order of release, on pages 1252-1253.

Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue* — *REVIEWED* —	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
ABOVE Suspicion	MGM	....	Joan Crawford-Fred MacMurray	Not Set	....	.....	....	1081	....
Across the Pacific	WB	202	Humphrey Bogart-Mary Astor	Sept. 5,'42	98m	Aug. 22,'42	927	726	....
Action in the North Atlantic	WB	....	Humphrey Bogart-Raymond Massey	Not Set	....	.....	....	983	....
Adventures of Mark Twain	WB	....	Fredric March-Alexis Smith	Not Set	....	.....	....	936	....
Aerial Gunner	Para.		Chester Morris-Richard Arlen	Not Set	78m	Mar. 20,'43	1226	1091	....
After Midnight with Boston Blackie	Col.	4031	Chester Morris-Ann Savage	Mar. 18,'43	64m	Mar. 13,'43	1203	1192	....
Air Force	WB	217	John Garfield-Gig Young	Mar. 20,'43	124m	Feb. 6,'43	1145	936	1218
Air Raid Wardens, The	MGM	....	Laurel and Hardy	Apr.,'43	67m	Mar. 20,'43	1214	1091	....
A-Haunting We Will Go	20th-Fox	302	Laurel and Hardy	Aug. 7,'42	67m	July 11,'42	927	....	....
Alibi	Rep.	214	Margaret Lockwood-Hugh Sinclair	Mar. 24,'43	66m	Apr. 3,'43	1237	....	....
Alaska Highway	Para.	....	Richard Arlen-Jean Parker	Not Set	....	.....	....	1192	....
Always a Bridesmaid	Univ.	....	Andrews Sisters-Patric Knowles	Not Set	....	.....	....	1192	....
Amazing Mrs. Holliday, The (formerly Forever Yours)	Univ.	7005	Deanna Durbin-Edmond O'Brien	Feb. 19,'43	98m	Feb. 6,'43	1145	936	....
American Empire	UA	....	Richard Dix-Leo Carrillo	Dec. 11,'43	81m	Dec. 12,'42	1053	871	....
Andy Hardy's Double Life (formerly Andy Hardy Steps Out)	MGM	318	Mickey Rooney-Lewis Stone	Dec.-Feb.,'43	92m	Dec. 5,'42	1042	796	1174
Apache Trail	MGM	304	Lloyd Nolan-Donna Reed	Sept.-Nov.,'42	66m	June 27,'42	938	726	....
Ape Man, The	Mono.	....	Bela Lugosi-Wallace Ford	Mar. 19,'43	64m	Feb. 27,'43	1181	1104	....
Arabian Nights	Univ.	7063	Sabu-Maria Montez-Jon Hall	Dec. 25,'42	87m	Dec. 26,'42	1090	872	1174
Arizona Stagecoach	Mono.	....	The Range Busters	Sept. 4,'42	58m	....	....	....	....
Army Surgeon	RKO	312	James Ellison-Jane Wyatt	Dec. 4,'42	63m	Oct. 24,'42	969	701	....
Arsenic and Old Lace	WB	...	Cary Grant-Priscilla Lane	Not Set	...	.....	....	....	....
Assignment in Brittany	MGM		Pierre Aumont-Susan Peters	Apr.,'43	98m	Mar. 13,'43	1201	1019	....
At Dawn We Die (British) (formerly Tomorrow We Live)	Rep.	778	John Clements-Godfrey Tearle	Mar. 20,'43	85m	Dec. 26,'43	1159	....	....
Attack by Night	Col.	....	Merle Oberon-Brian Aherne	Not Set	....	.....	....	....	....
Avengers, The (British) (formerly Day Will Dawn)	Para.	4213	Ralph Richardson-Deborah Kerr	Block 3	88m	Nov. 7,'42	993	....	....
Avenging Rider, The	RKO	....	Tim Holt	Not Set	55m	Feb. 13,'43	1158	....	....
BABY Face Morgan	PRC	317	Mary Carlisle-Richard Cromwell	Sept. 15,'42	62m	July 25,'42	903	....	....
Background to Danger	WB	....	George Raft-Brenda Marshall	Not Set	...	.....	....	1058	....
Bad Company	Univ.	....	Dead End Kids	Not Set	....	.....	....	1055	....
Bad Men of Thunder Gap	PRC	352	Dave O'Brien-Jim Newill	Mar. 5,'43	....	.....	....	....	....
Bambi (color)	RKO	391	Disney Feature Cartoon	Aug. 21,'42	70m	May 30,'42	685	....	1130
Bandit Ranger	RKO	381	Tim Holt	Sept. 25,'42	56m	.....	....	....	....
Bataan (formerly Bataan Patrol)	MGM	....	Robert Taylor-Thomas Mitchell	Not Set	....	.....	....	1127	....
Battle Cry of China (Reissue) (formerly Kukan)	UA	....	Chinese Feature	Aug. 7,'42	61m	July 5,'41	840	....	....
Behind Prison Walls	PRC	313	Alan Baxter-Gertrude Michael	Mar. 22,'43	64m	Feb. 6,'43	1146	1078	.
Behind the Eight Ball	Univ.	7029	Ritz Bros.-Carol Bruce	Dec. 4,'42	60m	Dec. 12,'42	1054	794	....
Berlin Correspondent	20th-Fox	311	Dana Andrews-Virginia Gilmore	Sept. 11,'42	70m	Aug. 15,'42	927	797	....
Best Foot Forward	MGM	....	Lucille Ball-William Gaxton	Not Set	....	.....	....	1191	....
Between Us Girls (formerly Love and Kisses, Caroline)	Univ.	7010	Diana Barrymore-Robert Cummings	Sept. 4,'42	89m	Aug. 29,'42	890	772	....
Big Street, The	RKO	301	Henry Fonda-Lucille Ball	Sept. 4,'42	87m	Aug. 8,'42	902	701	....
Billy the Kid in Fugitive of the Plains	PRC	359	Buster Crabbe-Al St. John	Mar. 12,'43	56m	Apr. 3,'43	1238	....	....
Billy the Kid in The Kid Rides Again	PRC	358	Buster Crabbe-Al St. John	Jan. 27,'43	60m	Mar. 20,'43	1215	1104	....
Billy the Kid in Mysterious Rider	PRC	357	Buster Crabbe-Al St. John	Nov. 20,'42	55m	Jan. 30,'43	1137	1033	....
Billy the Kid in Western Cyclone	PRC	360	Buster Crabbe-Al St. John	May 14,'43	....	.....	....	....	....
Black Raven, The	PRC	321	George Zucco-Wanda MacKay	May 31,'43	61m	Mar. 20,'43	1215	....	....
Black Swan, The (color)	20th-Fox	320	Tyrone Power-Maureen O'Hara	Dec. 4,'42	85m	Oct. 17,'42	958	855	1218
Blocked Trail, The	Rep.	274	Three Mesquiteers	Mar. 12,'43	55m	Apr. 3,'43	1238	....	....
Blondie Buys a Horse	Col.	....	Penny Singleton-Arthur Lake	Not Set	....	.....	....	1241	....
Bombardier	RKO	....	Pat O'Brien-Randolph Scott-Anne Shirley	May 14,'43	....	.....	....	912	....
Bomber's Moon	20th-Fox	....	George Montgomery-Annabella	Not Set	....	.....	....	....	....
Boogie Man Will Get You, The	Col.	4026	Boris Karloff-Peter Lorre	Oct. 22,'42	66m	Oct. 24,'42	969	....	....
Boots and Saddles (Re-release)	Rep.	2301	Gene Autry-Smiley Burnette	Jan. 15,'43	58m	Nov. 13,'37	1114	....	....
Border Patrol	UA	....	William Boyd	Apr. 2,'43	67m	Jan. 30,'43	1137	....	....

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Boss of Big Town	PRC	310	John Litel-Florence Rice	Dec. 7,'42	64m	Oct. 17,'42	959	....	....
Boston Blackie Goes Hollywood	Col.	4030	Chester Morris-Richard Lane	Nov. 5,'42	68m	Feb. 27,'43	1181	794	....
Bowery at Midnight	Mono.	....	Bela Lugosi-John Archer	Oct. 30,'42	63m	Oct. 3,'42	934	....	....
Boy From Stalingrad	Col.	....	Bobby Samarzich-Conrad Binyon	May 20,'43	....	.....	....	1191	....
Brains Trust, The (British)	Strand-Anglo	....	Quiz Experts	Not Set	34m	Feb. 6,'43	1147	....	....
Buckskin Frontier	UA	....	Richard Dix-Jane Wyatt	May 14,'43	76m	Mar. 13,'43	1202	983	....
Busses Roar	WB	203	Richard Travis-Julie Bishop	Sept. 19,'42	61m	Aug. 22,'42	903	....	....
CABIN in the Sky	MGM	....	"Rochester"-Ethel Waters	Apr.,'43	98m	Feb. 13,'43	1157	1019	....
Cairo	MGM	307	Jeanette MacDonald-Robert Young	Sept.-Nov.,'42	101m	Aug. 15,'42	915	.	1034
Calaboose	UA-Roach	....	Jimmy Rogers-Noah Beery, Jr.	Jan. 29,'43	45m	.....	....	1241	....
Call of the Canyon	Rep.	131	Gene Autry-Smiley Burnette	Aug. 5,'42	71m	Aug. 22,'42	938	800	....
Calling Wild Bill Elliott	Rep.	2311	Bill Elliott-Gabby Hayes	Apr. 16,'43	....	.....	....	....	....
Captive Wild Woman	Univ.		Evelyn Ankers-John Carradine	Not Set	....	.....	.	1127	....
Careful, Soft Shoulder	20th-Fox	312	Virginia Bruce-James Ellison	Sept. 18,'42	69m	Aug. 15,'42	915	....	....
Carson City Cyclone	Rep.	275	Don Barry-Lynn Merrick	Mar. 23,'43	57m	.....	....	....	....
Casablanca	WB	214	Humphrey Bogart-Ingrid Bergman	Jan. 23,'43	102m	Nov. 28,'42	1029	936	1218
Cat People	RKO	313	Simone Simon-Tom Conway	Dec. 25,'42	73m	Nov. 14,'42	1005	962	1174
Chatterbox	Rep.	219	Joe E. Brown-Judy Canova	Apr. 27,'43	76m	Apr. 10,'43	1250	1127	....
Chetniks, the Fighting Guerrillas (formerly Fighting Chetniks)	20th-Fox	328	Philip Dorn-Virginia Gilmore	Feb. 5,'43	73m	Jan. 9,'43	1115	995	1218
Cheyenne Roundup	Univ.	276	Johnny Mack Brown-Tex Ritter	Apr. 29,'43	....	.....	....	....	....
China	Para.	....	Loretta Young-Alan Ladd	Block 4	78m	Mar. 20,'43	1226	1091	....
China Girl	20th-Fox	323	George Montgomery-Gene Tierney	Jan. 1,'43	95m	Dec. 5,'42	1041	872	1218
Cinderella Swings It	RKO	318	Guy Kibbee-Gloria Warren	Jan. 22,'43	69m	Jan. 23,'43	1125	....	....
City of Silent Men	PRC	308	Frank Albertson-June Lang	Oct. 12,'42	64m	Sept. 12,'42	898	....	....
City Without Men	Col.	4013	Linda Darnell-Doris Dudley	Jan. 14,'43	75m	Feb. 27,'43	1181	1009	....
Clancy Street Boys	Mono.	....	East Side Kids	Apr. 23,'43	66m	Apr. 3,'43	1238	....	....
Coastal Command (British)	Para.-Crown	....	War Documentary	Not Set	73m	Nov. 14,'42	1005	....	....
Commandos Strike at Dawn	Col.	4004	Paul Muni-Lillian Gish	Jan. 7,'43	98m	Dec. 19,'42	1078	962	1218
Coney Island	20th-Fox	....	Betty Grable-George Montgomery	Not Set	....	.	.	995	....
Corregidor	PRC	31	Otto Kruger-Elissa Landi	Mar. 29,'43	74m	Mar. 27,'43	1226	1104	....
Corvettes in Action	Univ.	....	Randolph Scott-Andy Devine	May 28,'43	....	....	....	1240	....
Cosmo Jones in the Crime Smasher (formerly Adventures of Cosmo Jones)	Mono.	....	Edgar Kennedy-Frank Graham	Jan. 29,'43	62m	Feb. 20,'43	1170	1055	....
Counter Espionage	Col.	4027	Warren William-Eric Blore	Sept. 3,'42	72m	Oct. 10,'42	945	871	...
Cowboy in Manhattan	Univ.	....	Robert Paige-Frances Langford	May 21,'43	60m	Apr. 10,'43	1250	1240	....
Crash Dive (color)	20th-Fox	....	Tyrone Power-Anne Baxter	Not Set	....	.....	....	962	....
Crime by Night	WB	....	Jane Wyman-Jerome Cowan	Not Set	....	.....	....	1091	....
Criminal Investigator	Mono.	....	Robert Lowery-Jan Wiley	Oct. 23,'42	61m	Dec. 12,'42	1054	1033	....
Cross Your Fingers	Univ.	....	Alan Jones-Kitty Carlisle	Not Set	....	.....	....	....	....
Crystal Ball, The	UA	....	Paulette Goddard-Ray Milland	Jan. 22,'43	81m	Jan. 23,'43	1125	960	1218
DARING Young Man, The	Col.	4021	Joe E. Brown-Marguerite Chapman	Oct. 8,'42	73m	Dec. 19,'42	1067	871	....
Dawn on the Great Divide	Mono.	....	Buck Jones-Rex Bell	Dec. 18,'42	66m	Dec. 19,'42	1066	1031	...
Days of Old Cheyenne	Rep.	276	Don Barry-Lynn Merrick	Apr. 29,'43	....	.....	....	1241	....
Deadline Guns	Col.	....	Russell Hayden-Bob Wills	Not Set	....	.....	.	1081	...
Dead Man's Gulch	Rep.	274	Don Barry-Lynn Merrick	Feb. 12,'43	56m	Feb. 20,'43	1170	1127	....
Dead Men Walk	PRC	320	George Zucco-Mary Carlisle	Feb. 10,'43	63m	Feb. 20,'43	1170	1031	....
Deep in the Heart of Texas	Univ.	7071	Johnny Mack Brown	Sept. 25,'42	62m	Sept. 12,'42	898	....	...
Desert Song, The (color)	WB	....	Dennis Morgan-Irene Manning	Not Set	....	.....	.	872	..
Desert Victory (British)	20th-Fox	....	War in Africa Feature	Not Set	60m	Apr. 3,'43	1237	....	....
Desperadoes, The (color)	Col.	4005	Randolph Scott-Glenn Ford	May 25,'43	85m	Mar. 20,'43	1213	871	....
Desperate Journey	WB	204	Errol Flynn-Ronald Reagan	Sept. 26,'42	107m	Aug. 22,'42	915	....	1082
Destination Unknown	Univ.	7030	Irene Hervey-William Gargan	Oct. 9,'42	61m	Oct. 3,'42	946	912	....
Destroyer	Col.	....	Edward G. Robinson-Marguerite Chapman	Not Set	....	.....	....	1162	....
Devil with Hitler, The	UA-Roach	....	Alan Mowbray-M. Woodworth	Nov. 20,'43	45m	Oct. 24,'42	969	....	....
Diary of a Nazi (Russian)	Artkino	....	War Documentary	Mar. 24,'43	68m	Apr. 3,'43	1237	....	....
Dixie	Para.	...	Bing Crosby-Dorothy Lamour	Not Set	....	.....	....	1091	....
Dixie Dugan	20th-Fox	332	James Ellison-Lois Andrews	Mar. 12,'43	67m	Mar. 13,'43	1203	1082	....
Dr. Gillespie's Criminal Case	MGM	....	Lionel Barrymore-Van Johnson	Not Set	....	.....	....	1192	....
Dr. Gillespie's New Assistant	MGM	317	Lionel Barrymore-Van Johnson	Dec.-Feb.,'43	86m	Nov. 15,'42	1005	....	....
Dr. Renault's Secret	20th-Fox	321	Lynn Roberts-John Shepperd	Dec. 11,'42	58m	Dec. 17,'42	959	936	....
DuBarry Was a Lady	MGM	....	Lucille Ball-Red Skelton	Not Set	....	.....	....	1019	....
EDGE of Darkness	WB	219	Errol Flynn-Ann Sheridan	Apr. 24,'43	118m	Mar. 27,'43	1225	982	....
En Enda Natt (Swedish)	Scandia	....	Ingrid Bergman-Olof Sandborg	Not Set	89m	Dec. 26,'42	1077	....	....
Eyes in the Night	MGM	309	Edward Arnold-Ann Harding	Sept.-Nov.,'42	79m	Sept. 12,'42	898	797	1130
Eyes of the Underworld	Univ.	7037	Richard Dix-Lon Chaney	Jan. 8,'43	61m	Oct. 17,'42	960	....	....
FACULTY Row	MGM	...	Mary Astor-Herbert Marshall	Not Set	....	.....	....	1240	....
Falcon's Brother, The	RKO	309	George Sanders-Jane Randolph	Nov. 6,'42	63m	Oct. 3,'42	935	871	....
Falcon Strikes Back, The	RKO	325	Tom Conway-Harriet Hilliard	May 7,'43	65m	Mar. 20,'43	1214	....	....
Fallen Sparrow, The	RKO	....	Maureen O'Hara-John Garfield	Not Set	....	.....	....	1182	....
Fall In	UA-Roach	....	William Tracy-Jean Porter	Mar. 5,'43	48m	.....	....	796	....
Fighting Buckaroo, The	Col.	4203	Charles Starrett-Russell Hayden	Feb. 1,'43	58m	.....	....	....	....
Fighting Devil Dogs	Rep.	211	Lee Powell-Herman Brix	Jan. 29,'43	69m	Feb. 6,'43	1147	....	....
Fighting Frontier	RKO	383	Tim Holt	Jan. 15,'43	57m	Feb. 13,'43	1158	....	....
Fighting Sea Monsters	Times	....	Marine Animal Feature	Mar. 9,'43	61m	Mar. 20,'43	1215	....	....
Find, Fix and Strike (British)	Ealing-ABFD		War Documentary	Not Set	37m	Sept. 12,'42	898	....	....

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First of the Few, The (British)	Howard-Gen'l	....	Leslie Howard-David Niven	Not Set	118m	Sept. 5,'42	889	....	....
Five Graves to Cairo	Para.	....	Franchot Tone-Anne Baxter	Not Set	....	.....	....	1192	....
Flight for Freedom	RKO	321	Rosalind Russell-Fred MacMurray	Apr. 2,'43	101m	Feb. 6,'43	1145	983	1218
Flying Fortress (British)	WB	211	Richard Green-Carla Lehmann	Dec. 5,'42	68m	June 27,'42	914	....	1174
Follies Girl	PRC	30	Wendy Barrie-Gordon Oliver	May 3,'43	....	.....	....	1104	....
Footlight Serenade	20th-Fox	301	John Payne-Betty Grable	Aug. 1,'42	80m	July 11,'42	915	715	873
Foreign Agent	Mono.	....	John Shelton-Gail Storm	Oct. 9,'42	64m	Sept. 19,'42	911	....	....
Forest Rangers, The (color)	Para.	4206	Fred MacMurray-Paulette Goddard	Block 2	87m	Oct. 3,'42	933	872	1218
Forever and a Day	RKO	320	British and American Stars	Mar. 26,'43	104m	Jan. 23,'43	1125	....	....
For All We Know (formerly Flesh and Fantasy)	Univ.	....	Charles Boyer-Barbara Stanwyck	Not Set	....	.....	....	1058	....
For Me and My Gal	MGM	312	Judy Garland-George Murphy	Sept.-Nov.,'42	104m	Sept. 12,'42	897	751	1218
Fortress on the Volga (Russian)	Artkino	....	Mikhail Gelovani-Nikolai Bogoliubov	Not Set	77m	Jan. 9,'43	1101	....	....
For Whom the Bell Tolls (color)	Para.	....	Gary Cooper-Ingrid Bergman	Not Set	....	.....	....	855	....
Frankenstein Meets the Wolf Man	Univ.	7012	Lon Chaney-Bela Lugosi	Mar. 12,'43	73m	Feb. 27,'43	1181	1055	....
GAUCHO Serenade (Re-release)	Rep.	2303	Gene Autry	Apr. 15,'43	....	.....	....	....	....
Gentleman Jim	WB	212	Errol Flynn-Alexis Smith	Nov. 14,'42	104m	Oct. 31,'42	981	936	1130
George Washington Slept Here	WB	210	Jack Benny-Ann Sheridan	Nov. 28,'42	93m	Sept. 19,'42	909	871	1218
Get Hep to Love	Univ.	7022	Gloria Jean-Robert Paige	Oct. 2,'42	77m	Oct. 3,'42	934		....
Ghost and the Guest, The	PRC	314	Florence Rice-Jimmie Dunn	Apr. 19,'43	....	.....	....	1241	....
Ghost Rider	Mono.	....	Johnny Mack Brown	Apr. 2,'43	....	.....	....	1241	....
Gildersleeve's Bad Day	RKO	....	Harold Peary-Jane Darwell	Not Set	....	.....	....	1241	....
Girl Crazy	MGM	....	Mickey Rooney-Judy Garland	Not Set	....	.....	....	1191	....
Girl Trouble	20th-Fox	309	Don Ameche-Joan Bennett	Oct. 9,'42	82m	Sept. 19,'42	923	855	
Girls in Chains	PRC	305	Arline Judge-Roger Clark	May 17,'43	71m	Apr. 10,'43	1250	....	....
Give Out, Sisters	Univ.	7021	Andrews Sisters-Richard Davies	Sept. 11,'42	65m	Sept. 5,'42	889	....	....
Glass Key, The	Para.	4203	Brian Donlevy-Veronica Lake-Alan Ladd	Block 1	85m	Aug. 29,'42	914	....	1130
Good Fellows, The	Para.	....	Cecil Kellaway-Helen Walker	Not Set	....	.....	....	1191	....
Good Morning, Judge	Univ.	....	Dennis O'Keefe-Louise Allbritton	Not Set	....	.....	....	1240	....
Gorilla Man, The	WB	216	John Loder-Paul Cavanagh	Jan. 16,'43	64m	Dec. 12,'42	1054	....	....
Great Gildersleeve, The	RKO	314	Harold Peary-Freddy Mercer	Jan. 1,'43	62m	Nov. 15,'42	1006	995	....
Great Impersonation, The	Univ.	7032	Ralph Bellamy-Evelyn Ankers	Dec. 18,'42	71m	Dec. 19,'42	1066	912	....
Great Without Glory	Para.	....	Joel McCrea-Betty Field	Not Set	....	.....	....	912	....
HAIL to the Rangers	Col.	....	Charles Starrett	Not Set	....	.....	....	1055	....
Half Way to Shanghai	Univ.	7035	Irene Hervey-Kent Taylor	Sept. 18,'42	62m	Sept. 19,'42	923	....	1082
Hangmen Also Die	UA	....	Brian Donlevy-Walter Brennan	Mar. 26,'43	131m	Mar. 27,'43	1225	1191	....
Happy Go Lucky (color)	Para.	....	Mary Martin-Dick Powell-Rudy Vallee	Block 4	81m	Jan. 2,'43	1089	797	1218
Hard Way, The	WB	209	Ida Lupino-Dennis Morgan	Feb. 20,'43	109m	Sept. 19,'42	923	796	....
Harrigan's Kid	MGM	....	Bobby Readick-William Gargan	Not Set	80m	Mar. 13,'43	1202	1191	....
Haunted Ranch (formerly Ridin' Double)	Mono.	....	Range Busters	Feb. 19,'43	57m	Mar. 6,'43	1190	1019	....
Heart of a Nation, The (French)	Graetz	....	Raimu-Michele Morgan	Not Set	111m	Mar. 27,'43	1239	....	....
Heart of the Golden West	Rep.	251	Roy Rogers-Gabby Hayes	Dec. 11,'42	65m	Nov. 21,'42	1017	....	....
Heaven Can Wait	20th-Fox	....	Don Ameche-Gene Tierney	Not Set	....	.....	....	1240	....
He Hired the Boss	20th-Fox	334	Stuart Erwin-Evelyn Venable	Apr. 2,'43	73m	Mar. 13,'43	1203	1127	....
He's My Guy	Univ.	7041	Dick Foran-Irene Hervey	Mar. 26,'43	65m	Mar. 27,'43	1226	1127	....
Hello, 'Frisco, Hello (color)	20th-Fox	333	Alice Faye-John Payne	Mar. 26,'43	98m	Mar. 13,'43	1202	1127	....
Henry Aldrich, Editor	Para.	4209	Jimmy Lydon-Charlie Smith	Block 2	72m	Oct. 3,'42	934	663	1130
Henry Aldrich Gets Glamour	Para.	....	Jimmy Lydon-Charlie Smith	Block 4	72m	Jan. 2,'43	1089	986	....
Henry Aldrich Swings It	Para.	....	Jimmy Lydon-Charlie Smith	Not Set	....	.....	....	1104	....
Here We Go Again	RKO	305	Fibber McGee-Edgar Bergen-"Charlie"	Oct. 9,'42	76m	Aug. 29,'42	938	....	1082
Hi, Buddy	Univ.	7031	Dick Foran-Harriet Hilliard	Feb. 26,'43	68m	Feb. 20,'43	1170	1079	....
Hidden Hand, The	WB	208	Craig Stevens-Elizabeth Fraser	Nov. 7,'42	67m	Sept. 19,'42	910	....	1082
High Explosive	Para.	....	Chester Morris-Jean Parker	Not Set	62m	Mar. 27,'43	1226	983	....
Highways by Night	RKO	304	Richard Carlson-Jane Randolph	Oct. 2,'42	63m	Aug. 8,'42	938	715	
Hi! Neighbor	Rep.	201	Lulubelle & Scotty-Jean Parker	July 27,'42	72m	July 25,'42	927	772	1218
Hit Parade of 1943	Rep.	215	John Carroll-Susan Hayward	Mar. 26,'43	82m	Mar. 13,'43	1202	1043	....
Hitler, Dead or Alive	House	....	Ward Bond-Dorothy Tree	Not Set	70m	Nov. 21,'42	1018	....	1082
Hitler's Children	RKO	316	Tim Holt-Bonita Granville	Mar. 19,'43	83m	Jan. 2,'43	1089	986	1218
Hi'Ya, Chum	Univ.	7039	Jane Frazee-Ritz Brothers	Mar. 5,'43	61m	Feb. 6,'43	1147	1127	....
Hoppy Serves a Writ	UA	....	William Boyd-Andy Clyde	Mar. 12,'43	67m	Mar. 20,'43	1213	....	....
How's About It?	Univ.	7025	Andrews Sisters-Robert Paige	Feb. 5,'43	61m	Feb. 6,'43	1147	....	....
Human Comedy, The	MGM	....	Mickey Rooney-Frank Morgan	Not Set	115m	Feb. 27,'43	1190	1019	....
ICE-CAPADES Revue	Rep.	206	Ellen Drew-Richard Denning	Dec. 24,'42	79m	Dec. 19,'42	1066	797	1130
Iceland	20th-Fox	306	Sonja Henie-John Payne	Oct. 2,'42	79m	Aug. 15,'42	902	797	1082
Idaho	Rep.	252	Roy Rogers-Virginia Grey	Mar. 10,'43	70m	Feb. 20,'43	1169	1162	1218
I Dood It	MGM	....	Red Skelton-Eleanor Powell	Not Set	....	.....	....	1192	....
I Escaped from the Gestapo (formerly No Escape)	Mono.	....	Dean Jagger-John Carradine	May 14,'43	....	.....	....	1162	....
I Married a Witch	UA	....	Fredric March-Veronica Lake	Oct. 30,'42	78m	Oct. 24,'42	969	797	1218
Immortal Sergeant, The	20th-Fox	327	Henry Fonda-Maureen O'Hara	Jan. 29,'43	91m	Jan. 9,'43	1101	995	1174
In the Rear of the Enemy (Russian)	Artkino	....	War Documentary	Oct. 9,'42	59m	Oct. 17,'42	958	....	....
In Which We Serve (British)	UA	....	Noel Coward-Bernard Miles	Feb. 12,'43	113m	Oct. 17,'42	957	....	1218
Isle of Missing Men	Mono.	....	John Howard-Gilbert Roland	Sept. 18,'42	67m	Aug. 15,'42	927	772	....
It Ain't Hay	Univ.	7001	Abbott and Costello	Mar. 19,'43	81m	Mar. 13,'43	1201	1058	....
It Comes Up Love (formerly On the Beam)	Univ.	7023	Gloria Jean-Ian Hunter	Apr. 9,'43	65m	Feb. 6,'43	1146	986	....

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It's That Man Again (British)	Gains.	....	Tommy Handley	Not Set	84m	Feb. 27,'43	1182	....	....
I Walked with a Zombie	RKO	324	Frances Dee-Tom Conway	Apr. 30,'43	68m	Mar. 20,'43	1214	1057	....
JACARE	UA	...	Animal feature	Nov. 27,'42	65m	Dec. 26,'42	1077	..	1218
Jane Eyre	20th-Fox	....	Orson Welles-Joan Fontaine	Not Set	....	.....	....	1240	....
Johnny Doughboy	Rep.	205	Jane Withers-Patrick Brook	Dec. 31,'42	63m	Dec. 26,'42	1077	971	1218
Journey for Margaret	MGM	314	Robert Young-Laraine Day	Dec.-Feb.,'43	79m	Oct. 31,'42	981	912	1174
Journey Into Fear	RKO	307	Joseph Cotten-Dolores Del Rio	Feb. 12,'43	71m	Feb. 6,'43	1146	796	1218
Junior Army	Col.	4038	Freddie Bartholomew-Billy Halop	Nov. 26,'42	71m	Feb. 20,'43	1170	1009	....
Just Off Broadway	20th-Fox	310	Lloyd Nolan-Marjorie Weaver	Sept. 25,'42	65m	Aug. 15,'42	902	797	....
KEEP 'Em Slugging	Univ.	7040	Dead End Kids	Apr. 2,'43	61m	Mar. 6,'43	1189	....	....
Keeper of the Flame	MGM	320	Spencer Tracy-Katharine Hepburn	Dec.-Feb.,'43	100m	Dec. 19,'42	1065	936	
Kid Dynamite	Mono.	....	East Side Kids	Feb. 5,'43	66m	Jan. 23,'43	1126	.	. . .
King Arthur Was a Gentleman (British)	Gains.	....	Arthur Askey-Evelyn Dall	Not Set	98m	Jan. 16,'43	1114	....	....
King of the Cowboys	Rep.	254	Roy Rogers	Apr. 9,'43	67m	Apr. 10,'43	1249	1241	....
LADIES' Day	RKO	322	Lupe Velez-Eddie Albert-Max Baer	Apr. 9,'43	62m	Mar. 20,'43	1213	962	....
Lady Bodyguard	Para.	....	Eddie Albert-Anne Shirley	Block 4	70m	Jan. 2,'43	1090	946	....
Lady from Chungking	PRC	302	Anna May Wong-Harold Huber	Dec. 21,'42	70m	Nov. 7,'42	1006	574	1174
Lady in the Dark	Para.	....	Ginger Rogers-Ray Milland	Not Set	....	.....	....	1091	....
Lady of Burlesque	UA	....	Barbara Stanwyck-Eddie O'Shea	Apr. 9,'43	....	.....	....	1182	....
Lady Takes a Chance, A	RKO	....	Jean Arthur-John Wayne	Not Set	....	.....	....	1240	....
Land of Hunted Men	Mono.	....	Range Busters	Mar. 26,'43	58m	.....	....	....	....
Lassie Come Home	MGM	....	Roddy McDowall-Edmund Gwenn	Not Set	....	.....	....	1240	....
Last Ride, The	WB	....	Richard Travis-Eleanor Parker	Not Set	....	.....	....	1115	....
Last Will of Dr. Mabuse (French)	Krellberg	....	Jim Gerald-Thomy Bourdelle	Mar. 19,'43	94m	Mar. 20,'43	1214	....	....
Laugh Your Blues Away (formerly How Do You Do?)	Col.	4033	Bert Gordon-Jinx Falkenburg	Nov. 12,'42	70m	Feb. 13,'43	1159	986	....
Law of the Northwest	Col.	....	Charles Starrett-Shirley Patterson	Not Set		.....		1018	....
Leather Burners, The	UA	....	William Boyd	May 28,'43	58m	Apr. 10,'43	1250	....	....
Leopard Man, The	RKO	....	Dennis O'Keefe-Margo	Not Set	....	.....	....	1241	....
Let's Have Fun	Col.	4040	Bert Gordon-Margaret Lindsay	Mar. 4,'43	65m	.....	....	....	....
Life Begins at Eight-thirty	20th-Fox	322	Monty Woolley-Ida Lupino	Dec. 25,'42	85m	Dec. 5,'42	1041	962	1218
Little Joe, the Wrangler	Univ.	7072	Johnny Mack Brown	Nov. 13,'42	64m	Dec. 19,'42	1067	....	....
Little Tokyo, U.S.A.	20th-Fox	303	Preston Foster-Brenda Joyce	Aug. 14,'42	64m	July 11,'42	938	....	....
Living Ghost, The	Mono.	....	James Dunn-Joan Woodbury	Nov. 27,'42	61m	Oct. 31,'42	982	....	....
London Blackout Murders	Rep.	210	John Abbott-MaryMcLeod	Jan. 15,'43	59m	Dec. 12,'42	1067	....	....
Lone Prairie, The	Col.	4209	Russell Hayden-Bob Wills	Oct. 15,'42	58m	.....	....	1058	....
Lone Rider in Death Rides the Plains	PRC	365	Bob Livingston-Al St. John	Apr. 30,'43	....	.....	....	....	....
Lone Rider in Wild Horse Rustlers	PRC	364	Bob Livingston-Al St. John	Feb. 12,'43	55m	Apr. 3,'43	1238	....	....
Lone Rider in Overland Stagecoach	PRC	363	Bob Livingston-Al St. John	Dec. 11,'42	58m	Jan. 23,'43	1126	1018	....
Lone Star Trail, The	Univ.	7077	Johnny Mack Brown-Tex Ritter	Not Set	....	.....	....	1019	....
Lost Canyon	UA	....	William Boyd	Dec. 18,'42	63m	Jan. 23,'43	1126	....	....
Loves of Edgar Allan Poe, The	20th-Fox	305	John Shepperd-Linda Darnell	Aug. 28,'42	67m	July 11,'42	914	751	....
Lucky Jordan	Para.	4215	Alan Ladd-Helen Walker	Block 3	84m	Nov. 21,'42	1017	986	1082
Lucky Legs	Col.	4032	Jinx Falkenburg-Kay Harris	Oct. 1,'42	64m	Feb. 13,'43	1158	797	....
MADAME Spy	Univ.	7034	Constance Bennett-Don Porter	Dec. 11,'42	63m	Dec. 5,'42	1042	....	....
Magnificent Ambersons, The	RKO	371	Joseph Cotten-Dolores Costello	July 10,'42	88m	July 4,'42	938	507	947
Major and the Minor, The	Para.	4202	Ginger Rogers-Ray Milland	Block 1	100m	Aug. 29,'42	927	....	1174
Man in the Trunk, The	20th-Fox	315	Lynne Roberts-George Holmes	Oct. 23,'42	71m	Sept. 19,'42	911	855	....
Manila Calling	20th-Fox	314	Lloyd Nolan-Carole Landis	Oct. 16,'42	81m	Sept. 19,'42	911	871	....
Man of Courage	PRC	319	Barton MacLane-Charlotte Wynters	Jan. 4,'43	67m	Jan. 30,'43	1137	1031	....
Man Trap, The	Rep.	217	Lloyd Corrigan-Dorothy Lovett	Apr. 13,'43	....	.....	....	1191	....
Man's World, A	Col.	4044	M. Chapman-Wm. Wright	Sept. 17,'42	60m	Dec. 12,'42	1055	....	....
Margin for Error	20th-Fox	330	Joan Bennett-Milton Berle	Feb. 19,'43	74m	Jan. 9,'43	1101	995	....
Mashenka (Russian)	Artkino	....	V. Karavayeva-M. Kuznetzov	Nov. 20,'42	67m	Nov. 28,'42	1030	....	....
McGuerins from Brooklyn	UA-Roach	....	Max Baer-William Bendix	Dec. 31,'42	46m	Feb. 6,'43	1147	....	....
Meanest Man in the World	20th-Fox	329	Jack Benny-Priscilla Lane	Feb. 12,'43	57m	Jan. 9,'43	1115	962	....
Meet John Bonniwell	UA	....	Richard Dix-Jane Wyatt	Not Set	....	.....	....	1182	....
Mexican Spitfire's Elephant	RKO	302	Lupe Velez-Leon Errol	Sept. 11,'42	64m	Aug. 8,'42	915	....	....
Miracle of Morgan's Creek, The	Para.	....	Eddie Bracken-Betty Hutton	Not Set	....	.....	....	1079	....
Mission to Moscow	WB	....	Walter Huston-Ann Harding	Not Set	....	.....	....	1058	....
Miss V from Moscow	PRC	318	Lola Lane-Noel Madison	Nov. 23,'42	71m	Dec. 5,'42	1042	1031	....
Moonlight in Havana	Univ.	7026	Allan Jones-Jane Frazee	Oct. 16,'42	62m	Oct. 17,'42	959	....	....
Moon and Sixpence, The	UA	....	George Sanders-Herbert Marshall	Oct. 2,'42	89m	Sept. 12,'42	912	....	1130
Moon Is Down, The	20th-Fox	335	Cedric Hardwicke-Henry Travers	Apr. 9,'43	90m	Mar. 13,'43	1201	1091	....
More the Merrier, The	Col.	....	Jean Arthur-Joel McCrea	May 13,'43	104m	Apr. 10,'43	1249	1182	....
Moscow Strikes Back (Russian)	Rep.	....	Documentary	Aug. 15,'42	55m	Aug. 15,'42	840	....	1130
Mountain Rhythm	Rep.	209	Weaver Bros. & Elviry	Jan. 8,'43	70m	Dec. 12,'42	1054	1009	....
Mr. Lucky (formerly From Here to Victory)	RKO	....	Cary Grant-Laraine Day	May 28,'43	. . .	.....	. . .	1081	....
Mrs. Wiggs of the Cabbage Patch	Para.	4208	Fay Bainter-Carolyn Lee	Block 2	80m	Oct. 3,'42	934	663	1218
Mug Town	Univ.	7027	Dead End Kids	Dec. 18,'42	60m	Jan. 23,'43	1126	.	
Mummy's Tomb, The	Univ.	7019	Dick Foran-Elyse Knox	Oct. 23,'42	61m	Oct. 17,'42	970		1130
Murder in Times Square	Col.	4034	Edmund Lowe-Marguerite Chapman	Apr. 1,'43				1079	
My Friend Flicka (color)	20th-Fox	....	Roddy McDowall-Preston Foster	Not Set	90m	Apr. 10,'43	1249	962	.
My Heart Belongs to Daddy	Para.	4214	Richard Carlson-M. O'Driscoll	Block 3	75m	Nov. 7,'42	993	871	

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My Son, the Hero	PRC	311	Patsy Kelly-Roscoe Karns	Apr. 5,'43	68m	Jan. 23,'43	1126	....	....
Mysterious Doctor, The	WB	219	Eleanor Parker-John Loder	Mar. 6,'43	57m	Feb. 27,'43	1181	1091	....
NAVY Comes Through, The	RKO	308	Pat O'Brien-George Murphy	Oct. 30,'42	81m	Oct. 17,'42	957	715	1130
'Neath Brooklyn Bridge	Mono.	....	East Side Kids	Nov. 20,'42	61m	Oct. 17,'42	960	....	....
Next of Kin, The (British)	Univ.	....	Basil Sydney-Nova Pilbeam	May 7,'43	100m	June 6,'42	698	....	....
Nightmare	Univ.	7015	Diana Barrymore-Brian Donlevy	Nov. 13,'42	81m	Nov. 14,'42	1018	....	1174
Night for Crime, A	PRC	304	Glenda Farrell-Lyle Talbot	Feb. 18,'43	78m	Aug. 1,'42	903	....	....
Night Monster	Univ.	7038	Irene Hervey-Bela Lugosi	Oct. 23,'42	73m	Oct. 24,'42	970	....	1130
Night Plane from Chungking	Para.	....	Robert Preston-Ellen Drew	Block 4	68m	Jan. 2,'43	1102	983	....
Night to Remember, A	Col.	4009	Loretta Young-Brian Aherne	Dec. 10,'42	90m	Dec. 19,'42	1066	986	1130
Nine Men (British)	Ealing-UA	....	Jack Lambert-Richard Wilkinson	Not Set	67m	Feb. 13,'43	1158	....	....
Northwest Rangers	MGM	319	James Craig-Patricia Dane	Dec.-Feb.,'43	64m	Oct. 31,'42	981	960	1218
No Place for a Lady	Col.	4036	William Gargan-Margaret Lindsay	Feb. 11,'43	67m	.....	....	1057	....
No Time for Love	Para.	....	Claudette Colbert-Fred MacMurray	Not Set	....	.....	....	855	....
Now, Voyager	WB	206	Bette Davis-Paul Henreid	Oct. 31,'42	117m	Aug. 22,'42	902	....	1174
OLD Acquaintance	WB	....	Bette Davis-John Loder	Not Set	....	.....	....	1192	....
Old Chisholm Trail, The	Univ.	7073	Johnny Mack Brown	Dec. 11,'42	60m	Jan. 16,'43	1113	....	....
Old Homestead, The	Rep.	202	Weaver Bros. and Elviry	Aug. 17,'42	67m	Aug. 29,'42	938	855	....
Old Mother Riley, Detective (British)	Br. Nat'l-Anglo	....	Arthur Lucan	Not Set	80m	Feb. 13,'43	1159	....	....
Omaha Trail (formerly Ox Train)	MGM	311	James Craig-Dean Jagger	Sept.-Nov.,'42	61m	Sept. 19,'42	923	796	....
Once Upon a Honeymoon	RKO	311	Ginger Rogers-Cary Grant	Nov. 27,'42	116m	Nov. 7,'42	1006	855	1218
One Dangerous Night	Col.	4029	Warren William-Eric Blore	Jan. 21,'43	77m	.....	....	983	....
One of Our Aircraft Is Missing (British)	UA	....	Godfrey Tearle-Eric Portman	Oct. 16,'42	86m	Apr. 11,'42	903	....	1174
One Thrilling Night (formerly Do Not Disturb)	Mono.	....	John Beal-Wanda McKay	June 5,'42	69m	July 4,'42	914	662	....
Orchestra Wives	20th-Fox	308	George Montgomery-Ann Rutherford	Sept. 4,'42	97m	Aug. 15,'42	927	797	1130
Our Lady of Paris (French)	Hirliman-Florida	....	Catholic Art Documentary	Mar. 12,'43	56m	Mar. 20,'43	1215	....	....
Outlaw, The	Hughes	....	Jack Buetel-Jane Russell	Not Set	121m	Feb. 13,'43	1157	....	....
Outlaws of Pine Ridge	Rep.	272	Don Barry-Lynn Merrick	Oct. 27,'42	57m	Nov. 21,'42	1017	....	....
Over My Dead Body	20th-Fox	325	Milton Berle-Mary Beth Hughes	Jan. 15,'43	68m	Dec. 12,'42	1053	995	....
Ox-Bow Incident, The	20th-Fox	....	Henry Fonda-Mary Beth Hughes	Not Set	....	.....	....	872	....
PALM Beach Story, The	Para.	4211	Claudette Colbert-Joel McCrea	Block 3	90m	Nov. 7,'42	993	663	1174
Panama Hattie	MGM	303	Ann Sothern-Red Skelton	Sept.-Nov.,'42	79m	July 25,'42	915	396	1034
Pardon My Gun	Col.	4202	Charles Starrett-Alma Carroll	Dec. 1,'42	57m	.....	....	1058	....
Pardon My Ski (formerly Oh, Doctor)	Univ.	....	Abbott and Costello	Not Set	....	.....	....	1162	....
Payoff, The	PRC	303	Lee Tracy-Tina Thayer	Jan. 21,'43	74m	Nov. 28,'42	1030	....	....
Petticoat Larceny	RKO	....	Ruth Warrick-Walter Reed	Not Set	....	.....	....	1240	....
Phantom of the Opera	Univ.	....	Nelson Eddy-Susanna Foster	Not Set	....	.....	....	1192	....
Pied Piper, The	20th-Fox	304	Monty Woolley-Roddy McDowall	Aug. 21,'42	87m	July 11,'42	903	751	1082
Pilot No. 5	MGM	....	Franchot Tone-Marsha Hunt	Not Set	70m	Apr. 10,'43	1250	971	....
Pirates of the Prairie	RKO	382	Tim Holt	Nov. 20,'42	57m	Apr. 3,'43	1239	1033	....
Pittsburgh	Univ.	7008	Marlene Dietrich-John Wayne	Dec. 11,'42	93m	Dec. 5,'42	1042	....	1218
Power of God, The	St. Rts.	....	John Barclay-Thomas Louden	Not Set	58m	Oct. 24,'42	970	....	....
Powers Girl, The	UA	....	Anne Shirley-George Murphy	Jan. 15,'43	93m	Dec. 19,'42	1078	....	1174
Power of the Press	Col.	4037	Guy Kibbee-Lee Tracy	Jan. 28,'43	64m	Apr. 3,'43	1238	1055	....
Prairie Chicken	UA-Roach	....	Jimmy Rogers-Noah Beery, Jr.	Not Set	....	.....	....	986	....
Presenting Lily Mars	MGM	....	Judy Garland-George Murphy	Not Set	....	.....	....	962	....
Pride of the Army (also called War Dogs)	Mono.	....	Billy Lee-Addison Richards	Nov. 13,'42	63m	Oct. 10,'42	946	....	....
Pride of the Yankees, The	RKO	351	Gary Cooper-Teresa Wright	Mar. 5,'43	128m	July 18,'42	915	....	1082
Princess O'Rourke	WB	....	Priscilla Lane-Robert Cummings	Not Set	....	.....	....	962	....
Priorities on Parade	Para.	4201	Ann Miller-Jerry Colonna	Block 1	79m	Aug. 1,'42	914	....	....
Prison Mutiny (formerly You Can't Beat the Law)	Mono.	....	Edward Norris-Joan Woodbury	Feb. 12,'43	61m	Jan. 30,'43	1137	1081	....
Private Miss Jones	MGM	....	Kathryn Grayson-Gene Kelly	Not Set	....	.....	....	1079	....
Purple V, The	Rep.	212	John Archer-Mary McLeod	Mar. 12,'43	58m	Apr. 3,'43	1238	1162	....
QUEEN of Broadway	PRC	312	Rochelle Hudson-Buster Crabbe	Mar. 8,'43	62m	Nov. 28,'42	1030	1018	....
Queen Victoria (British)	Renown	....	Anna Neagle-Anton Walbrook	Not Set	84m	Jan. 16,'43	1113	....	....
Quiet Please, Murder	20th-Fox	331	Gail Patrick-George Sanders	Mar. 19,'43	70m	Dec. 19,'42	1067	983	....
RAIDERS of San Joaquin	Univ.	....	Johnny Mack Brown	Not Set	59m	.....	....	1009	....
Random Harvest	MGM	....	Ronald Colman-Greer Garson	Not Set	126m	Nov. 28,'42	1029	796	1082
Rangers Take Over, The	PRC	351	Tex O'Brien-Jim Newill	Dec. 25,'42	60m	Jan. 16,'43	1114	1055	....
Ravaged Earth	Crystal	....	Documentary on China	Not Set	68m	Dec. 5,'42	1043		
Reap the Wild Wind (color)	Para.	....	Ray Milland-Paulette Goddard	1941-42	124m	Mar. 21,'42	1250	408	795
Redhead from Manhattan	Col.	....	Lupe Velez-Michael Duane	May 6,'43	....	.....	....	1241	....
Red River Robin Hood	RKO	....	Tim Holt	Not Set	57m	Oct. 17,'42	960	....	....
Reunion in France (formerly Reunion)	MGM	315	Joan Crawford-Philip Dorn-John Wayne	Dec.-Feb.,'43	102m	Dec. 5,'42	1041	872	1218
Reveille with Beverly	Col.	4014	Ann Miller-William Wright	Feb. 4,'43	78m	Mar. 13,'43	1202	1162	....

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Rhythm of the Islands	Univ.	7042	Allan Jones-Jane Frazee	Apr. 16,'43	60m	Mar. 13,43	1203	1127	. . .
Rhythm Parade	Mono.	....	Gale Storm-Robert Lowery	Dec. 11,'42	70m	Dec. 19,'42	1067	983	. . .
Riders of the Northwest Mounted	Col.	4211	Russell Hayden-Bob Wills	Feb. 15,'43	57m	Feb. 27,'43	1182	1019	. .
Ridin' Down the Canyon	Rep.	253	Roy Rogers-Gabby Hayes	Dec. 30,'42	55m	Dec. 12,'42	1054	1019	. . .
Riding High	Para.	....	Dorothy Lamour-Dick Powell	Not Set	....	.....	....	....	....
Riding Through Nevada	Col.	4201	Charles Starrett-Shirley Patterson	Oct. 1,'42	61m	Feb. 20,'43	1169	1058	....
Right About Face	MGM	....	Kay Kyser-Lena Horne	Not Set	....	.....	....	1241	....
Road to Morocco	Para.	4207	Bob Hope-Bing Crosby-Dorothy Lamour	Block 2	83m	Oct. 3,'42	933	872	1130
Robin Hood of the Range	Col.	....	Charles Starrett-Kay Harris	Not Set	....	.....	....	1057	....
SADDLES and Sagebrush	Col.	4212	Russell Hayden-Bob Wills	Apr. 22,'43	....	.....	....	1240	....
Sagebrush Law	RKO	384	Tim Holt	Apr. 2,'43	56m	.....	....	....	....
Saludos Amigos (color)	RKO	392	Disney South American feature	Feb. 19,'43	43m	Dec. 19,'42	1065	.	1174
Salute for Three	Para.	....	Macdonald Carey-Betty Rhodes	Not Set	75m	Mar. 27,'43	1226	1091	....
Salute to the Marines	MGM	....	Wallace Beery-Fay Bainter	Not Set	....	.....	....	1057	....
Santa Fe Scouts	Rep.	265	Three Mesquiteers	Apr. 16,'43	....	.....	....	....	....
Sarong Girl	Mono.	....	Ann Corio-Tim and Irene	May 28,'43	....	.....	....	....	....
Scattergood Survives a Murder	RKO	306	Guy Kibbee-Margaret Hayes	Oct. 16,'42	66m	Oct. 17,'42	959	912	....
School for Sabotage	20th-Fox	....	George Sanders-Anna Sten	Not Set	....	....	....	1162	....
Secret Enemies	WB	205	Craig Stevens-Faye Emerson	Oct. 17,'42	59m	Aug. 22,'42	914	....	....
Secret Mission (British)	Hellman-Gen'l	....	Hugh Williams-Carla Lehmann	Not Set	94m	Sept. 26,'42	922	....	....
Secrets of a Co-Ed	PRC	309	Otto Kruger-Tina Thayer	Oct. 26,'42	67m	Sept. 19,'42	910	....	....
Secrets of the Underground	Rep.	208	John Hubbard-Virginia Grey	Dec. 18,'42	69m	Feb. 13,43	1159	1009	....
Seven Days Leave	RKO	310	Lucille Ball-Victor Mature	Nov. 13,'42	87m	Oct. 17,'42	958	872	1174
Seven Miles from Alcatraz	RKO	315	James Craig-Bonita Granville	Jan. 8,'43	62m	Nov. 14,'42	1006	962	....
Seven Sweethearts	MGM	308	Van Heflin-Kathryn Grayson	Sept.-Nov.,'42	98m	Aug. 15,'42	902	....	1174
Shadow of a Doubt	Univ.	7065	Teresa Wright-Joseph Cotten	Jan. 15,'43	108m	Jan. 9,'43	1114	936	....
Shadows on the Sage	Rep.	261	Three Mesquiteers	Aug. 24,'42	57m	Jan. 2,'43	1090	....	....
Shantytown	Rep.	218	Mary Lee-John Archer	Apr. 20,'43	....	.....	....	1191	....
She Has What It Takes	Col.	4029	Jinx Falkenberg-Tom Neal	Apr. 15,'43	....	.....	....	1192	....
Sherlock Holmes and the Voice of Terror	Univ.	7020	Basil Rathbone-Nigel Bruce	Sept. 18,'42	65m	Sept. 12,'42	897	....	....
Sherlock Holmes and the Secret Weapon (formerly Sherlock Holmes Fights Back)	Univ.	7024	Basil Rathbone-Nigel Bruce	Feb. 12,'43	68m	Jan. 2,'43	1090	....	....
Sherlock Holmes in Washington	Univ.	....	Basil Rathbone-Nigel Bruce	Apr. 30,'43	71m	Apr. 3,'43	1237	983	....
Siege of Leningrad	Artkino	....	Soviet Documentary	Feb. 11,'43	62m	Feb. 20,'43	1169	....	....
Silent Witness	Mono.	....	Frank Albertson-Maris Wrixon	Jan. 15,'43	62m	Dec. 19,'42	1066	1033	....
Silk, Blood and Sun (Mexican)	Maya Film	...	Jorge Negrete-Gloria Marin	Not Set	86m	Feb. 6,'43	1146	....	....
Silver Queen	UA	....	George Brent-Priscilla Lane	Nov. 13,'42	80m	Nov. 14,'42	1005	936	....
Silver Fleet, The (British)	Archers-Gen'l	....	Ralph Richardson-Googie Withers	Not Set	88m	Mar. 20,'43	1214	....	....
Silver Skates	Mono.	....	Patricia Morison-Kenny Baker	Feb. 26,'43	76m	Jan. 16,'42	1113	....	1218
Sin Town	Univ.	7017	Constance Bennett-Brod Crawford	Sept. 25,'42	73m	Oct. 3,'42	934	898	....
Sky's the Limit, The	RKO	....	Fred Astaire-Joan Leslie	Not Set	....	.....	....	1162	....
Slightly Dangerous (formerly Nothing Ventured)	MGM	....	Lana Turner-Robert Young	Apr.,'43	94m	Mar. 6,'43	1189	1057	....
Smith of Minnesota	Col.	4035	Bruce Smith-Arline Judge	Oct. 15,'42	66m	Oct. 17,'42	959	797	....
Soliga Solberg (Swedish)	Scandia	....	Edvard Persson	Sept. 12,'42	89m	Sept. 19,'42	910	....	....
Sombrero Kid, The	Rep.	271	Don Barry-Lynn Merrick	July 31,'42	56m	Oct. 3,'42	935	796	....
Something to Shout About	Col.	4006	Don Ameche-Jack Oakie-Janet Blair	Feb. 25,'43	90m	Feb. 13,'43	1157	1043	1218
Somewhere I'll Find You	MGM	301	Clark Gable-Lana Turner	Sept.-Nov.,'42	107m	Aug. 8,'42	902	726	984
Somewhere in France (formerly Foreman Went to France)	UA	....	Constance Cumming-Tommy Trinder	May 7,'43	83m	Feb. 20,'43	1169	....	....
So Proudly We Hail	Para.	....	Claudette Colbert-Paulette Goddard	Not Set	....	.....	....	1104	....
Son of Dracula	Univ.	....	Alan Curtis-Lon Chaney	Not Set	....	.....	....	1241	....
South of the Border (Re-release)	Rep.	2302	Gene Autry	Mar. 1,'43	71m	Dec. 16,'39	1158	....	....
Spirit of Stanford, The	Col.	4022	Frankie Albert-Marguerite Chapman	Sept. 10,'42	73m	Oct. 31,'42	982	796	1082
Spring Song (Russian)	Artkino	....	Nikolai Kunovalov-Ludmila Tzelikovskaya	Sept. 11,'42	74m	Sept. 19,'42	910	....	....
Springtime in the Rockies (color)	20th-Fox	317	Betty Grable-John Payne	Nov. 6,'42	91m	Sept. 26,'42	921	855	1174
Squadron Leader X (British)	RKO	....	Eric Portman-Beatrice Varley	May 21,'43	100m	Nov. 28,'42	1030	....	....
Stage Door Canteen	UA	....	Stage and Screen Stars	Apr. 25,'43	....	.....	....	1115	....
Stand By, All Networks	Col.	4042	John Beal-Florence Rice	Oct. 29,'42	64m	Mar. 6,'43	1189	797	....
Stand By for Action (formerly Clear for Action)	MGM	316	Charles Laughton-Robert Taylor	Dec.-Feb.,'43	109m	Dec. 12,'42	1053	871	1174
Star Spangled Rhythm	Para.	4231	Betty Hutton-Eddie Bracken-Victor Moore	Special	100m	Jan. 3,'43	1102	855	1218
Stormy Weather	20th-Fox	....	Bill Robinson-Lena Horne	Not Set	....	.....	....	1192	....
Stranger in Town, A (formerly Mr. Justice Goes Hunting)	MGM	....	Frank Morgan-Jean Rogers	Apr.,'43	67m	Feb. 13,'43	1158	1079	....
Street of Chance	Para.	4210	Burgess Meredith-Claire Trevor	Block 2	74m	Oct. 3,'42	933	871	1082
Strictly in the Groove	Univ.	7028	Leon Errol-Mary Healy	Nov. 20,'42	60m	July 4,'42	914	...	.
Submarine Alert	Para.	....	Richard Arlen-Wendy Barrie	Not Set	....	.....	....	772	
Sundown Kid	Rep.	273	Don Barry-Linda Johnson	Dec. 28,'42	55m	Jan. 16,'43	1113	....	
Sweet Rosie O'Grady	20th-Fox	....	Betty Grable-Robert Young	Not Set	....	.....	....	....	....
Swing Shift Maisie	MGM	....	Ann Sothern-James Craig	Not Set	....	.....	....	1191	....
TAHITI Honey	Rep.	216	Simone Simon-Dennis O'Keefe	Apr. 6,'43	69m	Apr. 3,'43	1238	1191	....
Tales of Manhattan	20th-Fox	313	C. Boyer-R. Hayworth-G. Rogers	Oct. 30,'42	118m	Aug. 8,'42	927	706	1130
Tarzan Triumphs	RKO	319	Johnny Weissmuller-Frances Gifford	Feb. 19,'43	77m	Jan. 23,'43	1125	983	1174
Taxi Mister	UA-Roach	....	William Bendix-Grace Bradley	Apr. 16,'43	46m	Mar. 13,'43	1203	986	....
Tennessee Johnson	MGM	322	Van Heflin-Ruth Hussey	Dec.-Feb.,'43	100m	Dec. 19,'42	1065	945	....
Tenting Tonight on the Old Camp Ground	Univ.	7074	Johnny Mack Brown	Feb. 5,'43	61m	Mar. 6,'43	1189	1018	....
Terror House	PRC	322	Wilfred Lawson-James Mason	Apr. 19,'43	....	.....	....	....	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	Reviewed: M. P. Herald Issue	Reviewed: Product Digest Page	Advance Synopsis Page	Service Data Page
Texas to Bataan	Mono.	....	Range Busters	Oct. 16,'42	56m	Sept. 26,'42	922	....	....
Thank Your Lucky Stars	WB	....	All Warner Contract Players	Not Set	....	.....	....	1058	....
That Nazty Nuisance	UA-Roach	....	William Tracy-Joe Sawyer	Not Set	....	.....	....	1019	....
That Other Woman	20th-Fox	318	Virginia Gilmore-James Ellison	Nov. 13,'42	75m	Oct. 17,'42	960	936	....
They Got Me Covered	RKO	352	Bob Hope-Dorothy Lamour	Feb. 5,'43	96m	Jan. 2,'43	1102	872	1174
This Land Is Mine	RKO	323	Charles Laughton-Maureen O'Hara	Apr. 23,'43	103m	Mar. 20,'43	1213	1162	....
Those Kids from Town (British)	Anglo	....	Percy Marmont-Marie O'Neill	Not Set	75m	May 2,'42	633	....	....
Three Hearts for Julia	MGM	321	Ann Sothern-Melvyn Douglas	Dec.-Feb.,'43	90m	Jan. 9,'43	1101	1009	....
Thunder Birds (color)	20th-Fox	307	John Sutton-Gene Tierney	Nov. 20,'42	78m	Oct. 17,'42	958	796	1130
Thunder Rock (British)	Charter-Metro	....	Michael Redgrave-Barbara Mullen	Not Set	111m	Oct. 3,'42	935	....	....
Thundering Trails	Rep.	263	Three Mesquiteers	Jan. 25,'43	56m	Feb. 13,'43	1159	1115	....
Time to Kill	20th-Fox	326	Lloyd Nolan-Heather Angel	Jan. 22,'43	61m	Dec. 5,'42	1042	995	....
Tish	MGM	302	Marjorie Main-Lee Bowman	Sept.-Nov.,'42	83m	July 25,'42	938	772	1034
Tomorrow We Live	PRC	307	Jean Parker-Ricardo Cortez	Sept. 29,'42	64m	Sept. 26,'42	922	....	....
Tomorrow We Live (British) (now At Dawn We Die)	Brit. Lion	....	John Clements-Godfrey Tearle	Not Set	85m	Dec. 26,'42	1077	....	....
Tonight We Raid Calais	20th-Fox	....	Annabella-John Sutton	Not Set	70m	Apr. 3,'43	1239	1192	....
Tornado in the Saddle	Col.	4210	Russell Hayden-Bob Wills	Dec. 15,'42	59m	.....	....	1058	....
Trail Riders	Mono.	....	Range Busters	Dec. 4,'42	55m	.....	....	1018	....
Traitor Within, The	Rep.	207	Don Barry-Jean Parker	Dec. 16,'42	62m	Dec. 5,'42	1043	983	1174
Trombone from Heaven	Univ.	....	Leon Errol-Mary Beth Hughes	Not Set	....	.....	....	1241	....
Truck Busters	WB	213	Richard Travis-Ruth Ford	Feb. 6,'43	58m	Jan. 23,'43	1126	....	....
True to Life	Para.	....	Mary Martin-Franchot Tone	Not Set	....	.....	....	1079	....
Two Fisted Justice	Mono.	....	Range Busters	Jan. 8,'43	61m	Jan. 23,'43	1127	1031	....
Two Weeks to Live	RKO	317	Lum 'n' Abner	Feb. 26,'43	75m	Feb. 6,'43	1147	....	....
UNDERCOVER Man	UA	....	William Boyd-Andy Clyde	Oct. 23,'42	68m	May 9,'42	647	....	....
Underground Agent	Col.	4039	Bruce Bennett-Leslie Brooks	Dec. 3,'42	68m	Feb. 6,'43	1148	1009	....
Undying Monster, The	20th-Fox	319	James Ellison-Heather Angel	Nov. 27,'42	60m	Oct. 17,'42	970	936	1082
Unpublished Story (British)	Col.	....	Richard Greene-Miles Malleson	Not Set	91m	Apr. 11,'42	598	....	....
VALLEY of Hunted Men	Rep.	262	Three Mesquiteers	Nov. 13,'42	60m	Mar. 6,'43	1190	1031	....
Varsity Show (Reissue)	WB	215	Dick Powell-Fred Waring	Dec. 19,'42	81m	Aug. 21,'37	1043	....	....
Vengeance of the West	Col.	3216	Bill Elliott-Tex Ritter	Sept. 3,'42	60m	.....	....	....	....
Victory through Air Power	UA	....	Disney Cartoon Feature	Not Set	....	.....	....	....	....
WAKE Island	Para.	4205	Brian Donlevy-Robert Preston	Block 1	87m	Aug. 15,'42	902	772	1130
War Against Mrs. Hadley, The	MGM	306	Fay Bainter-Edward Arnold	Sept.-Nov.,'42	86m	Aug. 8,'42	902	797	1174
War Dogs	Mono.	....	Billy Lee-Addison Richards	Nov. 13,'42	63m	Oct. 10,'42	946	....	....
Watch on the Rhine	WB	....	Bette Davis-Paul Lucas	Not Set	....	.....	....	986	....
We Are the Marines	20th-Fox	324	Marine Feature	Jan. 8,'43	70m	Dec. 12,'42	1053	....	....
We'll Smile Again (British)	Brit. Nat'l-Anglo	....	Bud Flanagan-Chesney Allen	Not Set	93m	Oct. 31,'42	982	....	....
Went the Day Well? (British)	Ealing-UA	....	Leslie Banks-Basil Sydney	Not Set	92m	Nov. 14,'42	1006	....	....
We Sail at Midnight (British)	Crown Film	....	War Documentary	Not Set	27m	Nov. 21,'42	1017	....	....
West of the Law	Mono.	....	Buck Jones-Tim McCoy	Nov. 2,'42	55m	Nov. 7,'42	994	....	....
We've Never Been Licked	Univ.	....	Richard Quine-Noah Beery, Jr.	May 14,'43	....	.....	....	1115	....
When Johnny Comes Marching Home	Univ.	7016	Allan Jones-Jane Frazee	Jan. 1,'43	74m	Dec. 26,'42	1090	....	1218
Whistling in Dixie	MGM	313	Red Skelton-Ann Rutherford	Dec.-Feb.,'43	74m	Oct. 31,'42	981	946	1174
White Cargo	MGM	310	Hedy Lamarr-Walter Pidgeon	Sept.-Nov.,'42	89m	Sept. 19,'42	923	871	1174
White Savage	Univ.	....	Maria Montez-Jon Hall	Apr. 23,'43	....	.....	....	1079	....
Who Done It?	Univ.	7002	Abbott and Costello	Nov. 6,'42	75m	Nov. 7,'42	993	971	1082
Wildcat	Para.	4204	Richard Arlen-Arline Judge	Block 1	73m	Aug. 29,'42	938	....	....
Wild Horse Stampede	Mono.	....	Ken Maynard-Hoot Gibson	Apr. 16,'43	....	.....	....	....	....
Wings and the Woman (British) (formerly They Flew Alone)	RKO	303	Anna Neagle-R. Newton	Sept. 18,'42	94m	May 2,'42	903	....	1082
World at War	WAC	....	Documentary	Sept. 18,'42	66m	Sept. 5,'42	890	....	....
Wrecking Crew	Para.	4212	Richard Arlen-Chester Morris	Block 3	73m	Nov. 7,'42	994	986	....
Wyoming Hurricane	Col.	....	Russell Hayden-Bob Wills	Not Set	....	.....	....	1079	....
X MARKS the Spot	Rep.	204	Damian O'Flynn-Helen Parrish	Nov. 4,'42	56m	Nov. 7,'42	994	986	....
YANK at Eton, A	MGM	305	Mickey Rooney-Edmund Gwenn	Sept.-Nov.,'42	87m	Aug. 15,'42	915	726	1130
Yankee Doodle Dandy	WB	201	James Cagney-Joan Leslie	Jan. 2,'43	126m	June 6,'42	903	674	1082
Yanks Ahoy	UA-Roach	....	Joe Sawyer-William Tracy	Not Set	47m	Mar. 13,'43	1203	1019	....
Yanks Are Coming, The	PRC	301	Maxie Rosenbloom-Mary Healy	Nov. 9,'42	65m	Oct. 3,'42	935	....	1130
You Can't Beat the Law	Mono.	....	Edward Norris-Jean Woodbury	Feb. 12,'43	61m	Jan. 30,'43	1137	1081	....
You Can't Escape Forever	WB	207	George Brent-Brenda Marshall	Oct. 10,'42	77m	Sept. 26,'42	921	898	1034
You Were Never Lovelier	Col.	4002	Fred Astaire-Rita Hayworth	Nov. 19,'42	97m	Oct. 10,'42	945	796	1174
Young and Willing	UA	....	William Holden-Susan Hayworth	Feb. 5,'43	82m	Feb. 13,'43	1170	663	....
Youngest Profession, The	MGM	....	Virginia Weidler-Edward Arnold & Guests	Not Set	81m	Mar. 6,'43	1189	1081	....
Young Mr. Pitt (British)	20th-Fox	316	Robert Morley-Robert Donat	Feb. 26,'43	103m	July 4,'42	914	....	....
Youth on Parade	Rep.	203	John Hubbard-Martha O'Driscoll	Oct. 24,'42	75m	Oct. 3,'42	934	....	....

Feature Product including Coming Attractions, listed Company by Company, in Order of Release on Page 1252.

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REVIEWS
(In Product Digest)
I Escaped from the Gestapo
White Savage
Cheyenne Roundup
Fires Were Started
The Fighting Buckaroo
Fall In
The Mantrap
You Love Me, I Love You

LATE REVIEW
(In News Section)
Spitfire

New Decrees edge Industry Closer to Crisis on Price Control and Manpower

Short Subjects get Extra Emphasis in Product and Sales Plans for 1943-'44

Famous Players Circuit tests Reissues in Canada fearing Product Shortage

THEATRES, STUDIOS RALLY FOR NEW WAR LOAN DRIVE

VOL. 151, NO. 3 APRIL 17, 1943

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William Saroyan's "The Human Comedy" starring Mickey Rooney with Frank Morgan, James Craig, Marsha Hunt, Fay Bainter, Ray Collins, Van Johnson, Donna Reed, Jack Jenkins, Dorothy Morris, John Craven, Ann Ayars, Mary Nash, Henry O'Neill • From the story by William Saroyan Screen Play by Howard Estabrook • An M-G-M Picture Produced and Directed by Clarence Brown

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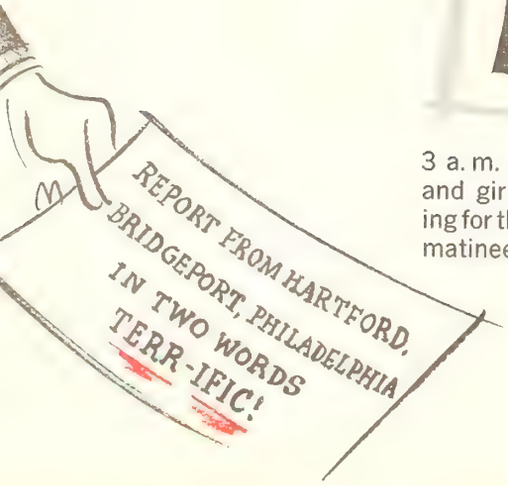
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3 a. m. . . the boys and girls are waiting for the midnight matinee break.





6 a. m. . . and the house can't hold anymore.

ERE

st in every new move for
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gagement of the first great
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AIR FORCE

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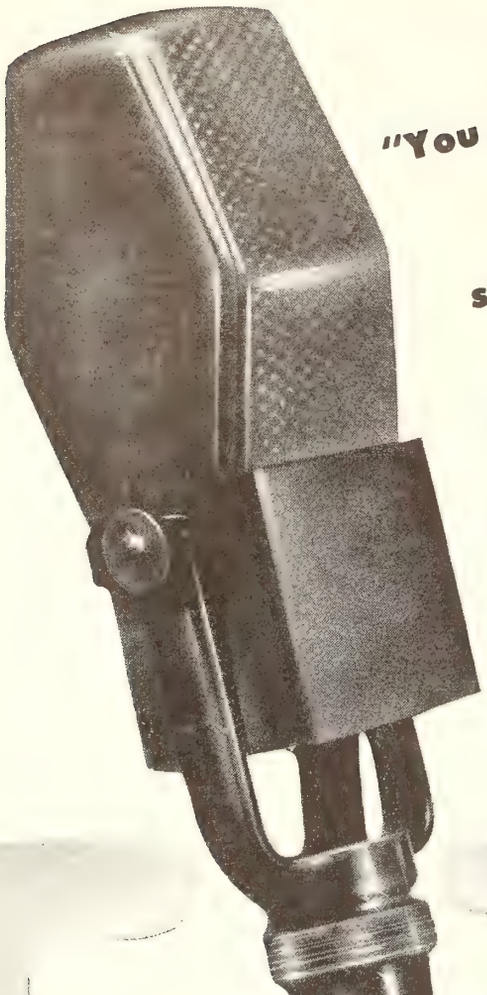
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Produced by the Film Units of the British Army and R. A. F.-Released thru 20th Century-Fox

MOTION PICTURE HERALD

COLVIN BROWN, *Publisher*

MARTIN QUIGLEY
President and Editor-in-Chief

TERRY RAMSAYE, *Editor*

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April 17, 1943

FILMS—POST WAR

EVER deeper and deeper the motion picture, regardless of the designs of its industrial masters, is being knit into the pattern of world politics and world economy. The motion picture of these days of war has a full freedom only as an utterly domestic enterprise within the territorial boundaries of the United States—and here, even in this area of freedom, it is subject to pressures in circumstances that make for compulsion in behalf of designs that do not especially pertain to the entertainment of the people.

In conferences and counsels that are being held in places and under conditions calculated to make them inaccessible to the press there are plannings afoot to deal with the vital problems of international economy, both through the period of advancing victory and after the war. The pieces from pawns to rooks are being set up on the chess board. The game, to borrow a term from checkers, will not be "giveaway". Most, and probably all, the contestants in this war, whether they be foes or allies, are positively playing for keeps. The screen will have a place in the pattern, and it will be, more than now, a patterned place.

Russia, Germany, Japan and Italy for many years have made the motion picture an implement of the State. The primary purpose has been political. But those political considerations have had their roots in economy, down to the bellypangs of people, wherefrom bosses derive their powers.

THE new world of after-the-war, if current programs and plannings are to flower, will have to be dealing with all that, and the screen, as the dominant medium of showing, telling, purveying and manipulating wishes, will be asked certainly, required maybe, to serve.

These are not casual speculations. The development of the motion picture pattern by Germany, Italy and Japan, and the inter-relations, were set forth, and for the first time, years ago in the pages of this journal. The motion picture disciplines of Russia have been amply recorded for even more years.

Now, within the fortnight, and on our side of the war, have come new and positive indications of the new placement of the motion picture in the "shape", as Mr. H. G. Wells has said, "of things to come". This has been conveyed most explicitly in dispatches from our London Bureau by Mr. Aubrey Flanagan. "World Market Aim of British Studios", says a headline of our colleague and contemporary down the hall, *Motion Picture Daily*. That sums it up. As the news columns of Quigley publications have related, there are British Government officials on industry committees, and all such. Mr. Flanagan writes of it all in terms of projects for the post-war world, remarking upon designs by which "British sales would be assisted throughout Europe and South America and any or all other territories decided upon. . . . "

It would be utterly naïve to assume that this means directly the motion picture. It pertains to world-politik and the larger pattern.

Mostly specifically it means the British consciousness, special to that tight little island exporting trade and culture, would be arranging to see that the motion picture serves its total design, largely trade.

That British consciousness is normal, and is to be expected to be held in common among trader nations. It is no new development. One will recall that the relation of the motion picture to the course of empire and in influences upon trade have been much discussed on the floor of Parliament in the years gone by, and will be so discussed again. It is interesting, the while, to recall that it was Canada which first, and so long ago as 1915, recognized the international trade significance of the screen.

THIS all comes down to the incidental but rather specific particularization of such matters as the fact that the American cinema has been selling such things as motor cars, electric refrigerators, fans, stoves and all the gadgetry of our super-mechanized and luxurious way of life—all made in America. It was your editor who these many years ago spread about the phrase that, while once it was said that "trade follows the flag", it now "follows the film".

The issue in the postwar world is going to have a lot to do with the question of who makes the film that is calculated to make the trade follow.

No matter how you slice it, trade is going to be a dominant issue. That is how our world has been made, from ancient Phoenicia to today. There is no escape from that, because trade is the way people beyond the ape-age get along with each other and make a living, whether it be the petty capitalism of the smith with his tools, or the larger capitalism of the corporation with its factory, or the apparently arriving state-capitalism. The idea seems to be a way to a living for the individual—even if some prefer the state to the person.

IT would be pleasant and happy if the motion picture might have escaped such deep involvement, but its scope and penetration appear to invite too many, and many of the powerful. It will require an exceeding dexterity to keep it a free art and a free industry. There are, to put it as delicately as may be, evidences that we have that as a problem, too.

Perchance many a Herald showman-reader—deep in his own problems, maybe—if he is with us so far, may properly ask, "And what do I care?" He may consider that in the years agone he has had many a foreign star pushed into his consciousness and that of his audience for reasons not too remotely related.

It is only recently that the motion pictures of Hollywood might be made with a single eye for the home market and, even so, there is a great deal of "suggestion" from official quarters aimed at consideration of what people of other lands may deduce from our pictures.

If, with the coming of the peace, American pictures are again to be world merchandise, as before, they inevitably will be shaped to the over-all pattern of procedure.

If the screen contrives to remain a free art, the vote of the American showman and his customers will count for more.

—*Terry Ramsaye*

THIS WEEK IN THE NEWS

Army Wants Films

FROM London comes report that the motion picture has been found a favorite entertainment among American soldiers in that theatre of war, in a series of six surveys. The surveys have been conducted by Lieutenant Robert B. Wallace, second son of the Vice-President. This seems to be young Mr. Wallace's first appearance in the press. He is assigned to the Army's Research Section. The account has it that half of the soldiers interrogated in the surveys said they saw a motion picture once a week. Something slightly less than half of the men were found to listen to the radio. "The educational survey found most soldiers admitting inadequate knowledge of current events," Milton Bracker recorded in a dispatch to the New York *Times*. Sixty-four per cent wanted to know what was happening in the United States. More than fifty per cent wanted to know what was going on in Germany.

Army Critic

DISPATCHES from London this week decorated the American press with featured and boxed display items relating that *The Stars and Stripes*, official U. S. Army paper over there, had editorially assailed the American motion picture for "flag waving" and "bad taste."

"American troops are embarrassed by movies which picture them as heroes when they are surrounded by men, women and children who have proved they are brave beyond the ability of Hollywood to portray. . . . We would appreciate the Will Hays censorship office more if it spent less time cutting out swear words and gave a little more thought to good taste. . . ."

It might be indicated to *The Stars and Stripes*, and its gripes, that there is only one censorship of the motion picture in the United States, which is the war time Government censorship of pictures for export.

The motion picture is having quite a hand in selling the bonds and stamps that finance the payroll of *The Stars and Stripes*.

Says Frankfurter

THE FIRST opinion of the status of the motion picture to emanate from the region of the United States Supreme Court came Tuesday in a speech for the bi-centennial of Thomas Jefferson, delivered in Washington by Justice Felix Frankfurter in which he referred to "rabble rousing films" and the radio.

". . . the misuse and manipulations of modern devices, chain newspapers, cheap magazines, popular polls, the movies and the radio, have enormously enlarged opportunities for arousing passions, confusing judgment and regimenting opinion," he said.

Mr. Justice Frankfurter was not quoted as specifying who had manipulated what, or for what.

DECREES edging industry closer to wartime crisis Page 13

NEW draft board rulings hit the screen's manpower Page 14

ON THE MARCH—Red Kann discusses war effort cooperation Page 15

WAR imparts new impetus to the handling of short subjects Page 17

HAYS tells how screen serves nation's war cause Page 18

MAJOR companies now concentrate on South America Page 23

FAMOUS PLAYERS begins test of reissues at Toronto Page 24

INDUSTRY rallying behind new U. S. War Loan campaign Page 25

MANPOWER is biggest worry of exhibitor in England Page 29

PICTORIAL service of the Army seeks better distribution Page 34

THEATRES across river in competition, Appeal Board finds Page 40

MOLLY STICKLES first woman to win Quarterly Quigley Award Page 58

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Going Home

JAMES WONG HOWE, Hollywood cameraman of many years and high reputation, is going back to his native land. In China, with the American flyers formerly called "tigers" and now "dragons," he will head an American camera crew which will record the progress of the struggle against Japan.

Mr. Howe, it is reported, will receive American citizenship in approximately three months. He will be in China then.

A former boxer, Mr. Howe deserted the ring for the camera in 1917. He started as errand boy for the cameramen of the old Jesse Lasky studio, becoming shortly afterward an assistant photographer. His first subject of prominence was Mary Miles Minter, who insisted Mr. Howe be her cameraman in every picture.

Among features he has photographed are: "The Thin Man," "Abe Lincoln in Illinois," "Algiers," "The Adventures of Tom Sawyer" and "Strawberry Blonde."

Repeat Performance

WENDELL L. WILLKIE, Republican candidate for President in 1940, traveler, advocate of world unity and chairman of the board of Twentieth Century-Fox, was guest star on the "Information Please" radio program last Monday night. The program was staged in the Civic Auditorium at Hartford, Conn., and was the occasion for the sale of $203,000,000 worth of War Bonds, mostly to 150 Connecticut manufacturing companies whose representatives were present. Mr. Willkie was introduced by Governor Raymond Baldwin of Connecticut who called him one of America's outstanding statesmen.

It was an appearance on "Information Please" early in 1940 which launched Mr. Willkie's campaign for the 1940 Republican nomination. Two "Information Please" short subjects with Mr. Willkie as guest star, were made by RKO Radio shortly after that broadcast.

During Monday night's broadcast, after Oscar Levant, regular performer on the program, had loudly affirmed Mr. Willkie's answer to a question on the Bill of Rights, Clifton Fadiman, master of ceremonies, said, "That would be a great ticket—Willkie for President, Levant for Vice-President."

Present

UNIVERSAL PICTURES is now the proud possessor of a real bolo, a machete used by the Army engineers and artillerymen, known as mudders, to clear their way through the jungle. It was presented by the Coast Artillery units stationed in Panama to E. N. Ferro, Universal representative, for his zeal in supplying 16mm. prints of feature pictures to soldiers in outlying posts in the Canal Zone. Mr. Ferro was made a Jungle Mudder, First Class. What Universal will do with the machete, a long, sharp instrument, is to develop.

Cheers for British

"DESERT VICTORY," the British Army film unit's record of the North African campaign from El Alamein to Tripoli, opened at the Globe theatre in New York Tuesday to the cheers of the metropolitan film critics. Most unusual was the reception given the six-reel picture by the New York *Times,* which ran a two and one-half column review and story starting on page one in which Bosley Crowther, motion picture editor, called it "by far the most thrilling factual account ever made of a carefully wrought, toughly fought battle."

Other reviews were as enthusiastic although none was given as much prominence. Howard Barnes of the *Herald-Tribune* said, "Only the Russians have succeeded in cutting so close to the actuality of fighting in a war picture;" and Kate Cameron of the *Daily News* gave it four stars, her utmost.

All the reviewers gave full credit to Lt. Col. David Macdonald, director of the picture and to the cameramen of the British Army, of whom four were killed, seven wounded and six captured, during the filming of the picture.

20 from UA

UNITED ARTISTS will have a minimum of 20 features, six Hopalong Cassidy Westerns, two Harry Sherman specials, and 12 "World in Action" short subjects in its 1943-'44 program, Edward C. Raftery, president of the company, told the press in New York Wednesday. Mr. Raftery, just returned from product conferences on the coast, said, "Our company will have a steady supply of product this summer for the first time, I think, in 12 years. We are in better shape than we have been in a great many years." He added that no executive changes were contemplated, that Sir Alexander Korda's stock had never been offered formally to the company for sale, and that the company was not selling blocks of stock to anybody.

Hughes Buys Theatre

PURCHASE of Detroit's RKO Downtown theatre by Howard Hughes "in order to secure adequate exhibition for 'The Outlaw'," was announced Wednesday in a press release from Robert M. Savini, independent distributor, who was Mr. Hughes' agent in the deal. Closed for seven years, the Downtown has 3,000 seats and is located in the Woodward Avenue entertainment sector. Mr. Hughes' will overhaul, decorate and refurnish the theatre to open "The Outlaw" for a $2.20 top roadshow run in five weeks.

Acquisition of the Detroit theatre is the first step in a campaign by Mr. Hughes to buy theatres in all key cities, Jacques Kopfstein, Mr. Savini's associate, said. Mr. Hughes will show "The Outlaw" in them, and if unable to obtain other product will keep the theatres closed between his own productions, he added.

Mr. Hughes is now seeking a house in New York in which to show "The Outlaw," and has approached the Rockefeller interests for their Center theatre at Radio City, Mr. Kopfstein said. There was no confirmation of the offer.

The Detroit opening and any subsequent engagements will be preceded by a stage prologue featuring Jane Russell and Jack Buetel, stars of the film, it was said.

Missing Witness

SUBPOENA servers in Chicago Wednesday couldn't find Ralph Capone, brother of "Scarface" Al. They wanted him at extradition hearings before U. S. Commissioner Edwin Walker to identify the six gangsters who were indicted by a Federal Grand Jury in New York as being among those on the receiving end for the millions of dollars extorted from the motion picture industry by Willie Bioff and George E. Browne, former IATSE officials.

Mr. Walker postponed the hearing until April 21st. It was expected that the trial at New York of Louis Kaufman, former Newark operators union agent, and John Rosselli, charged with being a Hollywood agent for the syndicate, would be postponed, too. It has been set for April 19th, but U. S. Attorney Mathias F. Correa indicated his wish to try all the co-defendants at once.

Although Mr. Capone was not on hand the Chicago hearing was well attended. In addition to the defendants, present under $100,000 bail, Joseph Ewing, secretary of the New York Grand Jury, appeared to identify the indictments, and Alexander Louis Greenberg, investment counsellor to the Capone-Nitti gang and a director of the Manhattan Brewery, came to identify the defendants. He and Ralph Capone were said to have answered some questions for Mr. Correa and his assistant, Boris Kostelanetz, before the Grand Jury.

Mr. Greenberg identified Charles (Cherry Nose) Gioe before the postponement. Proceedings grew lively at one point as Frankie Diamond, alias Francis Maritote, one of the defendants, punched a photographer.

Four Year 'Wind'

London Bureau

"GONE WITH THE WIND" will start its fourth year at the Leicester Square theatre in London on Monday, April 19th. Celebrating the anniversary, Metro-Goldwyn-Mayer will present the entire day's gross to the RAF Benevolent Fund. The picture also has run 12 weeks at the London Empire, eight at the Palace and 24 in Manchester.

Advertisers Conspiracy

THE Dry Goods Association of New York and fifteen of the city's biggest department stores were fined $5,000 each, a total of $80,000, in Federal Court Tuesday on a plea of *nolo contendere,* or "no contention," on a charge of having conspired to boycott the advertising pages of the New York *Times.*

There had been a series of contentions over an impending increase in advertising rates, with communications centered in and from the Advertising Rate Committee of the trade association. The rate committee received emphatic attention from the Government.

The action, unique in Department of Justice annals, was instituted by the filing of an information, instead of the usual process of indictment. The information stated that the advertisers, seeking to avoid a rate increase "suggested . . . a new price to the public of five cents for the daily *Times* and fifteen cents for the Sunday *Times.* The *Times* refused to do this."

The story, a sensational development in the world of the newspaper press, was covered by the Associated Press and it was the AP account which appeared in the *Times.* It included the *Times'* assertion that it had had no part in the institution of the action.

Five of the defendant stores issued a statement to the AP saying: "Except for the purposes of this proceeding the stores in so pleading do not admit any illegal act." They also set forth that they entered this plea "rather than contest the proceedings with all this would require in expenditure of time and effort in protracted litigation."

Cable from Lisbon

FROM Cordell Hull, Secretary of State, to USO-Camp Shows: "Department has received telegram from American legation, Lisbon, containing following message for you from Yvette Harris: Please have mother send two gowns, one pair evening shoes, one tube grease paint direct to London. Fondly."

Yvette Harris is the singer who survived the crash of the Atlantic Clipper at Lisbon in which two other entertainers were killed. The fact that she is continuing her tour of AEF camps in Europe, together with four others, all of whom were injured in the crash, was featured by the Office of War Information this week in a review of the work being done by USO-Camp Shows.

A total of 266 entertainers in 45 units had been sent to entertain the troops overseas, the review said. Quoting Lawrence Phillips, former executive vice-president of the Camp Shows, the OWI reported that units had played Bermuda, Panama, the Caribbean area, Iceland, Alaska, Australia, Africa, England, Northern Ireland, and other points which cannot be disclosed.

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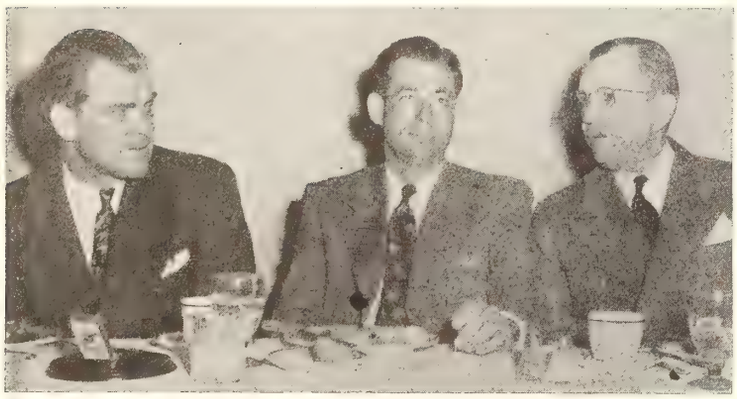
THIS WEEK the Camera observes:



VICTORY BOOK DRIVE at the United Artists theatre, Los Angeles. More than 2,000 books were collected in a tieup with the Woodcraft Rangers, boys' organization. Thomas D. Soriero manages the house.



A PARTY celebrated the advent of Columbia's "Something to Shout About" in New York last week. The place was Cafe Society; the hostess, Hazel Scott, who plays the piano there and is in the film. Above are newspaper film critics Archer Winsten, G. E. Blackford, Alton Cook, and Pauline Williams, and the film's star, Janet Blair.



YOUNGEST CHIEF executive of Texas' oldest circuit, the Jefferson, is Julius Gordon, center, flanked by Clifford Porter, the circuit's general manager, and C. C. Ezell, Texas Variety chief barker. The occasion was a testimonial to Mr. Gordon in Dallas.



■ CONTRACT for the Mexican premiere of RKO's "Hitler's Children" is signed by Emilio Azcarraga, of the Alameda. Spectators are Max Gomez, Michael Hoffay, Juan Duran, Tomas Milmo.



FAREWELL to Mrs. James Sileo, from the WAMPs (New York's female film publicists). She will open a Mexico City photo news bureau. Above, seated, are Anna Cohen, Capitol; Blanche Livingston, RKO; Grace Rosenfield, Hal Roach; Mrs. Sileo; Isabelle Austin, Roxy; Ruth Morrow, Margolies agency; Madeline White, Monogram . . . standing, Grace Beneke, J. Walter Thompson; Evelyn Koleman, Republic; Mary Gaffney, Music Hall; Belle Goldstein, Little Carnegie; Ruth Berse, WAC; Estelle Dick, Center theatre; Gertrude Merriam, Managers' Round Table.



■ AT CINCINNATI trade screening of Columbia's "The More the Merrier": above, L. H. Mills, Mills circuit, Kentucky; Vic Coffell, Marcus circuit; Mike Spangle, M. White circuit; Willis Vance of the Vance circuit; Ralph Kinsler of the Monta Vista, Emery, and Shard theatres, Cincinnati . . . below, Al Ackerman, Eastside; Carl Buermele, General Theatres; Asher Shaw, Associated Theatres; Harold Brown, United Theatres; Mrs. Buermele.





SIGNED. Vera Hruba, of Czechoslovakia and Republic's "Ice Capades Revue", has been given a seven-year film contract by the company.



ON TOUR. Republic's Roy Rogers visits at the Cozy theatre, Schulenberg, Texas. With him are owner Ben Spickels and his son.





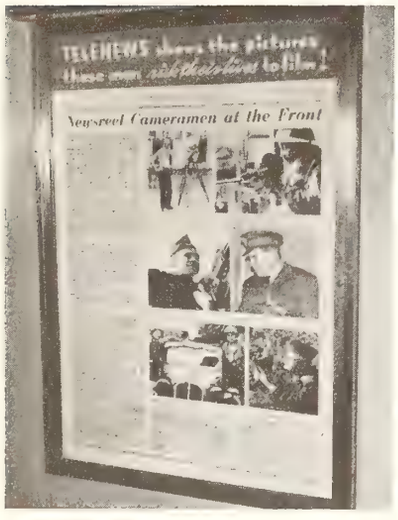
■ "THE HUMAN COMEDY'S" Pittsburgh screening brought out, among many, at left, Mr. and Mrs. J. B. Clark . . . above, Jean Paullet, Mr. and Mrs. Harry Browarsky. Mr. Clark, a brother-in-law of Richard Rowland, was a founder of the old Metro Picture Company, a predecessor of MGM.



■ JOHN E. FLYNN, newly named MGM western sales manager, was introduced to Southern California exhibitors last week at an Ambassador Hotel luncheon in Los Angeles. Left, above, are, from Fox West Coast circuit: Ed Zabel, film buyer; George Bowser, division manager; Dean Hyskell, advertising manager; Fred Stein, chief booker; John Bertero, attorney; Everett Sharp, George Milner, Jim Runte, Louis B. Christ, Arizona district manager; Homer Gill, Bakersfield, district manager; Greater Los Angeles district manager Thornton Sargent, M. Spencer Leve, W. C. Ricord, Jr., Stanley Brown and Terry McDaniel. From independent exhibition: Mike Rosenberg, Principal Theatres; Pete Lundgren, Harry M. Popkin, Jack Y. Berman, James Edwards, Jr., Harry L. Rackin, Hugh W. Bruen, Al Hansen, Ned Calvor, Milton and James Arthur, Al Galston, Al Boroman, Jay M. Sutton, Lou and M. A. Bard; W. G. Ripley, Longview, Wash.; John Bannerman, Warner Theatres; and Robert H. Poole, PCCITO. Metro's representation included George A. Hickey, west coast district manager; Clayton Lynch, Los Angeles branch manager; Ralph Carmichael, new sales manager of the Los Angeles exchange; Sam Davis and Lee Hulling, salesmen; Ed Beck, publicity man, and Parke Agnew, master booker from New York.



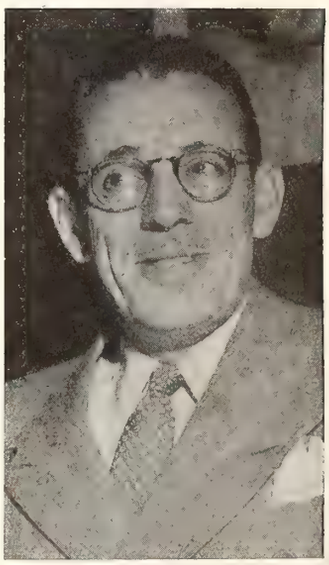
At left are, seated, William F. Rodgers, MGM sales vice-president, who introduced Mr. Flynn; standing, Red Kann, Mr. Flynn, Mr. Hickey.



DISPLAY, at the Chicago Telenews theatre. It is a blowup of the March 27th article in Motion Picture Herald, about newsreel cameramen in war.



■ TEN TIMES, William Fink, left, usher at the F. & M. Maplewood, St. Louis, has given blood to the Red Cross. He is 17.



By Staff Photographer

INGENUITY is stressed in Hollywood production now, to overcome set budget limitations, RKO producer-director Tim Whelan emphasized on New York visit last week. Mr. Whelan, on a talent hunt for his next, "Higher and Higher", said, however, that picture quality was not suffering.



REVIEW of the film industry's first year of selling War Bonds. The executive board of the Motion Picture Committee for Hollywood met last week with chairmen of industry groups and Treasury representatives. They also planned intensified work during the current Second War Loan drive. Above: Fred Othman, W. H. Derst, of the Victory Fund Committee; Don Rowland, Arthur Ungar, Henry Ginsberg, Committee chairman; Frank Carothers, Jane Murfin, W. K. Craig, John McCormick, A. H. McCausland, Howard D. Mills, Southern California administrator for the Treasury; Norman Manning, G. B. Howe, Hy Glick, John Flinn, Thomas Baily, and Al Rubin.

DECREES EDGING INDUSTRY CLOSE TO WAR CRISIS

Wages, Prices Frozen by President to Bring End to Inflation Tendency

"Hold the line" regulation of the nation's economy and the mustering of new ranks of manpower this week edged the industry several steps nearer to major adjustments in its wartime operations. Changes in keeping with the over-all curtailments and sacrifices on the civilian front seemed at hand for exhibitor, producer and distributor.

Wages and prices were frozen on Thursday by the President in an executive order. He forbade increases in the price of cost of living items and served notice that salary and wage boosts beyond the 15 per cent maximum of the War Labor Board's "Little Steel" formula would not be permitted. The order sought to stabilize living costs and to strengthen the Government's anti-inflation program.

Draft regulations were revised on Monday to eliminate large classes of dependency and occupational deferments. **[See Selective Service Story on Page 14.]**

Admission prices and film rentals were exempted from the price freezing authority granted under the original Price Administration statute. That exemption, at the moment, continues to hold true in respect to the President's latest order. Entertainment is not considered a cost of living item. However, there were indications in Washington and from some sections of the industry that the cost of entertainment, both for theatre patron and exhibitor, might be considered in the light of other ceiling regulations.

Every able bodied man, married or single, between the ages of 18 and 38 would be in the armed forces before the end of 1943, Paul V. McNutt, Federal Manpower Commission chairman predicted. The only exceptions would be some 3,200,000 men deferred for agriculture or essential war work. Dependency deferments were limited to cases of extreme hardship and exemptions for childless married men were swept away.

Manpower problems now weighing on the production, distribution and exhibition will become increasingly critical during 1943, film executives predicted, and well may prove the most serious single difficulty in keeping theatres open.

President Roosevelt's order was not aimed at freezing admission prices but might be used for that purpose if the recent upward tendency develops into a problem, Washington observers reported. They pointed out that the order was couched in such broad terms as to permit its application to practically anything.

Economic Stabilization Administration officials are not considering motion picture theatres at present, so far as could be learned this week, and disclaim intentions of injecting themselves into the situation. So far the Administration have endeavored to minimize war interference with the motion picture industry.

But elements in the war agencies are reported to believe that there should be no exception to Government control of industrial and trade operations.

They are said to be watching closely the trend in admission prices for proof of their contention that without control prices are bound to increase. There is growing belief in Washington that price controls must be expanded to prevent the dissipation of the "excess income" of workers, on which the Government depends for taxes and increased Bond sales.

Wage Increases Above Formula Forbidden

There was no reason seriously to believe that the order would be used to control admissions, Washington reporters said. But they added that it was a future possibility if there were a definite trend toward widespread admission price increases.

The President's order was generally interpreted as applying primarily to basic cost of living items. But exhibitor leaders warned that any trend toward increasing admissions or rentals might bring government action.

Wages and salaries of industry workers were seen as being strictly limited by the new order. Although the limitation of top bracket salaries to $67,000 was repealed last week tax increases and new surtaxes were expected to bring the maximum net income for 1943 close to the $25,000 limit requested by the President.

Inflation "has been slowed up," President Roosevelt said, as he limited prices and salaries, "but now we must stop it." The order was seen as halting exceptions and placing sharp teeth in the Government's economic control program.

The order forbade all wage increases above the 15 per cent "Little Steel" formula and stopped price rises, except to minimums specified by law.

The War Manpower Commission was authorized to issue regulations prohibiting workers to change to higher salaried jobs, unless the change would aid the war effort. The War Labor Board was instructed to grant no further wage increases except those necessary to correct substandards of living.

President Calls Rider "Unwarranted"

Congress also was asked by the President to impose higher taxes to check spending power, and to pass no legislation which would permit further price increases.

Repeal of the President's order of last autumn freezing salaries to a net of $25,000, after taxes, became law on Saturday night when the President permitted the debt extension bill to pass without his signature. Congress had attached the salary ceiling repeal as a rider to the measure which raised the limit on the public debt to $210,000,000,000.

The President termed the repeal rider, proposed first by Representative Disney of Oklahoma, "irrelevant and unwarranted" and made it clear that had circumstances been different he would have vetoed the bill.

Acceptance of the Congressional edict by Mr. Roosevelt was due to the fact that the Treasury already is within $5,000,000,000 of the former statutory debt limit of $125,000,000,000. It also has launched a drive to raise an additional $13,000,000,000 this month. Under the bill, the permissible debt limit is increased to $210,000,000,000.

The President admitted that salary limitation was not the ideal method of dealing with large incomes, but pointed out that Congress had failed to accept his recommendations for confiscatory legislation. He criticised its neglect to write such a measure as a substitute for his order and called on Congress to act as quickly as possible to place a special war surtax on net incomes, irrespective of source, which exceed $25,000 after the payment of taxes.

Salaries, including those of many stars and executives of the motion picture industry now may equal their highest level of the period from January 1st, to September 15, 1942. Those who had higher salaries than the $62,700 limit during that period may now receive them again. But there is no provision for scheduled option increases over $67,200 for those who did not reach the figure in 1942.

The President in his statement on the measure estimated that between 2,000 and 3,000 persons would benefit from the salary ceiling repeal. Three or four persons receive more than $500,000, he added, about 30 persons more than $250,000, and 750 in excess of $100,000.

Hollywood on Tuesday was reported to feel that the new salary ceiling eased immediate problems. But responsible executives and studio pay masters were waiting clarification of its application to motion pictures. Lawyers are preparing opinions, and then will seek verification of them in Washington.

No delay is seen, meanwhile, in closing talent deals. Excess wages, if they accrue, can now be held in escrow pending interpretation, whereas ultimate disposal of the former ceiling was doubtful. Typical of the problems is the question of whether high weekly incomes are to be paid according to the actual number of weeks worked by a performer, or to be calculated according to the potential earnings in a 52-week year.

Hearing of the salary ceiling suit of Hedy Lamarr against MGM was postponed this week for seven days. Metro said the case would be tried as scheduled but Loeb and Loeb, Miss Lamarr's attorneys, admitted that out of court discussions were under way, inferentially suggesting that the action might be settled.

Censor Makes Few Cuts

Only four cuts were made by the Chicago Police Censor Board during March, in examining 94 pictures. A total of 406,000 feet was inspected with no rejections and none classified for adults only.

NEW DRAFT RULINGS HIT SCREEN MANPOWER

Studios, Exchanges and Theatres Face Deeper Cuts Into Personnel

Manpower problems of the motion picture industry will become increasingly acute this year under the new regulations announced on Monday by the Selective Service administration and the War Manpower Commission.

Studios, theatres and exchanges all face greater inroads into their trained personnel. Men under 38 will be drawn off for service in the armed forces and in many instances for work in war production plants, Washington sources indicated.

Confusion still exists both in Washington and among the various branches of the industry, however, over the question of who will be called and in what order.

On Monday the new draft regulations announced by Paul McNutt, chairman of the War Manpower Commission, indicated that few if any able bodied men, with or without children, under the age of 38 would be left on hand at the end of the year for employment outside of farm work or the most essential war jobs. Their number, he estimated, would not exceed 3,200,000.

The new regulations eliminated Class 3-B men with bona fide dependents who were employed in essential work. They are now grouped in Class 3-A. This group hitherto covered all men with dependents but not employed at war work. Fathers with children born before September 15, 1942, were "frozen" in Class 3-A. Men without children, however, were moved from this group to 1-A, and are subject to early induction. A new class, 3-D, was set up for dependency cases where the draft of a family wage earner would cause undue hardship.

At a joint press conference Mr. McNutt and Major General Lewis B. Hershey, head of Selective Service, explained that the new regulations were intended to postpone as far as possible the day when fathers would be drafted.

Facts of arithmetic, they explained, however, would mean that all men under 38, except those physically handicapped or deferred as in essential work would be in service before the year ends. They admitted that in order to build an armed force of 10,800,000, many fathers would have to be called before the year ends, and Class 3-A virtually eliminated.

The House of Representatives on Saturday, concurrent with the announcement by manpower officials, passed a bill by Representative Paul J. Kilday of Texas which orders the calling of men by categories within state limits, rather than by local boards. It would require that all single men within a state be called first, and that when this category is exhausted the next group be called on a statewide basis.

The bill now goes to the Senate.

The Kilday measure has been opposed by manpower and Selective Service officials on the ground that it would vitiate the essential ratings and nationwide controls of induction order established by the Selective Service system. If the law is passed they predicted that the entire elaborate system of manning tables and essential rating worked out on a national basis by the WMC would be jettisoned. A man's family status would become the determining factor, it was said.

In Hollywood, studio officials meanwhile were warned that they could count with reasonable assurance on the drafting of all married men, with or without children, under the age of 38 by midsummer. Lieutenant Colonel Ben Howell and Lieutenant Colonel Howard P. Whitten, Selective Service officials at Los Angeles, said it was doubtful if many studio workers over 38 would be tapped.

It was estimated by studio sources that approximately 1,000 married men without children are now working for the major studios. A somewhat larger number of fathers, under 38, is said to be employed on the lots also.

The essential classification accorded 11 studio technical jobs recently was placed in doubt by the current confusion. Selective Service officers made it clear that the deferments are individual, and for stipulated periods of time.

One spokesman likened occupational deferments in Hollywood to short term bank loans renewable at 30, 60 or 90-day intervals but with the Government able to take up the option at any time. Meetings among studio heads, labor leaders and manpower officers were continuing at midweek.

Following a meeting of the newly formed labor-management committee on Monday it was reported that industry production leaders were seeking a general designation of the degree of essentiality which the industry was to be granted.

Studio officials have estimated that not more than 1,500 of the 35,000 or more film workers would require deferment as key men. Selective Service representatives in Los Angeles are said to consider the proportion relatively small inasmuch as the production branch has been designated as part of the essential communications service.

See No Deferment For Exhibition

Theatre operators and the distribution branch, on the other hand, appeared to have no chance of obtaining deferments, even for key men. The major theatre operators and distributing companies still are maintaining their policy of not asking for a deferment for any particular employee. One exchange supervisor said that he understood only a few temporary postponements to permit replacement training have been sought by all industry exchanges.

Manpower problems now weighing on production, distribution and exhibition will become increasingly critical during 1943, film executives predict, and may prove the most serious obstacle in keeping theatres open.

MAY SKIP STUDIO BASIC LABOR TALKS

Annual renegotiation of terms of the basic labor agreement between the major producers and the studio unions of the IATSE may be omitted this year as a result of the Presidential order forbidding salary increases, it was reported in New York Tuesday. Annual discussions of the labor pact and its wages, hours and working conditions already are overdue.

Inasmuch as increases in the past two years have raised studio wages above the 15 per cent maximum set by the "Little Steel" formula of the War Labor Board, observers said, it was unlikely that the Government would approve further increases. Pat Casey, labor representative of the producers, described the manpower situation in Hollywood as still "very confused". No date has been set for the basic agreement talks, he added.

Exhibitors Forum Hits Production Cut

Pointing out that the producer-distributor is enjoying unprecedented prosperity while the independent exhibitor "goes begging," the Indignant Exhibitors Forum, in Cincinnati, in a current bulletin, denounces the policy of decreased production when prints already have been reduced to take care of film curtailment.

"To the exhibitor, this policy appears to be a deliberate attempt to extract high film rentals on the excuse of shortages of supplies. It is hard to understand this apparent profiteering," the bulletin stated. The organization, representing 70 Cincinnati independent suburban theatres, is trying to devise means to obtain lower film rentals in preference to increasing admission prices, it is said.

Investment Firm Buys 96,000 RKO Shares

Dillon, Read and Company purchased 96,000 shares of RKO common stock from the Rockefeller Foundation last week, indicating a willingness to make further negotiations for the remaining shares held by RCA, consisting of 44,757 shares of RKO preferred at approximately $80 per share, 316,328 shares of common at $8, and 555,254 option warrants currently quoted at about $1.25 each. Such a transaction, however, would require syndicate buying power.

The investment firm plans to hold the stock for an indefinite period, it was learned. RCA's remaining holdings in RKO stock were estimated at approximately 500,000 shares together with 160,000 subscription warrants.

300 from M. & P. in Service

The Mullin & Pinanski circuit of New England has announced that more than 300 of their personnel are now serving with the armed forces.

ON THE MARCH

by RED KANN

HOLLYWOOD

CONVERSATIONALLY and informally to the point where he did not regard it as necessary to rise to his feet, William F. Rodgers told exhibitors in this area quite a hunk the other day. The telling came about at a friendly luncheon by the friendly company for Jack Flynn, Metro's recently appointed western sales manager, here on his first trip since officially annexing his new title and added duties.

While Rodgers delivered his say to the group on his left and right at the Ambassador, he was also talking to invisible thousands of other exhibitors through the most effective channel of communication at his disposal. You guessed it—the trade press.

It was a piece in two parts. In the first, he spoke about the industry, its members and their participation in the ever-increasing demands of the war on the home front. Some, or much of it, may be old. It could be that the argument and the persuasion have been hurled at your heads so frequently you are tiring. It could be that, and plus. But now you are about to get more of the same thing again.

Call it fair warning, if you prefer, for you don't have to go beyond these opening paragraphs. Yet we are suggesting you do.

Rodgers commended Southern California theatre men for the measure of their collaboration. Collaboration, according to Bob Poole of the PCCITO later, is only five per cent short of maximum. But, as he accoladed them for what they have done, the speaker of the day threw out a suggestion which shapes up as workable without regard to geography.

The registered point was this: That the exhibitor, individually or preferably banded together in small groups, undertake the self-appointed mission of influencing holdout theatre men to join the army of cooperation. This, to the end that the last and difficult hurdle—apparently as many as 2,000 or slightly beyond—is licked and OWI-WAC shorts, for free, and Victory Films of the majors, not for free, get on every possible screen and remain there.

Today's Obligation Is Today's

AT as late a juncture as this, it seems like a waste of valuable white paper to argue why this ought to be. Just so long as the existing formula remains, there should be no question about setting aside the necessary screen time to meet requirements. Whether the existing method is best is another chapter entirely.

Some argue that propaganda subjects ought to be junked and the same messages told better and faster through the newsreels. Others, particularly here, quietly and usually privately deplore such widespread activity by government in production on the ground the job belongs to the regularly constituted production industry, under instruction and guidance if you like. Why this? Because it is production's function to produce and because it is the kind of undertaking the record demonstrates very ably Hollywood can fill. Don't discount the hefty sense in this.

Nevertheless, it appears to us there is a sharp line of demarcation which calls for full recognition first and strict observance thereafter. On one side of this line is the operating method currently employed; in a word, what *is now*. On the other are thoughts about different ways; in another word what *might be*. Meanwhile, there is the present and a task at hand. This is our view of why it is of prime essentiality for the industry in all of its areas to improve an already commendable performance into something better.

Rodgers pointed out this was little enough; that Washington's desire to have these short subjects shown should be sufficient for the deed. There again, we enter his camp.

If the doing gives anyone ideas about hardships or sacrifices, let him be reminded how lucky he and his industry are in these tense days of war.

He and his industry are going full blast, passing through boom times, rolling up unheard of profits.

He and his industry are hampered and restrained to the insufferable extent where no studio has closed its doors, no distributor has stopped releasing pictures and no exhibitor compelled to darken his screen for lack of product.

He and his industry continue in private hands, in operation under peacetime management. He and it make their own decisions—and their own mistakes—dented only fractionally by the glancing blows of wartime restriction.

He and his industry, in short, are riding the crest in the high, wide and handsome manner. Yet he and it might well appreciate the shape of things as they are and never fail to remain increasingly abreast of the necessity to give as well as to take.

For, as soft as it is today, it may be vastly different tomorrow. It has been said on several occasions that the freedom of operation afforded this business is being gauged by the measure of its contribution to the war. Essential ratings are cloaked in confusion and diffusion and, even now, technical men in the studios are officially on "loan" like a sixty or a ninety-day bank note callable at maturity and perhaps not renewed.

Thus, the situation is changing, its rapidly-shifting complexities reaching into unsuspected regions and into directions previously thought immunized against the encroachments of the war.

No one in his working senses, of course, can hold out the possibility of immunity. But it does make sufficient sense to calculate that a fighting chance for continued and relatively untouched future operations rests on the very firm foundation of delivered performance. That's where and how these shorts can play their part.

About the Scale That Slides

IN the second half, Rodgers went solidly Metro with a discussion of the sliding scale, by his own words occasionally referred to as "the slipping scale." It was both an explanation and a defense.

These were his essentials:

That the sliding scale is a step toward a final yardstick fashioning the sale of all films regardless of company; that it is not salvation, although inferentially a move toward it.

That, because it slides up or down with performance the governor, the scale is fair; that Metro wants nobody's eye teeth, but does insist upon its proportionate share of demonstrated drawing power at the box office.

That the exhibitor is better off in the slide as against a fixed forty per cent attraction when the gross may prove that attraction is only a twenty-five per center.

That the system shows up injustices from time to time, yet the plan, in toto, ought not to be condemned as a result. Interestingly, too, that injustices, when so demonstrated, will be adjusted.

In this reaffirmation of his selling formula, Rodgers made a highly interesting point which will engage exhibitor attention. Admitting he would go after fifty per cent deals if he thought he could get them "because I am no philanthropist," he placed his company on record as opposed. Then he made another with this:

Since allocations range up or down after performance, the studio functions on no set budgets. This, he pointed out, permits production to tie itself to a cost sheet commensurate with the potential importance of the subject because what the picture ultimately does—or does not do—is the finalizing factor. This, he explained, is a guarantee of big calibre attractions.

Take it or leave it. The Southern California theatre men listened with attention and apparently were content to take it.

Nobody asked any questions, challenged any statements.

Warners Space Releases Now, Says Kalmenson

The results of a six-month survey by Warner Brothers of changes in nation-wide exhibition were outlined by Ben Kalmenson, general sales manager, to district managers and home office executives last Friday at a session which concluded a two-day sales meeting in New York.

The company's policy of spacing releases in accordance with the market's ability to absorb them was Mr. Kalmenson's chief disclosure. He cited figures, compiled by Ed Hinchy, head of the playdate department; Stanley Hatch, in charge of contract and sales records, and H. M. Doherty, head of the auditing department, to bear out his observations. The report showed that playdates on the company's films, including original bookings and repeats, had increased to between 13,000 to 17,000 as compared with a past level of 10,000 to 12,000.

Length of runs was almost doubled, Mr. Kalmenson said, and cited situations where two to four weeks was the common average against one or two weeks in former years. The survey placed holdovers at a 102 per cent increase since the 1940-'41 season, some films being held over in almost 100 per cent of their first runs.

Analysis of grosses from the playing time of a single picture running three to six weeks indicated that receipts were higher than when two or three different films were shown during the same period. The company's current releases were two to five times longer than average releases in past seasons, Mr. Kalmenson reported.

He predicted that an increase of 10 per cent in theatre attendance would result if exhibitors became fully adjusted to extended playing time policies and to the prevailing conditions, including the sustained and increased advertising of better product.

Among home office executives who attended the conference were Arthur Sachson, Mort Blumenstock, Samuel Schneider, Roy Haines, Jules Lapidus, Norman Moray, Michael Dolid, Harry Goldberg, Howard Levinson, Ed Hinchy, A. W. Schwalberg and others. District managers present were Harry A. See, Norman Ayers, Robert Smeltzer, Charles Rich, William Shartin, Hall Walsh, Ralph L. McCoy, Wolfe Cohen and Henry Herbel.

Skouras Theatre Holds Pan-American Rally

A Pan-American rally and fiesta were held Wednesday night at the Beacon theatre, New York, Skouras house, in celebration of Pan-American Week. Presented by the Good Neighbors Center of New York and held under the auspices of the Latin American Consular Corps, the rally featured talks by representatives of South American countries, educators and civic leaders. Jack Miller of the American Guild of Variety Artists was master of ceremonies. Admission was free to the public. George Skouras, president of the circuit, contribute the use of the Beacon for the evening.

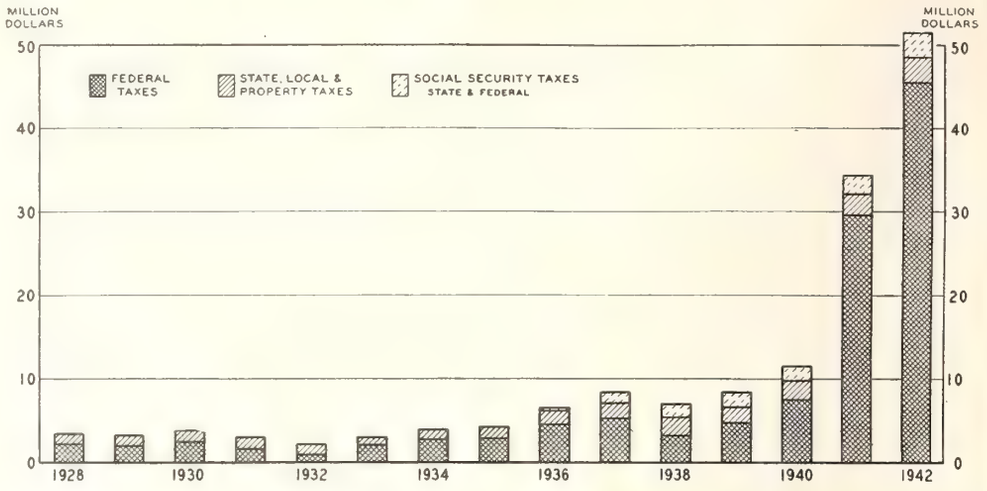
Reelected Hospital Chairman

Mrs. Hal Horne, wife of the 20th Century-Fox advertising and publicity director, has been reelected for a second term as chairman of the National Jewish Hospital at Denver, which cares for tubercular cases.

Elected WE Board Member

Frederick W. Bierwirth, vice-president and telephone sales manager of the Western Electric Company, was elected a member of the board of directors at the company's annual meeting on Tuesday.

A Taxation Picture



Graphic representation of the rise of taxes in industry is afforded by the record of the Eastman Kodak Company, presented incidentally in the annual report covering the year of 1942, just issued from Rochester. From less than five millions in 1928 Kodak's taxes rose to more than $50,000,000 last year. The company is now deep in production for war, including many intricate optical devices. The booklet's figures present an impressive picture of the rise of the photographic and chemical industry.

In the financial record of the company the booklet shows that the preferred stock dividends have been $369,942 a year every year since 1906, four years after the founding of the company. Since 1911 the only low point in net profits was in 1932, when they amounted to $6,058,749. In 1941 they reached $21,588,790 and in 1942 the figure was $21,183,515. From and including 1902 to 1942 the grand total of net profits was $591,148,161. Preferred dividends paid during that period totaled $14,943,842 and common dividends $434,316,957. The earned surplus balance as of December 26, 1942, was $49,765,223.

RKO Circuit to Play "Hitler's Children"

The RKO metropolitan theatres in the New York area have booked "Hitler's Children" for Easter Week, the opening having been scheduled for April 20th. Edward L. Alperson, circuit general manager, has decided that the film will be shown for nine days in the New York houses, and eight days in the Brooklyn theatres, noting that such playing time is unprecedented.

A promotional campaign involving newspapers, radio, War Bond rallies and other tieups shortly will be launched under the supervision of Harry Mandel, advertising and publicity director for the circuit.

Epidemic Causes School Closings in Fall River

Five schools in Fall River, Mass., have been closed by Dr. George C. Hicks, chairman of the Board of Health, following a mild epidemic of meningitis among school children. The closings are for a period of 14 days.

Dr. Hicks reported that three of the cases were in families whose members worked in neighboring Rhode Island, leading him to believe that the children had contracted meningitis from that source. No ban against children attending theatres has been issued by the Health Board so far.

Club Holds Dinner

An induction dinner was held last Tuesday by Variety Club Tent No. 26 in Chicago for 40 new members who have joined since the national convention. Herbert Graffis, columnist, was guest speaker. The club now has more than 200 members.

Budget Demands Face Scrutiny

Financial budgets of numerous war agencies in Washington are expected to come under the close scrutiny of a House appropriations subcommittee, observers in the capital have reported. The needs of these agencies will be examined preparatory to the drawing up of an appropriation bill by the committee totaling several hundred million dollars.

Heads of such agencies as OWI, CIAA, OPA and WPB will be summoned to give detailed reports on financial demands already requested for the satisfactory continuance of their programs. Examination is also expected of charges brought against some of the bureaus, particularly the Office of War Information, concerning alleged political activities and pressure tactics indulged in by the departments rather than the prosecution of their duties in war propaganda.

Duplication of work by several agencies is another point which has been raised, State Department officials testifying recently that there were indications of overlapping of duties in the CIAA and OWI. Rationing procedures and materials controls will be investigated when OPA and WPB officials are called for hearings before the sub-committee.

Several of the agencies have submitted their budgets, although the majority have not been received as yet. The Office of Censorship has asked for $29,998,400 and the CIAA for $33,860,000 with an additional $18,000,000 in contract authorizations. The ODT budget is considerably lower, only $14,900,000 being demanded in its present form.

WAR GIVES NEW IMPETUS TO SHORT SUBJECTS

More Emphasis on Sales and Production Will Mark Next Season Plans

New emphasis on production and selling of short subjects will mark the 1943-44 season, according to present plans of the major companies. Although it is indicated that approximately the same number of shorts will be produced by most companies as last year, with a slight reduction possible in a few instances, the range of subject matter will not be as diversified, but rather will be concentrated along one or two specific lines.

Stimulation of the entire short subject field already has resulted from intensive use of the short for wartime messages, as MOTION PICTURE HERALD reported on November 28th, 1942. One and two-reel films which have been getting increased attention from both exhibitor and public alike since the beginning of the war, are considered likely to be given more production values during the next season. Reduction in the number of feature films being produced has made it possible to maintain shorts production as well as to increase budgets slightly on the shorts, it was pointed out by some short subject managers.

Despite an admitted loss of screen time last year for the traditional type of short, because of Victory Film showings, home office officials this week indicated that bookings currently are "holding their own" and that extended runs and longer playing time of features have added to the importance of the short subject on the theatre program.

MGM Program Aimed At War Effort

Although no formal announcement on new season plans has been forthcoming from MGM, it was indicated this week by Herbert Morgan in charge of short subject advertising and publicity, that a good portion of the program would be "directed to the war effort, either through subjects made for the Office of War Information or those produced entirely on our own." The number to be produced, he said, would be the same as last year.

The raw stock situation will not dictate reduction of the program. Mr. Morgan said that MGM's short subject production department has been making a considerable saving of stock, through studio short cuts. "Producers must have a good excuse these days to shoot excess footage," he said.

Booking of Shorts Increasing

According to the MGM manager, bookings of shorts within the last few months have been on the increase, despite the fact that Victory films have cut into playing time. Many theatres are playing shorts, he pointed out, which never before booked the one or two-reelers. The war has created new interest in the short on the part of the public, especially in subjects which have any bearing on overseas action or home front camp activity.

He forecast that a "greater percentage of documentary shorts" will be made in the future, based on the public's receptivity to that type of film now. The field, he said, really hasn't been explored very much, but as time goes on and more "action material is made available on the war," film companies will produce an increasing number of shorts documenting various phases of the war.

Oscar Morgan, short subjects manager for Paramount, forecast that after the war the "documentary" idea contained in shorts would take on "greater significance and importance." He predicted that following the war, during the "reconstrution period, the Government is going to continue to show the people, through the medium of the short subject, how to adjust themselves to the completely changed world." He also said the Government would produce shorts for foreign consumption, presumably to inform peoples of the world on conditions existing in the U. S.

Many Subjects on War To Follow Conflict

A great number of subjects will be made after the war, he said, which will tell the people what happened and why it happened."

New season schedules of short subjects of Columbia, MGM, Paramount, RKO, Twentieth Century-Fox currently are being planned and it is expected that announcements of 1943-44 programs will be forthcoming within the next two or three weeks. Warner Bros. through Norman H. Moray, short subject sales manager, already has announced that the company will release 85 subjects, approximately the same number produced last year, with no curtailment of the program contemplated.

Raw stock is not likely to be a serious problem at the Warner studio where shorts are concerned, it was pointed out, because the company's stock for feature production has been cut by 50 per cent, where concentration is on top budget pictures, thus leaving enough stock available for the new season shorts schedule.

Universal's program for 1943-44, according to Bernard Kreisler, short subjects sales manager, will be reduced by only four shorts. The company plans to produce 52, compared to the 58 made last year. Mr. Kreisler said that "music and variety entertainment" will be the keynote of the schedule. Universal will produce a series of 13 "name band" two-reel shorts, featuring a popular singer or dancer, one subject to be released each month. Such orchestras as Harry James, Jan Garber, Ted Lewis, Al Donahue. Freddy Slack, Glen Gray and Jan Savitt are lined up for this series.

The schedule also includes six Technicolor subjects, ranging in interest and appeal from skiing to devil fish. Fifteen one-reel "variety views," consisting of varied topical, sports, historical, international subjects, and 16 "Person-Oddities," human interest shorts based on personalities or on oddities of nature, are scheduled.

A special "featurette," 22-minute subject called "World Without Borders," based on the idea of the four freedoms will be included in the schedule, in addition to three serials, "Don Winslow of the Coast Guard," "Adventures of Flying Cadets" and "Junior Commandos of the U.S.A.," all three featuring well known screen players. The company also will release 104 newsreel issues.

Seek Lasting Market For Product

Insofar as sales policies for shorts are concerned, some managers pointed out that concentration would continue in areas where single feature bills predominated, but that with an increasing number of theatres booking shorts, both commercial and Victory reels, home office sales departments are making plans to cover the widening field in order to insure a "lasting market." The new customers, it was pointed out, booked shorts on the basis of quality, and it was up to the major companies to continue a flow of "quality subjects" in the future.

It is understood that approximately the same number of prints currently are being made for short subjects, despite raw stock restrictions. Exchanges, however, are adjusting their schedules where delays exist, especially in the case of Technicolor shorts.

Bookings are dated ahead, in some cases, two to three weeks to make allowances for delay in delivery of Technicolor prints. Thus far, officials reported, no serious delays have occurred.

Exhibitor complaints prevalent last year in some quarters concerning the showing of the Victory Films, for the most part "have run their course," one executive said. Theatre men today are doing everything possible to comply with War Activities Committee commitments. He also pointed out that despite the complaints of "too much war in shorts and features," exhibitors are "still buying" the best type of each medium.

The lesson to be learned by distributors and exhibitors alike from the interest shown by the public in current newsreels, he said, pointed to more shorts production based on "human interest appeal" for the families of the boys who at are domestic camps and overseas bases.

Plan Filming at Drew Field

Metro-Goldwyn-Mayer will film scenes for its film, "A Guy Named Joe," at Drew Field, Fla., it has been disclosed by company officials who surveyed the site in Tampa. Present plans call for Irene Dunne and Spencer Tracy to be co-starred.

Votes Budget Increase

At the regular meeting of Allied Theatre Owners of Connecticut in New Haven a new increased budget was voted for the coming year, the highest in the history of the group, based on increased dues, and in anticipation of an important program. Dr. J. B. Fishman presided.

HAYS TELLS HOW SCREEN SERVES IN WAR CAUSE

Report Stresses Extent of War Work; Films 'Create World Community'

The record of the motion picture industry in 1942 has been the record of the fulfillment of a mission of truly world-wide importance in a time of war, Will H. Hays, president of the Motion Picture Producers and Distributors of America, Inc., told the annual meeting of the MPPDA board of directors on Thursday.

He delivered his 21st annual report, titled "The Motion Picture and a World Wide Audience," to the industry at large and the presidents of the major distributing companies at the association's board room at 28 West 44th Street, New York.



Will H. Hays

Mr. Hays summarized the wartime accomplishments of the film industry and pledged a continuing and ever-intensifying effort in the screen's mission "to supply to all peoples its essential service of entertainment, information, education and inspiration." The screen, he said, draws its materials from the far reaches of the world, portrays a world-wide scene and serves a world audience.

"It creates a world community and because its basic themes are rooted in the common concerns of all people, it is a cohesive force in a world torn by conflict and discord," Mr. Hays said. He foresaw an important role for the motion picture in the achievement of victory and the propagation of freedom in the post-war world through mutual understanding.

The report discussed the scope of industry war work through the War Activities Committee, Hollywood Victory Committee, participation by 16,000 theatres in bond drives, charity collections, scrap drives, conservation and other campaigns. It also has distributed official messages in newsreels and films, aided American propaganda abroad, and contributed training and entertainment films for the armed services.

Principles of the Production Code were reaffirmed by the MPPDA president.

"It would be culpable dereliction if we regarded the war crisis as in any way an occasion or an excuse for abandoning the principles of the Code or relaxing its administration," he said.

"We pledge ourselves to defend the freedom of the film," Mr. Hays added, "from meddlesome restrictions that serve the special interests of those who seek to impose them by force."

He noted that in response to questions from the Industry Service Bureau educators, religious and civic leaders, business men and club chairmen overwhelmingly approved the screen's handling of controversial war matter. Less than seven per cent commented adversely, he said.

In addition to special war activities, the MPPDA during 1942 maintained its community service activities, Mr. Hays reported. Review facilities, study aids, field contact, teaching films, library service and institutional promotion and information services are carrying on, he said. The Industry Service Bureau was established as a clearing house for this industry information.

The Production Code Administration in 1942 reviewed 546 feature pictures, compared with 568 in 1941, and 683 shorts. Only three features were rejected, while 18 were revised to conform with the Code, according to the report. Only two violations of the Advertising Code were reported out of 10,099 advertisements examined during the year.

Discussing trade relations and the Consent Decree, Mr. Hays asked sympathetic Government understanding of trade problems as an aid to their solution. He pointed out that the industry in 1942 also had to contend with serious problems of manpower and material shortages.

Stresses Need for Entertainment

Foreign film trade has been drastically curtailed by war, Mr. Hays said. But the industry has continued to supply product and service to England, Latin America and the neutral nations. In this it has collaborated closely with Government agencies and the Office of Censorship.

Mr. Hays cited increases in attendance in the United States as additional proof of the screen's wartime service.

"The vitality of its entertainment with its concomitant services of information, education and inspiration was essential to the demands of a population deep in the toil and worry of war," Mr. Hays said. "That population, including the millions in uniform demanded not less but more recreation and entertainment. It needed—and needed prodigiously—relaxation from today's labors and invigoration for what tomorrow might bring. Ninety millions came to the screen every week with that inexorable demand.

"And as the screen met the demand for entertainment," he continued, "it used this public contact for many other useful purposes—for the sale of war bonds and stamps, for the Red Cross and USO, for the collection of scrap and for enlightenment on the purposes and processes of the war effort.

"At all times the industry clearly recognized that the national welfare has first call on all its facilities."

"Beginning with the month of Pearl Harbor, the business of the theatres increased progressively during the year, in response apparently to an increasing need for relaxation as the strain of wartime activities increased," Mr. Hays said, referring to the manner in which the industry has met demands for entertainment. He estimated weekly attendance at approximately 90,000,000 persons.

"Since the patronage of the theatres largely consists of persons who go regularly to see the movies week after week, the amazing fact about the attendance figure is not merely its size but the sustained satisfaction which it signifies. That satisfaction is ultimately due to the proper proportion of the elements which make up the program—feature pictures and short subjects, cartoons and newsreels, excitement and laughter, diversion and inspiration," the MPPDA president declared.

'Screen Vital For Peace'—Coe

Motion pictures will be vital to the post-war task of re-educating the world for democracy, Detroit business and civic leaders were told Wednesday by Charles Francis Coe, vice-president and general counsel of the Motion Picture Producers and Distributors of America. He spoke at a luncheon sponsored by the Optimist Club in the Book-Cadillac Hotel.

The screen's record of the war will be a tragic warning to future generations, he predicted. Also it will have an important task in re-educating an Axis generation which was made "the victim of evil indoctrination almost from the cradle." Motion pictures will be the most powerful single democratic antidote to years of totalitarian propaganda, he predicted.

"I am not here to apologize for entertainment," Mr. Coe said, "projected on the screen during these days of titanic struggle and strife. Your sons and mine on the battle area, workers on the front behind the lines, and those who are contributing in what way they can to the coming victory of freedom deserve and get the rest and recreation which such entertainment must supply."

"But these are not days of entertainment alone" he continued, pointing to a constant flow of information, education and inspiration from motion pictures. "The patriotic impulse which inspired some of the best entertainment pictures of the year serves equally well in pedagogic and documentary films which spread the principles of democracy across the face of the world." The war has brought the motion picture added opportunities to serve, he asserted.

Mr. Coe was introduced by Malcolm J. Bingay, editor of the *Detroit Free Press.* Many Michigan film leaders attended the luncheon, including exhibitor groups led by Ray Branch of Allied Theatres, James F. Sharkey of Michigan Cooperative, Earl J. Hudson, United Detroit Theatres, and E. C. Beatty of the Butterfield circuit.





Mix rhythm of "Cabin In The Sky" with heart interest of "Stranger In Town"





Boil up romance from "Slightly Dangerous" with howls from "Air Raid Wardens"



Add excitement of "Assignment In Brittany" and . . . . . you've . . . . . got . . . . . .

THIRD GROUP FO

METRO-GOLI

FIREM

FIVE

"Cabin In the Sky" starring Ethel Waters, Eddie "Rochester" Anderson, Lena Horne with Louis Armstrong, Rex Ingram, Duke Ellington and his Orchestra, The Hall Johnson Choir Screen Play by Joseph Schrank Based on the Broadway Musical Hit Directed by Vincente Minnelli Produced by Arthur Freed

"A Stranger in Town" with Frank Morgan, Richard Carlson, Jean Rogers, Porter Hall • Original Screen Play by Isobel Lennart and William Kozlenko • Directed by Roy Rowland Produced by Robert Sisk

Lana Turner, Robert Young, in "Slightly Dangerous" with Walter Brennan, Dame May Whitty, Eugene Pallette, Alan Mowbray • Screen Play by Charles Lederer and George Oppenheimer • Story by Ian McLellan Hunter and Aileen Hamilton Directed by Wesley Ruggles Produced by Pandro S. Berman

Stan Laurel, Oliver Hardy in "Air Raid Wardens" with Edgar Kennedy, Jacqueline White, Horace McNally, Nella Walker, Donald Meek, Henry O'Neill, Howard Freeman • Original Screen Play by Martin Rackin, Jack Jevne and Charles Rogers and Harry Crane • Directed by Edward Sedgwick • Produced by B.F. Zeidman

"Assignment In Brittany" with Pierre Aumont, Susan Peters and Richard Whorf, Margaret Wycherly, Signe Hasso • Screen Play by Anthony Veiller, William H. Wright and Howard Emmett Rogers • Based upon the Novel by Helen MacInnes Directed by Jack Conway Produced by J. Walter Ruben

"Cabin In The Sky"
"Stranger in Town"
"Slightly Dangerous"
"Air Raid Wardens"

A FORTUNE IN THE PALM OF YOUR HAND

"Assignment in Brittany"

EASON 1942-43

VYN-MAYER'S

ORKS

"CABIN IN THE SKY" ZOOMS TO 200% BIZ!

New record in Dallas! Sensational musical novelty's amazing three-week run, confirmed by Houston, Richmond, Dayton, Charleston. M-G-M first again in exciting new showmanship!

CRITICS PREDICT "STRANGER IN TOWN" HIT!

Listen to Pittsburgh Premiere raves! "A sleeper. Captures your heart. A honey."—*Post-Gazette.* "For outstanding sleeper honor of 1943."—*Press.* "Dandy. Irresistible. M-G-M should be proud."—*Sun-Telegraph.*

"SLIGHTLY DANGEROUS" FIRST DATES SOCKO!

Gorgeous Lana Turner is topping terrific totals of "Honky Tonk" in Allentown. Her sock-appeal in swell Cinderella romance gives Capitol, New York, rousing hold-over business. Watch!

"AIR RAID WARDENS" RIALTO PREMIERE SMASH!

Tops all M-G-M records here. Do the folks pay for howls! Oh boy! N. Y. Times critic describes it: "Folks are laughing their heads off. House densely packed. Rialto Theatre is not suffering from box-office anemia!"

"ASSIGNMENT IN BRITTANY" BIG PREMIERE!

Broadway's Criterion Theatre picks it to celebrate its Lucky Seventh Year big anniversary celebration. Showmanship campaign launches giant drama of attack on hidden U-Boat bases. Watch new star Pierre Aumont!



When other pictures have been forgot
The FIREWORKS FIVE will still be HOT!

METRO-GOLDWYN-MAYER

Hot Stuff!

DISTRIBUTORS CONCENTRATE ON SOUTH AMERICA

Foreign Heads See Field Even More Important in Post-War Period

The growing importance of the South American market for American motion pictures is occupying the attention of home office foreign managers not only for current product plans but for post-war possibilities.

For the past 18 months, American films have been drawing bigger grosses than ever before. Many new theatres have been opened in Central and South America during this period. As MOTION PICTURE HERALD reported on March 27th, increased box office receipts at theatres where American films are shown are attributed to improved Hollywood product, the influence of the U. S. good neighbor policy, the banning of Axis films, and the increased purchasing power of the people.

Native Industries are Developing Rapidly

Coincidental with this expanding market, the development of the Mexican and Argentine film production centers, it was pointed out by a number of foreign distribution executives, does not constitute a "threat," but indicates that competition "will be keener." Native product will compete with Hollywood films on a "quality" basis, and the determining factor will be "good pictures, no matter who makes them," it was said.

Foreign department officials of Columbia, Paramount, RKO, United Artists and Warner Bros., among others, reported that thus far, company bookings had remained the same; no playing time had been lost to Mexican or Argentine productions. The reason advanced was that Hollywood product during the past year and a half had been considerably improved. "The good pictures which had been making money in the U. S. were also making money in South America," they said.

Arthur Kelly, vice-president in charge of foreign distribution for United Artists, forecast that although Spanish language films made in Mexico or Argentina would not displace the better type of American films, they might cut into the bookings of Westerns and "B" pictures. The latter product, he said, had received wide attention among South American audiences in the past, but it was possible that Latin Americans might show preference for home-grown product over Westerns and "B" films in the future.

Sees Latin American Field Improving

Joseph A. McConville, foreign sales manager for Columbia, pointed out that "the people of South America prefer good American films to poor native pictures. Good pictures, no matter who makes them, will get a very good market," he said, and added that the Latin American market was "improving every day and growing more important." He expressed the view that after the war, this market would take on "greater importance."

Mr. McConville indicated that development of the Mexican and Argentine film industries must be viewed philosophically. "It is only natural that people of Latin America should want to see pictures which speak their language and project their backgrounds." But the quality of these films must be the best, else there would be no market for them, he said.

"PAN-AMERICAN WEEK" IS DISCUSSED

Plans for a "Pan-American Week" to be held simultaneously in United States and South American theatres, some time in September or October, designed to promote the "good neighbor" policy, are being discussed by the Coordinator of Inter-American Affairs and the War Activities Committee, it was learned in New York this week.

Although complete details for the project have not been worked out and the entire plan is in the formative stage, it is understood that the Coordinator's office is negotiating with WAC officials to promote the idea. According to the reports, U. S. theatres pledged to WAC would show films about South America "which would bring the people of Latin American countries closer to the people of the U. S." American Films would be exhibited during the same week in South American theatres.

Says Policy Should Not Be Shortsighted

Taking the view that the American motion picture industry "should help and encourage" the development of South American film centers, Phil Reisman, vice-president in charge of foreign distribution for RKO, said that American companies "should do everything in their power" to make it possible for the best Mexican and Argentine productions to be seen in U. S. theatres. Mr. Reisman also is assistant director in charge of distribution of the motion picture division of the Coordinator of Inter-American Affairs.

He pointed out that the good neighbor policy, insofar as the motion picture industry was concerned, could not have been put into effect in South America without the cooperation and assistance of U. S. film companies, but added that major companies should not be guided by a "shortsighted policy" in considering the growing Mexican and Argentine industries. Native production centers are developing new audiences, he said, and are opening new theatres. This undoubtedly will react beneficially for American product, because the bulk of theatres in South America must rely upon Hollywood for the greatest percentage of their bookings. It would be "unwise, unsound and selfish," therefore, to consider the developing industries below the Rio Grande as a "threat," he said.

For the most part, foreign department officials of other major companies indicated that Argentine and Mexican films are getting a slight edge on Hollywood pictures in small interior theatres in Latin American countries, but that first run houses and others in large cities still prefer to book American product.

Bulk of Films in Argentina from U. S.

According to *Foreign Commerce Weekly*, official publication of the U. S. Department of Agriculture, although 500 films are imported annually into Uruguay, with the largest percentage coming from the United States, Argentina holds second place now as a source of supply, ahead of England, Russia and other countries. No Axis pictures have been exhibited since December, 1941. No features have been produced in Uruguay since 1940 and only four or five were made prior to that date.

The publication reported: "Though United States production still appears to be preferred by theatre audiences, Argentine films are growing in popularity, particularly in towns in the interior where films in the Spanish language have a decided advantage. The quality of Argentine films has improved materially in recent years, and this, too, has made them more acceptable."

In Peru, four new theatres were built in 1942, making a total of 247 houses in operation, an increase of 32 since 1939. Total seating capacity is now estimated at 145,000. Motion picture attendance in western Colombia has increased noticeably in 1942, according to the publication. There are 48 film theatres in the area with an annual attendance estimated at 6,500,000—an average of about 19 times a year per person. "Films produced in the U. S. are shown with Spanish subtitles and are preferred by the general public. Mexican and Argentine pictures are gaining in popularity, however. Educated theatre-goers are interested in documentary films and travelogues, as well as musical films, romances and dramas; others want pictures with a great deal of action, such as Westerns."

Honduras "Prefers" Hollywood Product

U. S. films are "preferred" in Honduras, it was pointed out, with adventure and musical pictures having Latin American settings "drawing the largest crowds." Romances are well liked, but comedies receive an unenthusiastic reception. It was reported that more men than women attended the theatres.

On the island of Curacao, seven theatres with a total seating capacity of 5,800, have an average attendance of approximately 1,500 per day. More than 90 per cent of the films shown are from the U. S. The remaining 10 per cent come mainly from Mexico; a few from England.

Famous Players Unit Testing Reissues

Canadian Trade Split on Film Supply Prospect; Cooper Undisturbed

by W. M. GLADISH
in Toronto

The film industry in Canada is divided into two camps in discussion over the prospect of a shortage of film product starting with next season but the fact remains that Famous Players Canadian Corporation is taking time by the forelock by arranging an important test for public opinion in the presentation of two old pictures on a double bill at a first run theatre in Toronto.

"Film shortage? We don't know of any," declared Col. John A. Cooper, chairman of the Motion Picture Distributors Association of Canada, on the other hand. "From 90 to 100 per cent of scheduled pictures have been delivered during the past six months by major distributors.

"We have been asked by the Wartime Prices and Trade Board what pictures are to be delivered next year and what the prospects are for film supply," he went on. "There seems to be a fear in some quarters that there will be no cheap pictures next year —which seems to be the reason for the query from the Board. But we do not know of any shortage."

The reference to "no cheap pictures" was taken to mean that some exhibitors had taken the view that, if the new product became limited, the first classification to disappear would be the low-priced features and all pictures would be put into high categories, thus increasing the cost of product to little theatres particularly. The anxiety on the part of the Wartime Board indicated that individual theatre owners had been pressing the Government for information regarding film supply and prospective related rentals next season. In turn, the WPTB had asked the Motion Picture Distributors Association for enlightenment.

Meanwhile, Famous Players is to try the experiment of a reissue program at the Eglinton theatre, a swank Toronto house, to see how the public will take it. It is understood that the films will be "Lives of a Bengal Lancer" and "Waikiki Wedding."

Famous Players, and everybody else, know that current new attractions have the fan coming in mobs to the key houses in Toronto and other large cities and it is also known that popular features are being taken off the screen almost at the height of patronage after two or three weeks largely for the one reason that other pictures are being held back and subsequent runs are demanding releases.

What some executives would like to know is whether or not wartime crowds, with plenty of money, would flock to see reissues in high class theatres—or would turn to other things. Famous Players has tried simultaneous first runs in two Toronto houses, the Tivoli and Eglinton, and this proved to be a successful venture, to the end that co-runs have been adopted as regular policy once each month at the two theatres. If two theatres can open with the identical program and both get their share of patronage, that would help to overcome any film shortage.

Shortage of British Films Seen

Then, there is the case of British films. New features have continued to arrive in reasonable quantity from British studios and have had their share of success in many parts of Canada. But there is a suggestion of expected difficulty in the fact that a Canadian distributing company which has specialized in British product for some years now is losing its identity by apparently gradual absorption into an affiliated organization.

Once upon a time in Canada the buying of some Hollywood product by an exhibitor was made conditional upon the booking of a ratio of British-made features and some of the latter never saw the light of screen, except in private. The public became receptive in time—with improved product—and now there is the prospect of a shortage in British features, for war reasons, when they could really do a big job.

No Legislative Changes

In the legislative field in the Dominion, the film trade has come in for a share of attention but without change or confusion. In the Federal House of Commons, J. B. Ilsley, Minister of Finance, was presenting his budget resolution for vote confirmation, to raise the amusement tax on night club grosses from 20 to 25 per cent when he declared that it did not apply to the motion picture theatres, which would continue to be taxed 20 per cent. He took advantage of the occasion to tell the House he never had been put under such pressure as he experienced from a theatre deputation when the Federal amusement levy was introduced in 1941. The delegation predicted ruin and disaster, he said, and "after two days of electric atmosphere" he had been glad when he could finally announce that the proposed tax would remain at 20 per cent.

Remittance Tax Still At Ten Per Cent

Incidentally, the Canadian film distributors have come through the budget days without a change in the "remittance tax" on business revenue sent to home offices in the States, the Federal charge against such payments remaining at 10 per cent. There had been some fear that the Government would collect more on these periodic remittances or might freeze the excess funds within Canada. But the film companies are doing their full share in Victory Loan investments and for war finance campaigns, patriotic drives, etc.—perhaps a form of voluntary freezing.

Press Criticizes Grierson for Statement

Toronto Bureau

John Grierson, general manager of Canada's Wartime Information Board and head of the National Film Board, has been the target of criticism in the press for issuing a statement defending the expenditure of $579,162 by the board for the period from September 9th last year to February 13th this year. The customary procedure in Canada is for the House of Commons or a Minister of the Crown to deal with the matter first and any reply to criticism should have been made by Premier Mackenzie King, to whom the board is responsible.

In his statement, Mr. Grierson explained that $261,000 of the $579,162 was used for the National Film Board for film propaganda purposes, thus disclosing for the first time that the Film Board has a source of revenue apart from Parliamentary estimates.

Data reveals that 135 press agents are in the employ of the Dominion—in Canada, the U. S. and overseas with Canadian forces. Detailed lists show that Leo Casey, former publicity director of the New York World's Fair, had been paid $13,325 plus $2,836 living allowance and $748 travelling expenses. His role with the WIB, according to report, is that of an "adviser."

Miss B. Thomas, a former executive of the Columbia Broadcasting System, has been paid $4,329 at the New York office of the WIB to cover women's activities for the press and radio. Harry Sedgewick of Toronto, former managing director of Famous Players Canadian Corporation, and now head of Station CFRB, Toronto, received no salary but had been paid $8,130 living allowance and $544 for travelling expenses. Bruce West, public relations officer of the National Film Board and attached to the WIB, received $3,650, while a considerable number of other radio, film and news writers, analysts and research specialists have received in excess of $4,000.

"Radio, as well as the film, the press, the poster and the printed and spoken word must come under John Grierson's supervision and inspiration if broadcasting is going to contribute all it might in helping to win this war, and the peace that will follow."

So says Frank Chamberlain, Canadian writer, in an article entitled "Radio in This World, and the World to Come," appearing in the magazine *Food for Thought*, published by the Canadian Association for Adult Education.

Leo Spitz To Retire from Practice of Law

Effective May 1st, the law firm of Spitz and Adcock, in Chicago, will be dissolved due to the retirement of Leo Spitz from the legal profession. Mr. Spitz will make his home in Encino, Cal., where he will continue his interest in the motion picture business.

A new firm, Adcock, Fink and Day, has been organized to take over the business and will continue to represent a number of film companies and Balaban & Katz, Chicago. Arthur A. Goldberg, former partner, has joined Balaban & Katz as counsel and assistant to John Balaban.

Briggs Returns from Coast

O. Henry Briggs, president of Producers Releasing Corporation, returned from the coast last week after conferences with Leon Fromkess, vice-president in charge of production. He announced that 11 pictures were scheduled for immediate production, disclosing that May regional meetings would be held.

INDUSTRY RALLIES BEHIND NEW WAR LOAN DRIVE

Theatres Push Bond Sale as Companies, Studios Contribute to Campaign

The Second War Loan drive, seeking $13,000,000,000, and which began Monday, was aided by the motion picture industry, in theatres, in the film companies and in the studios.

The theatres, which have been selling Bonds continuously, and which are issuing agents for "the duration," in many instances assigned special workers to increase sales during the current drive, which ends April 30th.

In Hollywood, 400 volunteers began canvassing studios Monday, offering the seven kinds of Bonds made available by the Treasury. Chairman of the Motion Picture Committee for Hollywood, aiding the Treasury, is Henry Ginsberg.

The group's special committee for the campaign includes: Harry Cohn, Walt Disney, William Goetz, Joseph Schenck, Charles E. Koerner, Louis B. Mayer, Walter Wanger, Cliff Work, Harry Warner, David O. Selznick, George L. Bagnall, Y. Frank Freeman, Joseph Breen, Harry Kalmus, Samuel Goldwyn, Mark Sandrich, Mary McCall, James Cagney, Bert Allenberg, Victor Shapiro, Rex Cole, Red Kann, Arthur Ungar and Billy Wilkerson.

The group met Wednesday at the Paramount Cafe with Howard D. Mills, Southern California Administrator for the Treasury. They discussed the film industry's participation in the new campaign. Early in the week, spokesmen said it was planned to ask every employee of the industry for 10 per cent of his salary on the payroll savings plan, and to ask cash purchase of E, F and G Bonds.

Include New Bond Issue in Drive

Included in the drive will be the introduction to high earners of the opportunity to purchase new Government Bonds which are distinguished from War Savings Bonds by their negotiability. These Bonds, which may be sold on the open market and used as collateral, are of two types, a two per cent bond due in 1952 and a 2½ per cent Bond due in 1969. There is no limit to which eligible investors may buy these Bonds.

Meanwhile, as New York headquarters of the theatres' annual Red Cross drive—this year it's War Fund drive—tallied the results of collections during the week of April 1st through 7th, the Loew circuit indicated it had collected $193,935.

Of this amount, $119,800 was reported by out-of-town theatres. In that division, the leaders were: Capitol, Washington, with a total of $7,747; Norfolk, $4,189; Orpheum, Boston, $4,095; Indianapolis, $3,923.

In Greater New York, the Capitol led with $4,395. Other leaders were: State, $3,175; Kings, $2,610; Astor, $2,545; Paradise, $2,530; Valencia, $2,521; Metropolitan, $2,281; Jersey City, $2,127; Newark, $2,079; New Rochelle, $1,956; Triboro, $1,934; Yonkers, $1,908.

San Francisco theatres receiving contributions for the Red Cross "substantially exceeded" their $40,000 quota, according to B. V. Sturdivant, chairman of the war fund theatre division in that city, and northern California general manager of Fox-West Coast. The fund was supplemented by a collection among theatre executives and employees, and donations by theatre companies. During theatre week uniformed Red Cross volunteers were present in major theatres to handle collections, with theatre employees handling the pickups in smaller houses. Contributions received at the big RKO-Golden Gate theatre during the week exceeded $5,000.

14,205 Pledge to Donate Blood to Red Cross

The Treasury's Second War Loan was aided in New York City by 1,000 exhibitors who passed to patrons the booklets given them by the film industry's War Activities Committee. These booklets explained the campaign.

Broadway patrons not only contributed cash to the Red Cross Drive last week, but also their blood. Mrs. Francine Baehr, in charge of the Red Cross blood donors drive announced Monday that 5,323 theatre patrons made appointments in theatre lobbies to give blood. This makes a total of 14,205 patrons who have signed for blood donations during the past eight weeks.

The number of blood donors received at the different theatres follows: Radio City Music Hall, 1,502; Paramount, 877; Rivoli, 349; Strand, 417; Loew's State, 703; Astor, 282; Capitol, 564; Roxy, 629. Red Cross workers solicited blood donors this week at the Skouras Academy of Music, Loew's Lincoln Square, RKO 81st Street, in Manhattan; Century Mayfair, Randforce Carroll, and Brandt's Flatbush in Brooklyn.

The wounded who come back from the fighting fronts, and infiltrate into every section of the country will make it increasingly less necessary to "argue" to obtain contributions to the Red Cross. This opinion is from Lieutenant Commander Robert Montgomery. The former screen star spoke last week to industry representatives at the Roosevelt Hotel, Los Angeles.

The WAC has enlisted in the campaign against accidents by the National Safety Council. Its 10-foot trailer, "Save Manpower for Warpower—Stop Accidents Now!" is being affixed to features, short subjects, and newsreels. Approximately 3,500 prints have been made.

Greek War Relief Benefit In New York May 18th

Representative figures of the motion picture industry are sponsoring the Greek War Relief Show, at Madison Square Garden, May 18th. Edward Alperson, general manager of the RKO circuit, heads the entertainment committee.

Other members of the committee are: A. J. Balaban, Abe Lastfogel, Leon Leonidoff, Bert Lytell, William Morris, Jr., Russell Markert, Erno Rapee, Marvin Schenck, Leon Schlesinger, Lee Shubert, Robert Weitman and Alan Corelli. Co-Chairmen for the show are Harry Brandt and Gus Eyssell. Ed Sullivan will act as coordinator, Jonah J. Goldstein will serve as chairman of the ticket committee, Hal Horne as chairman of the publicity committee, John Hertz, Jr., chairman of the program committee, and Alfred J. McCosker and James Sauter will serve as the radio committee. Carl Erbe will act as publicity coordinator.

The committee was to meet Wednesday to discuss plans. The benefit is expected to raise $100,000.

HAS GOOD REASON FOR NO RETURN

Exhibitor response to the Red Cross drive of last week was almost complete, the War Activities Committee repeatedly has commented from its New York office. One exhibitor, however, was unable to collect funds—and sent to the WAC an expression of regret. He is H. H. Matthews of the Roxy theatre, Meridian, Idaho.

On February 15th, the Roxy burned to the ground.

National Decency Legion Classifies Ten Films

The National Legion of Decency reviewed 10 films during the current week, classifying seven as unobjectionable for general patronage, two as unobjectionable to adults and one as objectionable in part. The listing follows:

Class A-1, Unobjectionable for General Patronage: "Aerial Gunner," "Cowboy in Manhattan," "King of the Cowboys," "They Came to Blow Up America," "Pilot No. 5," "Saddles and Sagebrush," "Squadron Leader X." Class A-2, Unobjectionable for Adults: "Tahiti Honey," "She Has What It Takes." Class B, Objectionable in Part: "The Heart of a Nation."

Mme. Chiang to Receive Films of Her Visit

During the visit of Mme. Chiang Kai-shek to Hollywood, camera crews filmed 17,000 feet of the proceedings, which were staged by David O. Selznick. After the film has been edited, China's first lady will be presented with the complete reels for exhibition in her country.

Arthur Mayer to Miami

Arthur Mayer, owner and operator of the Rialto theatre, New York, and treasurer of the War Activities Committee, went to Miami this week to attend exercises at the Army Air Corps Officers' Candidate School, from which his son Michael graduated as a second lieutenant. Mr. Mayer expects to remain in Florida a week or 10 days.


When
April showers
come your way
WARNERS
bring you pictures that
run til May! -June, July, August!
THE
GENTLEMAN
ACROSS THE PAC



Jack L. Warner, *Executive Producer*

in BRITISH STUDIOS

By AUBREY FLANAGAN, in London

Whether from accident or design, accident of chronological coincidence or design in the pattern of the newer monetary regulations, it is difficult to say, but it is a significant fact that this week of writing, in March, only one of the American companies here has a British film in actual physical production. It is, of course, a fact that some of the majors have quota films prepared for trade shows, that maybe others intend to materialize their promise to produce British features already announced. The facts, however, are as stated.

The introduction last year of amended legislation governing the monetary quota made it incumbent upon the Americans to make at least one film—if it were practicable—and to meet their quota further by the acquisition of an appropriate number of British films for exploitation abroad—if it were practicable.

Hard-skinned British critics of the Americans operating here foresaw an immediate deceleration of their production activities here. Such a deceleration has now transpired, although he would be but a sorry analyst of the industry scene who did not record that this deceleration synchronizes with an acute shortage of manpower, of material and of studios. The year will see whether the realists or the cynics are justified in their reactions.

The two American corporations whose production activity continues are RKO Radio, for whom Herbert Wilcox is making "Yellow Canary" at Denham, and Columbia, on whose behalf Ben Henry is currently producing another Vera Lynn musical, "I Love to Sing" and which is now on the floor at Hammersmith.

The Vera Lynn subject under Columbia's banner is probably destined for an exclusively British audience, for Miss Lynn, unknown outside these shores, is a topline radio star in her own right. It is clearly the objective of Columbia and impresario Henry—who is incidentally the moving motion picture spirit of E.N.S.A., the official body through which entertainment is supplied the British forces and war workers.

George Formby Associated In Production

Associated with him in the production office is Number One British Moneymaker George Formby. Gordon Wellesley, joint author and director of "The Silver Fleet," recently presented with some success by Michael Powell and Emeric Pressburger, directs. Miss Lynn, better known as the Sweetheart of the Forces, is cast as a "girl who plays her part on the home front, although her ambition is to serve with the WRENS. The original story was written by Marjorie Deans, Basil Woon, and Margaret Kennedy.

RKO's contribution is the backing of Herbert Wilcox's "Yellow Canary," in which Anna Neagle, forsaking cinematic biography and the lives of the great, plays the part of a "feminine menace," to quote the production company. Richard Greene and Albert Lieven are in the cast. Mr. Wilcox, of course, directs.

Warners own studio at Teddington is busy, but not with Warners business. There Marcel Hellmann is making his latest, "They Met in the Dark," an opus into which, it is claimed, he not only has packed or is packing thrills, excitement, suspense and action but also romance. James Mason, Joyce Howard, Tom Walls, Phyllis Stanley and Karel Stepanek, are principals in the cast. Directing the film is Karel Lemac, but English being the dialogue in which the picture is being filmed, Basil Sydney is acting as director of dialogue.

Whilst the studio unit is busy filming on sets representing country cottages, dance halls, hotels and so forth, a location unit has set forth on a 1,000 mile trip—a long trip in Britain—in search of exteriors, of ports, seaside resorts, naval dockyards and railway termini.

Handley Cast in Second Gainsborough Film

With his "I.T.M.A." still in its West End pre-release, Tommy Handley, a radio comedian whose fame and popularity are greater even than the fame and popularity of Vera Lynn, is again at work on a film, his second for Gainsborough, "Time Flies." No longer, for the film at any rate, "His Worship the Mer" of "Foaming at the Mouth," he is cast in a story with certain fantasy affinities with H. G. Wells' "Time Machine." His role is that of a New York company promoter, who sells shares in a Time Ball to a variety act—Evelyn Dall and George Moon. Authors of this fantastic excursion are Howard Irving Young, Jock Orton and Ted Kavanagh, whose sense of crazy whimsy created the "I.T.M.A." radio program and the film.

At Gainsborough's Islington Studio Paul Soskin continues production on his own "Dear Octopus," being made, of course, as a Gainsborough picture, but with Mr. Soskin as producer. The subject would seem likely to turn out as a quintessentially British comedy cameo, with a better class setting. The English countryside, the more or less stately homes of and those people generically identified as "nice," are all found in Dodie Smith's play, and are being given further life by director Harold French and his stellar cast.

Britain, its habitats and habits, customs and canvas are, indeed, among the material favored currently by British producers as subject matter for films—an indication, maybe, that audience appeal, like charity, begins at home. Such a thought, maybe, inspires Two Cities, which, under impresario Filippo Del Giudice, have two films in active production at the moment of writing, both of them not only set against a native scene, but both, no less, emphasizing certain national traits and institutions.

One of these is "One Pair of Feet," the film written around—though written with an elastic pen—Monica Dickens' story of the nursing profession. "Elastic" is probably not an inapt word, for the film does not follow closely the original, which was withering at the expense of the conditions under which British nurses work and live. It does, however, re-create incidents in the book—and with the less critical passages ignored now has the blessing of the Ministry of Health.

Thus, at the Denham Studios, there is a lingering odor of iodoform and the ceaseless rustle of carefully starched nurses' aprons and dresses—the latter of which are to be presented to British hospitals when the film is concluded. Rosamund John and Margaret Vyner are in the film, which, with Leslie Howard in charge of production, is being directed by Maurice Elvey.

Contemporary England, the typical English scene, the undemonstrative but heartfelt Britisher, so difficult for the foreigner to understand, the paradoxes in British institutions and customs, are floodlit in Anatol de Grunwald's "The Demi Paradise" which Anthony Asquith is directing, with Lawrence Olivier as star.

A pre-war England of rose gardens and village halls, transformed by circumstance and necessity into an England of cabbage patches and munition factories, has been created by art directors Paul Sherriff and Carmen Dillon as backcloth against which Olivier, as a class conscious son of the Soviet, learns to understand to love the island race.

The bucolic peace of the village and the stern earnestness of the factory are not inaptly contrasted with the havoc wrought by Nazi bombers during the Blitz. The English scene prewar and contemporary is, claims de Grunwald, herein complete.

The British scene, too, is dominant at the National Studios at Elstree, where British National are starting work shortly on George Blake's "Shipbuilders" which John Baxter himself an adept at translating native characters and conditions into terms of screen entertainment, will direct, and where John Harlow will soon launch another essentially native subject, "Canon in Residence." Also, Leslie and Elizabeth Hiscott have opened on a domestic drama, "One Touch of Nature."

Parole of William Fox Expected on May 3rd

William Fox, former film executive now serving a prison sentence at the Federal penitentiary at Lewisburg, Pa., is expected to be paroled on May 3rd, according to his attorney, Emil K. Ellis. Mr. Fox pleaded guilty last year of conspiracy to bribe a Federal judge.

The disclosure was made last Friday by Mr. Ellis when he requested New York Supreme Court Justice Charles B. McLaughlin to adjourn a case in which Mr. Fox was scheduled to be a material witness. The case involves two corporations with which Mr. Fox is associated and the plaintiffs, three attorneys, are seeking recovery of $18,000 for legal services claimed to have been rendered.

20th-Fox Promotes Moon

Ray Moon, who has been special representative on the 20th-Fox eastern sales staff, was named New York branch manager last week. Other changes announced by Tom J. Connors, vice-president in charge of distribution, included the transfer of Arthur Abeles, exchange manager, and Charles Goetz, sales supervisor, to the home office distribution department.

"Seebees" in Work

M. J. Siegel, Republic studio head, left New York last week to return to the coast with scenes taken at Camp Endicott in Rhode Island to be included in the company's forthcoming picture, "The Fighting Seebees." Further locations are being selected by Herbert J. Yates and William Saal, company executives, in Virginia.

Harris in RKO Field Post

Maurice (Bucky) Harris, formerly with RKO Theatres, has joined the exploitation staff of RKO, covering Cincinnati and Indianapolis.

MANPOWER BIGGEST WORRY OF BRITISH EXHIBITOR

CEA Annual Report Cites Cooperative Relations with Government

by AUBREY FLANAGAN
in London

Although British exhibitors collectively have been thought, and indeed, have been said, to be a difficult and exacting body, indications, as manifest in the annual report of the Cinematograph Exhibitors Association for the last Association year, seem to suggest that a spirit of collaboration has not been disdained by them and indeed has not been found fruitless.

The record of the Association's activities up to January 31, 1943, is in the main a record of two things: the difficulties which have faced exhibitors in carrying on under stress of wartime conditions, and the collaboration they have offered and received from Government departments in overcoming these difficulties.

The report, in fact, is largely a record of what has been done by the exhibitor for the Government and by the Government for the exhibitor. In neither case is the total a negligible one.

Over the questions of manpower and quota, propaganda and taxation, compensation for requisitioning, and other matters, the record is told, with the Board of Trade, Ministry of Information, Ministry of Labour, Customs and Excise, War Office, Ministry of Food, etcetera, listed as amongst the departments with which deals have been made.

Even the legal department of the Association pays tribute to the courtesy and service it has met from Government officers: "Your solicitors have kept in touch with the Board of Trade, Ministry of Labour, War Damage Commission and the various other Ministries, to see that the exhibitor is protected as much as possible and they always have been received with every courtesy, which was appreciated."

Outstanding amongst the problems facing the exhibitor today would seem to be that of manpower, upon which a great deal of consideration has been given the CEA by the departments concerned, and, to a lesser extent, the menace, recently recorded in these pages, of the imposition of extraneous conditions by local authorities regarding Sunday opening of cinemas.

Summarizing the year, the CEA report emphasizes that whilst trade continues to increase, staffs inevitably have decreased: "Exhibitors who formerly looked for patronage now look for staffs." Although the exhibitor association is aware of the troubles which are in store, its officers seem convinced that the business will go on and prosper during and after the war.

Over the question of manpower, which has been and is the exhibitors' greatest headache, the picture house proprietor still is unhappy. Staffs are getting more difficult to maintain and employees more difficult to replace. The situation no doubt will be worse before it is better.

None the less General Council considers that the Ministry of Labour and their Manpower Boards throughout the country have been considerate and exacting and that invaluable assistance has been rendered by the Board of Trade in persuading its fellow Ministry of Labour that cinemas must not be permitted to close for want of staff. "The Board of Trade has played the part of a fair and just patron, which in turn has enabled exhibitors to play their part in the maintenance of public morale to an ever increasing patronage," the report said.

Inevitably the shortage of films, particularly of British films, concerns exhibitors today, who feel that they want more, but their request means amending legislation, which they know is not available.

Brickbats Are Aimed at Two Departments

Whilst dissatisfied with the general situation, the CEA acknowledges that it has no complaint as to the Board of Trade administration of the Quota Act. Minor tributes are no less paid to the Ministry of Fuel for the sympathetic manner in which it has dealt with the problem of cinema heating, and to the Ministry of Home Security for their permission to use emergency lighting.

Brickbats are aimed at two Government departments, one the Board of Inland Revenue and the other the Ministry of Food. In the one instance the Board was asked to agree to rates of depreciation in keeping with the rate at which cinema fittings wore out, fittings which cannot be replaced. Says the CEA: "The Board was not helpful."

Despite the fact that food flashes have been screened in over 4,000 cinemas weekly on behalf of the Ministry of Food, Lord Woolton comes in for one of these brickbats for the manner in which he reciprocated this courtesy, first by putting chocolates and sweets on the rations, and secondly prohibiting the manufacture and sale of ice cream: "Yet your General Council thinks he is doing a grand job of work," the report observed.

Some concern is manifest on the question of Sunday opening and the tendency, already referred to, toward the imposition of conditions on cinemas asking the right to open on the Sabbath. The legal department of the CEA is keeping a watchful eye on this and already there is evidence of developments which may have a protecting influence on behalf of the picture houses.

Plan Court Test on Sunday Film Restrictions

Since the report was published a court action against the Cornwall County Council was instituted to test the power of licensing authorities to impose conditions restricting the admission of children to shows on Sunday. The Association's own solicitor, Norman Hart, handled the action and the County Council withdrew the proposal.

The Cornwall County Council had asked several other licensing authority for aid in the expenses, "in the event of the authority defending the action." Such aid was refused and it is believed that the process has no legal or constitutional status and that the Home Office is on the side of the exhibitor rather than the licensing authorities. A similar view is taken in regard to Sunday conditions under which exhibitors are asked to supply trading accounts.

On the more touchy political question of rentals the report is not very committal, although it records that there has been a consistent attempt to force percentage bookings, as well as to change the method of booking films for Sunday showings. It is recorded that the dispute was settled and that "rentals are under constant consideration."

None the less, whilst it is stated that a considerable number of exhibitors expressed their appreciation of the "settlement," "quite a number expressed a corresponding dissatisfaction, which is not unusual when a compromise is reached."

Relations with the Ministry of Information, of course, have been considerable and in the main friendly. The balance of generosity, however, would seem to have been in favor of the exhibitor, whose service in screening the weekly five-minute films, adding urgent official messages to newsreels, running slides on official recruiting announcements and offering the free use of cinemas for various MOI purposes, have been amongst the year's gestures made by the exhibitor to the British war effort.

Similar generosity was manifest to the War Office by the scheme, reported in these columns, whereby every picture house and practically every projectionist has collaborated in screening training films.

Even the Ministry of Works and Buildings has been found most reasonable, and results in regard to building operations, rebuilding and the obtaining of permits, have been quite satisfactory.

BRITISH TICKET TAX INCREASED 33%

The budget submitted to Parliament on Monday in London included an increase in the amusement tax, effective May 6th, of approximately 33 per cent. It will not apply to seats costing one shilling (24 cents) or less. The new levy, it is estimated, will yield £9,000,000 ($36,000,000) annually and £8,000,000 this year. The over-all budget is the highest in British history. The entertainment tax scale, which varies with price, was decided following discussion between the Treasury and officials of the Cinematograph Exhibitors Association. The CEA has ratified its tax committee's admission scale developed to give effect to the new levy.



Full-page, full-color national advertisements in LIFE, WOMAN'S HOME COMPANION, GOOD HOUSEKEEPING, LOOK and RED BOOK are being read by more than 56 million fans... to say nothing of the millions who read the story as one of the biggest selling novels of the year!

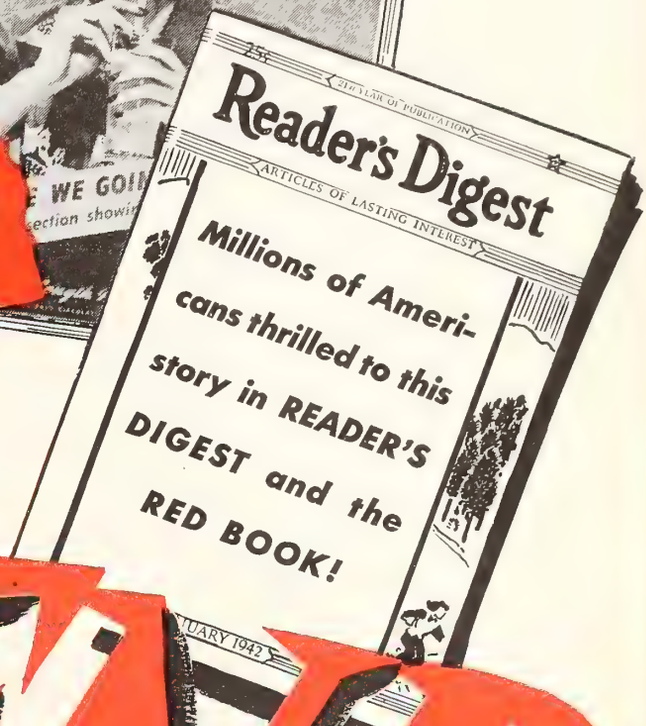
A 20th Centu

MARY O'HARA'S

MY FRIEND FLICKA

MILLION PEOPLE!





with

RODDY McDOWALL • PRESTON FOSTER • RITA JOHNSON

JAMES BELL • JEFF COREY • DIANA HALE • Directed by HAROLD SCHUSTER • Produced by RALPH DIETRICH • Screen Play by Lillie Hayward • Adaptation by Francis Edwards Faragoh

TECHNICOLOR *Triumph!*

Industry and Educators Plan For Post-War

Post-war possibilities of extending the use of the motion picture as a visual aid in education were discussed in New York last week at a meeting sponsored by the Motion Picture Producers and Distributors of America at the Hotel Biltmore. Educators and home office executives attended. A long-range program is understood to be under way, although details and extent of the plan have not been divulged.

The impressive reduction of instruction periods by the Army through the use of film in training schedules, estimated as much as 40 per cent in some instances, has prompted educators to consider the motion picture as a visual aid to a greater extent than ever before, a New York college professor, who requested anonymity, said this week. He expressed the view that the motion picture industry could "contribute invaluably to the cause of progressive education" by sitting down with educators and formulating a constructive post-war plan for schools and colleges.

A similar objective was achieved some years ago, he pointed out, when the industry, through the assistance of a Rockefeller Foundation grant, culled feature and short subject material and selected footage deemed suitable for classroom use, which it made available to schools.

It is expected that educators who for many years have advocated the use of slides in preference to the motion picture as visual aids may oppose any concerted program for films-in-teaching, he said, which educators and the industry would formulate. Such opposition would be negligible, however, if a thoroughly concrete and well-planned program were recommended. Moreover, he said, Government approval and assistance to such a plan would wreck the opposition. It is understood that a committee representing both groups will formulate a film production program designed especially for use in schools and colleges.

National Screen Will Hold Three Meetings

Three regional sales meetings will be convened shortly in New York, Chicago, and Los Angeles, by George Dembow, vice-president and general manager of National Screen Service.

The meeting dates are, at the Waldorf-Astoria, New York, April 16th through 18th; at the Hotel Blackstone, Chicago, April 23rd through 25th; at the Hotel Ambassador, Los Angeles, April 30th through May 2nd.

"My Friend Flicka" Aided By Roddy McDowall Tour

The tour arranged by Twentieth Century-Fox for personal appearances by Roddy McDowall in connection with the company's film, "My Friend Flicka," which stars the youthful English actor, has been progressing favorably, the company reported last week. Seven cities have already been visited by Mr. McDowall, with 10 others to be covered shortly.

Kosiner Joins OWI

Harry Kosiner, assistant to Bert Stearn, western division manager of United Artists, resigned this week to join the overseas film division of Office of a War Information as assistant to Robert Siskin, replacing Morris Helprin, who has been transferred and is scheduled to leave shortly for an important OWI mission overseas. Emanuel Silverstone succeeds Mr. Kosiner in the UA post.

LATE REVIEW

Spitfire

(RKO)

Drama of a Man and a Plane

A beautifully tailored production with an interesting story of how R. J. Mitchell came to design the deadly and feared Spitfire fighter plane, this Samuel Goldwyn release through RKO of a British-made film will delight the class audiences. What its reception will be by the rank and file of theatre patrons is something else again, for it has little action, but even those cannot fail to be interested in the story "Spitfire" tells.

Leslie Howard, a marquee name, plays Mitchell. His early years are given to designing revolutionary types of planes that win for England the Schneider trophy. He attains recognition and takes a holiday visit to Germany. Feted and entertained by high German generals, Mitchell, his wife and friend (David Niven), see the Nazi seeds of world conquest being planted and meet one Herr Messerschmitt. Word is spilled by a drunk that the Versailles treaty is being broken and airplane motors being built by Germany.

Mitchell rushes home to England and convinces men in high places that a time for action has come. Finances are forthcoming for work on a type of fighter plane and thus is the mighty Spitfire born. Mitchell works day and night and his health breaks under the gruelling hours over a draughting board. Told by his doctor he must quit and rest for a while, with certain death in eight months the alternative, Mitchell sees headlines on the Spanish Civil War telling of German bombers wiping out Spanish towns. He makes his choice. As he sits in his wheelchair waiting for the end, Mitchell, sees his spitfire on its trial flight and knows it is good.

Howard and Niven deliver two of their finent performances and Niven, particularly, has some excellently restrained comedy moments that help the story along. As producer and director, Howard achieves some fine performances from a large, but unknown, supporting cast. Because the story itself has such a timely theme and is so interestingly told it may find wide appeal among all theatre goers, although its only action scenes are those of planes in flight and a few minutes of actual aerial warfare. The photography is of a standard unusually high for English pictures and there are breath-taking shots of planes in the sky.

Seen in the Goldwyn studio projection room with a trade audience and a group of soldiers and sailors. The service men were genuinely engrossed in the gripping drama. Reviewer's Rating: Excellent.—REED PORTER

Release date, not set. Running time, 90 min. PCA No. 9204. General audience classification.

R. J. Mitchell.....Leslie Howard
Geoffrey Crisp.....David Niven
Mrs. Mitchell.....Rosamund John
Roland Culver, Anne Firth, David Horne, J. H. Roberts, Derrick De Marney, Rosalyn Boulter, Herbert Cameron and Pilots and other personnel of the Royal Air Force Fighter Command.

Kyser Is Rejected For Army Service

Kay Kyser, band leader and motion picture and radio actor, was rejected for military service Tuesday by surgeons at the Los Angeles induction station because of a hernia and arthritis of the right foot. The star had been directed to report for induction after he had been denied a deferment requested for him by the Office of War Information, with which he had been working.

Dismiss Suit Against Loew's

Loew's, Inc., last week won the $50,000 libel action brought by Peggy Calvert. New York Supreme Court Justice Benedict D. Dineen dismissed the complaint.

Interstate Has Service Manual For Employees

The Interstate theatre circuit of Texas has issued a service manual of 18 pages which is directed to the employees of the company and is designed to give them a background for use in training and seeking advancement.

Edited by Lynn Harris, Dallas office manager of Interstate, the manual offers complete instructions on the activities of members of the theatre staffs, makes suggestions on etiquette, appearance and attitude, besides covering the duties of such employees as ushers, cashiers, doormen and candy case attendants.

Stressed in the text is the importance of knowing all departments of the theatre, the necessity of prompt action in case of emergencies, and the need for special attention to children. The booklet gives the formula for advancement to higher positions, one passage reading: "Because the executives of our company, without exception, have themselves risen from within the ranks, they agree with the premise that basic training is indispensable, and it has long been their policy to make all promotions from our own personnel. Primary factors in advancement are aptitude, industry and diligent attention to duty."

At the recent convention of Texas Theatre Owners, the manual received much attention and favorable comment. It is being reprinted by Robb & Rowley theatres and also the R. E. Griffith theatres.

"Cover Girl" Models Given Party at Stork Club

Fifteen models selected to appear in the Columbia musical film, "Cover Girl," were tendered a party at the Stork Club, New York, on Sunday, Sherman Billingley, proprietor of the club, acting as host on the occasion. The models, frequently seen on the covers of national magazines, left for the coast the following day.

The following were present at the party: Jean Colleran, Martha Outlaw, Rose May Robson, B. J. Graham, Karen X. Gaylor, Peggy Lloud, Eileen McClory, Susann Shaw, Helen Mueller, Cheryl Archer, Dicky, Betty Jane Hess, Cissie Meagher, Dusty Anderson and Francine Riordan. Anita Colby will act as technical advisor on the production.

Columbia Exploitation Executives Meet

Columbia's field exploitation men were to meet in New York on Thursday and Friday of this week to discuss wartime conditions in the field as well as selling plans on "The More the Merrier," new Columbia release. Those who were to attend included Jules Serkowich from Chicago; Sid Zinns from Cleveland; Abe Bernstein from Boston and Ed Rosenbaum from Philadelphia. The meetings were to be conducted by Frank Rosenberg, Columbia exploitation head.

Missouri River Flood Hits Theatre Gross

Flood conditions caused by the rise of the Missouri River in western Iowa and eastern Nebraska have affected theatre attendance adversely, it has been reported by exhibitors in the area, and a disruption of business is likely to continue as the river continues to rise.

Thousands of volunteers, including theatre patrons, were among the volunteer workers attempting to bring the flood under control. Omaha theatres had not been hit, although the river front section of the city was under water.

NOTICE OF

TRADE SHOWINGS

20th CENTURY FOX

FOR THE BENEFIT OF EXHIBITORS GENERALLY

BRANCH	ADDRESS	MY FRIEND FLICKA	TONIGHT WE RAID CALAIS		THEY CAME TO BLOW UP AMERICA		CRASH DIVE	
	(20th Century-Fox Proj. Room Unless Otherwise Specified)		Day and Date	Hour	Day and Date	Hour	Day and Date	Hour
Albany	1052 Broadway		Tues. 4/20	10:30 A.M.	Tues. 4/20	2:30 P.M.	Wed. 4/21	2:30 P.M.
Atlanta	197 Walton St. N. W.		Tues. 4/20	11:00 A.M.	Tues. 4/20	2:30 P.M.	Wed. 4/21	2:30 P.M.
Boston	105 Broadway		Tues. 4/20	10:30 A.M.	Tues. 4/20	2:30 P.M.	Wed. 4/21	2:30 P.M.
Buffalo	290 Franklin St.		Tues. 4/20	2:30 P.M.	Tues. 4/20	2:30 P.M.	Wed. 4/21	2:30 P.M.
Charlotte	308 So. Church St.		Tues. 4/20	10:30 A.M.	Wed. 4/21	10:30 A.M.	Wed. 4/21	2:30 P.M.
Chicago	1260 So. Wabash Ave.		Tues. 4/20	2:30 P.M.	Wed. 4/21	10:30 A.M.	Wed. 4/21	2:30 P.M.
Cincinnati	1638 Central Parkway		Tues. 4/20	2:30 P.M.	Wed. 4/21	10:30 A.M.	Wed. 4/21	2:30 P.M.
Cleveland	2219 Payne Ave.		Wed. 4/21	10:30 A.M.	Tues. 4/20	1:00 P.M.	Wed. 4/21	2:30 P.M.
Dallas	1801 Wood St.		Wed. 4/21	10:30 A.M.	Tues. 4/20	10:30 A.M.	Wed. 4/21	2:30 P.M.
Denver	2101 Champa St.		Previously Trade Shown		Wed. 4/21	10:30 A.M.	Wed. 4/21	2:30 P.M.
Des Moines	1300 High St.		Tues. 4/20	10:30 A.M.	Tues. 4/20	2:15 P.M.	Wed. 4/21	2:15 P.M.
Detroit	2211 Cass Ave.		Tues. 4/20	10:30 A.M.	Wed. 4/21	10:30 A.M.	Wed. 4/21	2:00 P.M.
Indianapolis	326 No. Illinois St.		Tues. 4/20	2:30 P.M.	Tues. 4/20	10:30 A.M.	Wed. 4/21	2:30 P.M.
Kansas City	1720 Wyandotte St.	PREVIOUSLY TRADE SHOWN	Tues. 4/20	2:30 P.M.	Tues. 4/20	10:30 A.M.	Wed. 4/21	2:30 P.M.
Los Angeles	2019 So. Vermont Ave.		Previously Trade Shown		Wed. 4/21	10:30 A.M.	Wed. 4/21	2:30 P.M.
Memphis	151 Vance Ave.		Tues. 4/20	2:30 P.M.	Wed. 4/21	10:30 A.M.	Wed. 4/21	2:30 P.M.
Milwaukee	1016 No. 8th St.		Wed. 4/21	10:30 A.M.	Tues. 4/20	2:00 P.M.	Wed. 4/21	2:00 P.M.
Minneapolis	1015 Currie Ave. N.		Wed. 4/21	11:00 A.M.	Tues. 4/20	2:00 P.M.	Wed. 4/21	2:00 P.M.
New Haven	40 Whiting St.		Tues. 4/20	10:30 A.M.	Tues. 4/20	10:30 A.M.	Wed. 4/21	11:00 A.M.
New Orleans	200 S. Liberty St.		Tues. 4/20	10:30 A.M.	Tues. 4/20	2:00 P.M.	Wed. 4/21	2:00 P.M.
New York City	345 West 44th St.		Previously Trade Shown		Wed. 4/21	10:30 A.M.	Wed. 4/21	2:30 P.M.
Oklahoma City	10 N. Lee Ave.		Tues. 4/20	10:00 A.M.	Wed. 4/21	10:00 A.M.	Wed. 4/21	2:00 P.M.
Omaha	1502 Davenport St.		Tues. 4/20	10:30 A.M.	Tues. 4/20	2:00 P.M.	Wed. 4/21	2:00 P.M.
Philadelphia	302 No. 13th St.		Tues. 4/20	2:30 P.M.	Wed. 4/21	10:30 A.M.	Wed. 4/21	2:30 P.M.
Pittsburgh	1715 Blvd. of Allies		Wed. 4/21	11:00 A.M.	Tues. 4/20	2:15 P.M.	Wed. 4/21	2:15 P.M.
Portland	Star Prevue Room 925 N. W. 19th St.		Previously Trade Shown		Wed. 4/21	1:30 P.M.	Wed. 4/21	1:30 P.M.
St. Louis	Srenco Screening Room 3143 Olive St.		Tues. 4/20	10:00 A.M.	Tues. 4/20	1:00 P.M.	Wed. 4/21	1:00 P.M.
Salt Lake City	216 E. 1st S. St.		Tues. 4/20	1:30 P.M.	Tues. 4/20	10:30 A.M.	Wed. 4/21	1:30 P.M.
San Francisco	245 Hyde St.		Previously Trade Shown		Wed. 4/21	10:30 A.M.	Wed. 4/21	2:30 P.M.
Seattle	2421 Second Ave.		Previously Trade Shown		Wed. 4/21	10:30 A.M.	Wed. 4/21	2:00 P.M.
Washington	932 N. Jersey Av. N. W.		Wed. 4/21	10:30 A.M.	Tues. 4/20	10:30 A.M.	Wed. 4/21	2:30 P.M.

Army Film Unit Seeks Better Distribution

Will Coordinate Channels Under Setup Headed by General Harrison

Motion picture operations of the United States Army are to be revamped completely under the reorganization effected recently, which placed Brigadier General William H. Harrison as chief of the Army Pictorial Service, it is expected in Washington. Although production of the training films will remain under the direction of Col. K. B. Lawton, former chief of the photographic section of the Signal Corps, who is now deputy to General Harrison, it is understood, the distribution channels will be coordinated under a new setup.

Certain War Department chiefs are said to have been dissatisfied with the diverse system of distribution of the Army's pictorial service and are hopeful that under General Harrison's direction, greater efficiency will be obtained.

Under the present system, one office is maintained for distribution of the Signal Corps' training pictures; another for entertainment pictures donated by the motion picture industry to the Army for overseas showings; a third for distribution by the industrial division of the Bureau of Public Relations of the Army's "incentive" films, produced by the Signal Corps, for exhibition at war plants. Other "incentive" pictures, also made by the Signal Corps, are scheduled to be distributed to war plants shortly by three commercial companies, Castle Films, Inc., Walter Gutlohn, Inc., and Modern Talking Pictures, Inc.

It is understood that plans currently are in work to bring all distribution operations under one roof, with one Army chief in command.

General Harrison is a former vice-president of the American Telephone and Telegraph Company and is a director of the Bell Laboratories. He was director of the construction division of the National Defense Council in 1940 and was chief of production of the Office of Production Management in 1941, which preceded the War Production Board. He is a past president of the American Institute of Electrical Engineers. He received his engineering degree from Brooklyn Polytechnic Institute and an honorary LL.D from Notre Dame University.

Conjecture on Scope Is Widespread

Conjecture as to the scope of reorganization which may be achieved under General Harrison, has been rampant in Army circles during the past two weeks.

In the meantime, distribution of the Army's orientation films, "Why We Fight," produced by Lt. Col. Frank Capra, to war plants and to U. S. motion picture theatres, which has been under discussion for some weeks, remains at an impasse. It was understood that the industrial division of the Army Bureau of Public Relations would handle the pictures for showing to war workers, but thus far, no official announcement has been made concerning the project.

With regard to the Capra films being scheduled for exhibition to audiences through the medium of the theatre screen, it was reported this week in Washington that Fred Beetson, vice-president of the Motion Picture Producers Association, and Francis Harmon, executive vice-chairman of the War Activities Committee, conferred in the capital Monday with Army officials and executives of the Office of War Information motion picture division. The purpose of the conference, it was indicated, was to discuss release of the Capra pictures to theatres, through WAC.

A proposal that Army films be shown on each theatre program in order to acquaint the public more fully with Army activities also was to be discussed. Mr. Harmon and Mr. Beetson conferred briefly Tuesday with Lowell Mellett, chief of the film division of OWI.

Motion Picture Herald last week reported that WAC chiefs had been screening "Prelude to War," "The Nazis Strike" and "Battle of Britain," first three in the Capra series, but that the feature length of these films presented arguments against showing them via regular WAC channels. Another stumbling block appeared in the fact that a number of private producing sources furnished footage to Lt. Col. Capra, at his request, which were used in the pictures. This was given without charge, with the understanding that the films were to be "used exclusively in Army camps" and not for showing commercially or in any other manner.

From present indications, it would seem that theatre audiences in England, Australia, New Zealand and South Africa may see the Capra films before the American theatre-going public or U. S. war workers get to view them. Under arrangements between the War Department's overseas film unit, the film section of the OWI and the film division of the British Ministry of Information, as reported by Motion Picture Herald March 27th, 1943, the three pictures will be distributed to theatres by the MOI.

Meanwhile, it was learned in Washington at midweek that British and Canadian Army officials who had seen the Capra films commented favorably on them and expressed eagerness to show them to servicemen of the two countries. A War Department spokesman pointed out, however, that any decision in this matter would have to be made by the English Army chiefs.

The "industrial incentive" films, both in 35mm. and 16mm. produced by the Signal Corps to train service men in working guns, machines and other military apparatus, presumably are to be shown to war workers in plants which turn out the equipment. Objective of this plan, it is said, is to train new plant workers in the use of the machines and to promote good will between civilian "soldiers" and the Army.

LAUDY LAWRENCE TO AFRICA FOR OWI

With the appointment of Laudy Lawrence of the foreign department of MGM as special representative to North Africa for the overseas film division of the Office of War Information, it is expected better distribution arrangements by American major companies with North African theatres will be effected. Official confirmation of Mr. Lawrence's appointment was made this week by the OWI. He will leave for Africa shortly, it was said.

Last week, home office foreign managers met in New York with Robert Riskin, director of the OWI unit, at which time, according to report, Mr. Riskin asked major companies to abandon their "business as usual" policy in North Africa, for the reason that delayed distribution deals were holding up exhibition of new American features.

Silverstone Gets 20th-Fox Post

Maurice Silverstone, former chief of world wide operations for United Artists, and lately a producer in Hollywood, this week became vice-president in charge of foreign distribution for Twentieth Century-Fox.

His appointment was announced Friday, April 9th, by Spyros Skouras, president of the company. Mr. Silverstone assumes a position left vacant since the resignation at the beginning of the year of Laudy Lawrence who, however, did not have the title of vice-president.

In the interim, Irving Maas had been acting foreign sales manager.

Mr. Silverstone on Tuesday outlined the policy by which Twentieth Century-Fox foreign sales would be governed under his direction. That policy, he said, has as features "four business freedoms": from interference with national viewpoints; from restraint; from fear; from want. Mr. Silverstone added he might shortly visit the company's British and Latin-American branches.

Mr. Silverstone has spent 25 years in the industry, 22 of them with United Artists. For that company, he was successively Central American and Australasian representative, and then became its chief of British operations. In 1938, he became the chairman of the company's executive committee, becoming then its world wide director. In 1941, he left the company, and was associated in Hollywood with the producing plans of Mary Pickford, a UA partner.

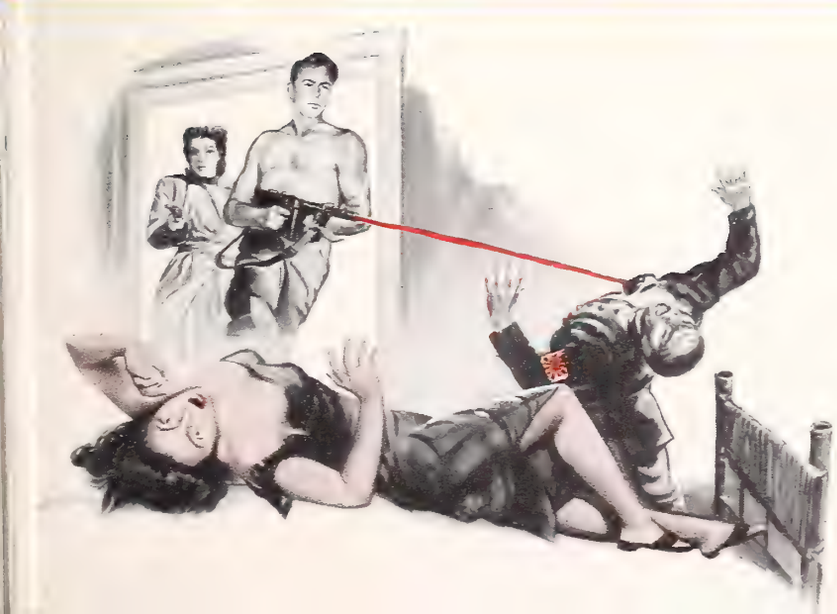
Pre-release Engagements For Paramount Film

Paramount's "Five Graves to Cairo" will be pre-released at the New York Paramount theatre and in several additional key cities early next month if arrangements can be made, it was announced last week by Neil Agnew, Paramount general sales manager. The picture originally was scheduled for release on July 4th.

The company is negotiating for the services of Erich von Stroheim for a series of personal appearances by the actor in connection with the special exploitation plans. Mr. von Stroheim appears as General Rommel in the picture.

"Paramount has one for the money," says Red Kann

(ON THE SPOT IN HOLLYWOOD FOR MOTION PICTURE DAILY)

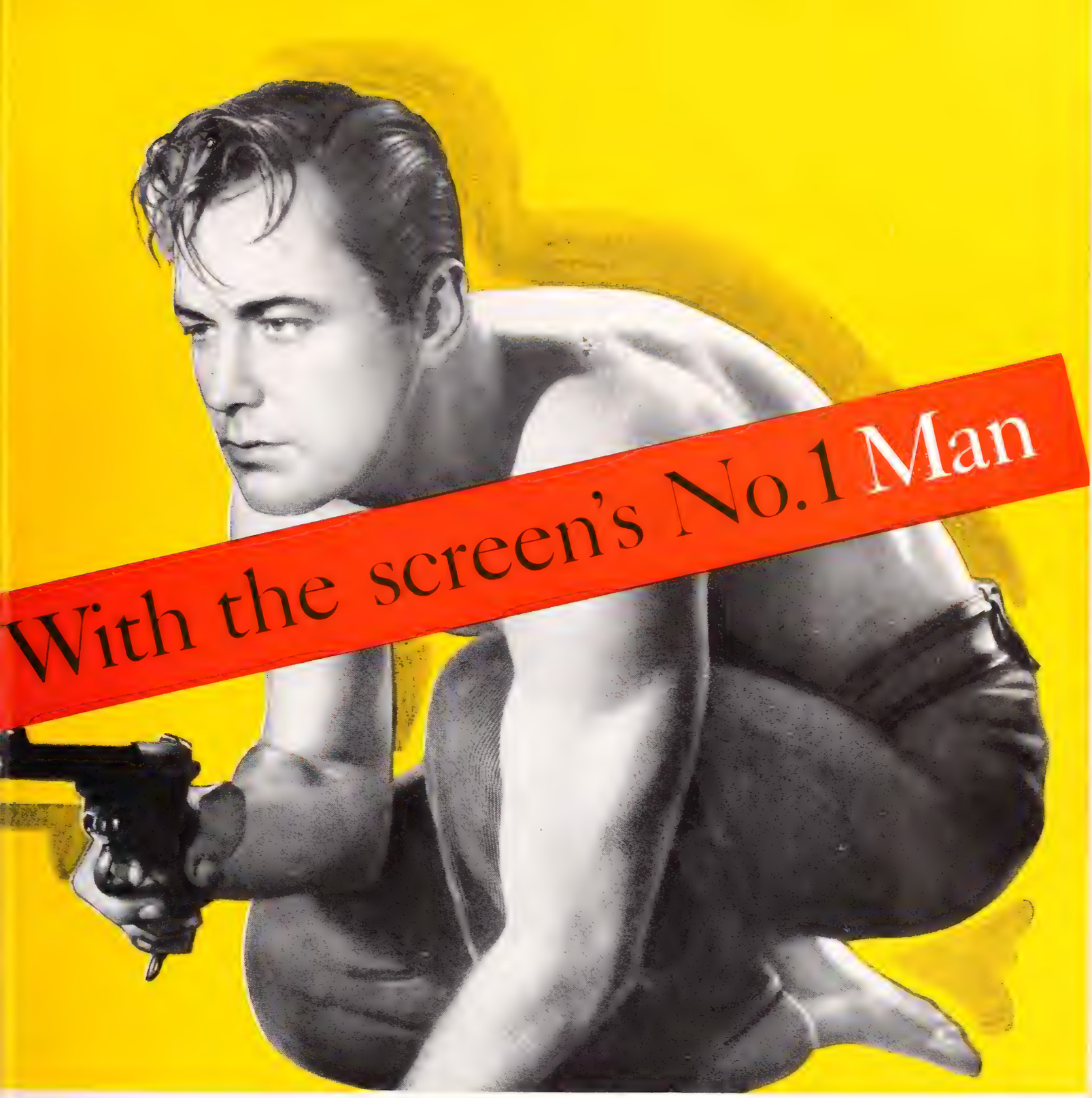


And *this* is the one



is unbeatable

for thrills–for action–
for importance and for
split-second timeliness



blasting the Japs for what they do to women, in the BIG production we've been pointing him for in "This Gun for Hire", "Glass Key" and record-breaking "Lucky Jordan"*

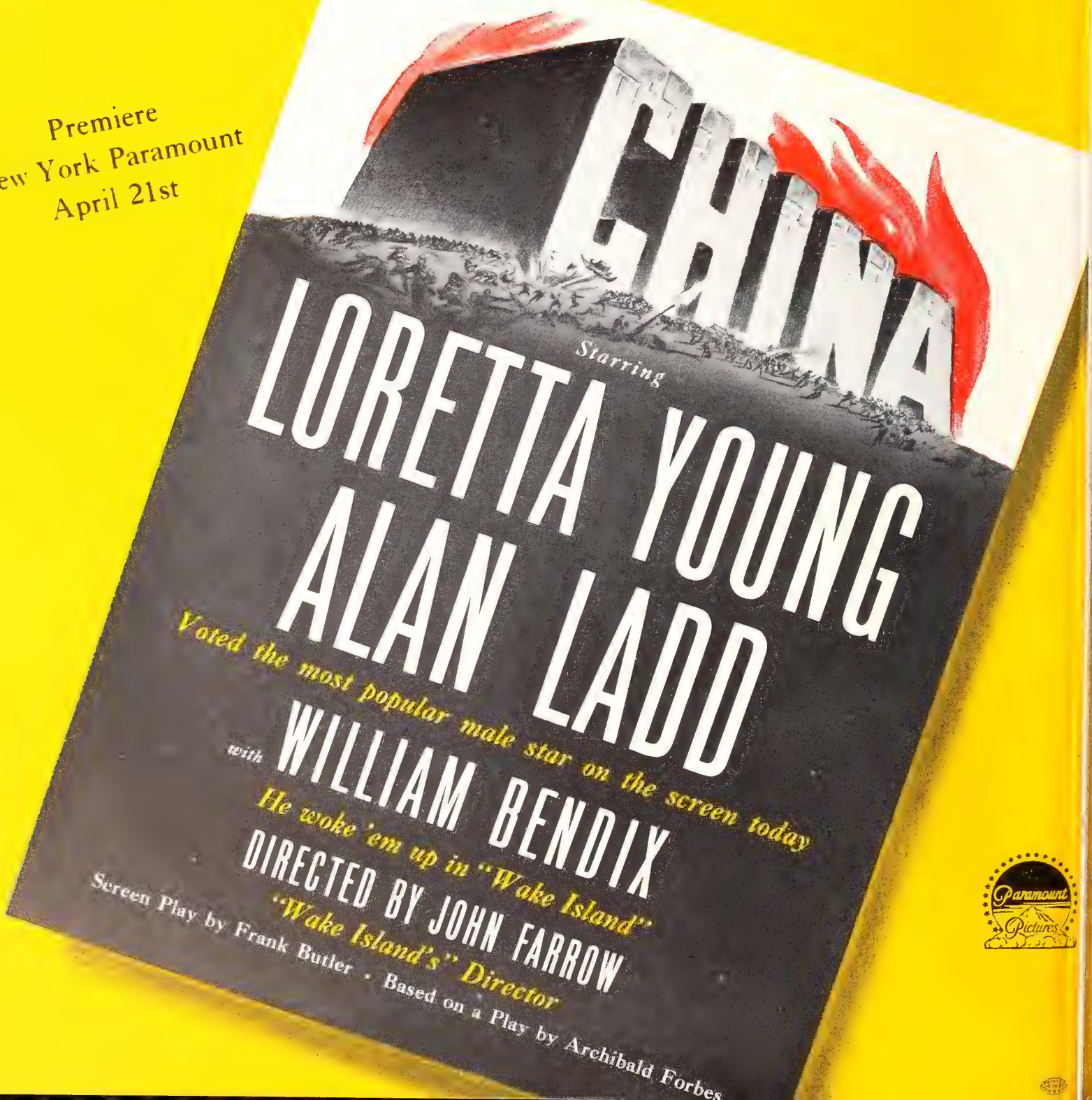
*GROSSING 149% OF OVERALL AVERAGE IN M. P. HERALD'S NEW BOX-SCORE

TRADE PAPER PREVIEW CONSENSUS:

Paramount Is First

to bring you a truly great story of the torture of this valiant land and its defenseless womanhood—and what a Yankee Ladd did about it!

Premiere
New York Paramount
April 21st



THE HOLLYWOOD SCENE

From HOLLYWOOD BUREAU

By way of bringing to focus its standing offer of informational service to producers, the Hollywood office of the Coordinator of Inter-American Affairs will reduce to pamphlet form the essence of reports it receives from Latin American countries with respect to the reception of Hollywood product exhibited.

Reports of this kind, naming the pictures and the places and containing indications as to what is liked and what is not, are compiled by committees made up of United States citizens resident in the sister republics and forwarded to the CIAA officials here. They contain mention of manner and method as well as of stories—for instance, Latin Americans have expressed the opinion that Hollywood producers do not always depict our soldiers and sailors with the dignity to which fighting men are entitled—and the trend of these mentions is to be indicated in the pamphlets supplied the studios.

Bulletins to Producers Periodically

Until this time, according to the CIAA information of this character has been imparted to studios or producers manifesting a desire for it. Under the new arrangement, the bulletins will be given periodically to the production executives whose business it is to weigh the suitability of picture material for the foreign market prior to its filming. The voluntary-cooperation formula which pertains in other phases of studio consultation with non-industry agencies is to apply likewise in this procedure.

Studios announced six new production enterprises at the weekend, four of them pertaining directly to the war and the other two doubtless giving effect to the existence of the conflict in the background of what goes on in the stories.

Metro-Goldwyn-Mayer, recently a leader in announcing films dealing with the war, added to its schedule "Blueprint for a Miracle." It is from the *American Magazine* article by Don Eddy, one time member of the studio's publicity department, and it tells of the nine-day pressure under which American war plants turned out in record time the materials of war with which the British Eighth Army chased Rommel across Africa.

RKO Radio announced "The Mad Brood of Japan," which describes itself, from a story by James R. Young, to be directed by Edward Dmytryk. Two days later it announced "Fanatic of Fez," a story of politics and conspiracy in North Africa prior to the invasion, by Charles L. Leonard.

Warners Add Two New Properties

Columbia added to its production agenda "Washington, I Love You," by Ruth McKinney, author of "My Sister Eileen," and assigned D. A. Doran, recently elevated from studio story editor, to produce it.

Warner Brothers added two properties to its list, neither reportedly connected with the war but both stories of modern setting. "Handbook for Jealousy" is the forthcoming novel by Sinclair Lewis, described as a modern love story, and "The Pentacle" is a thematic relative of "The Maltese Falcon" with Humphrey Bogart, Sydney Greenstreet and Nancy Coleman as principals. It's to be produced by William Jacobs with David Butler directing.

William Wellman has been assigned to direct "Buffalo Bill," the Harry Sherman Technicolor special for Twentieth Century-Fox, now budgeted at $2,000,000.

Herman Rauschnig, one-time confidante of Adolf Hitler and author of some books about him, is to be both technical adviser and script collaborator of Paramount's "The Hitler Gang."

Irving Cummings has received a new contract from Twentieth Century-Fox and is to direct "One Destiny" for that studio after completing "Sweet Rosie O'Grady."

Peter Lorre is an addition to the cast of Metro-Goldwyn-Mayer's "1,000 Shall Fall."

Francis Lederer returns to the screen in the Producers Releasing Corporation production of "Strange Music," described by Leon Fromkess, studio head, as the most ambitious ever undertaken by the company.

Bing Crosby, Bob Hope and Dorothy Lamour are to take to the road again for Paramount in "Road to Utopia," which is far enough ahead on the studio's production schedule so that some place on the face of the globe may by then possess some of the attributes of that millenial estate.

Cagney Starts "Folly"

James Cagney, winner of the Academy of Motion Picture Arts and Sciences award for the best performance by an actor in 1942, got started this week in "McLeod's Folly", the first of the Cagney Productions to be turned out by his brother and producer, William Cagney, for distribution by United Artists. Grace George, Marjorie Lord, Robert Barrat and Marjorie Main are in the cast, and William K. Howard is directing.

Start of the Cagney film and seven others, offsetting completion of seven films and dispatch of the same to studio cutting rooms, lifted the production index from 38 to 39.

Warner Brothers started "Animal Kingdom", a remake, with Ann Sheridan, Dennis Morgan, Alexis Smith, Jack Carson, Jane Wyman and John Loder in the cast.

Twentieth Century-Fox launched "Holy Matrimony", offering Monty Woolley, Gracie Fields, Laird Cregar, Eric Blore, Una O'Connor and Franklin Pangborn; and "Roger Touhy, Last of the Gangsters", with Preston Foster, Kent Taylor, Victor McLaglen and Lois Andrews.

Sol Lesser put "Tarzan and the Sheik" before the cameras for RKO Radio, with Johnny Weismuller, Nancy Kelly and John Sheffield in the cast.

Republic went to work on "The Road to God's Country", with William Lundigan and Virginia Dale; and upon an untitled number called, for the moment, "East Side Kids", with Don Barry and Dale Evans.

Producers Releasing Corporation started "Isle of Forgotten Sins", with John Carradine, Gale Sondergaard, Frank Fenton, Sidney Toler and Tala Birell.

The production picture, by studio, title and status of product:

COMPLETED

MGM
Girl Crazy

Paramount
Hostages

PRC
Border Buckaroos
Billy the Kid No. 5

RKO Radio
Lady Takes a Chance

Republic
Thumbs Up
Song of Texas

STARTED

PRC
Isle of Forgotten Sins

RKO Radio
Tarzan and the Sheik

Republic
East Side Kids*
Road to God's Country

20th Century-Fox
Holy Matrimony
Roger Touhy, Last of the Gangsters

UA
McLeod's Folly (Cagney)

Warners
Animal Kingdom

SHOOTING

Columbia
Crime Doctor
What's Buzzin' Cousin
Appointment in Berlin
Right Guy
Somewhere in Sahara
Attack by Night

Goldwyn
North Star

MGM
Lost Angel
America
Russia
Man from Down Under
Madame Curie
Guy Named Joe

Monogram
Time Bomb

Paramount
Tornado
Henry Aldrich Haunts a House
Let's Face It

RKO Radio
Mexican Spitfire's Blessed Event

20th Century-Fox
Song of Bernadette
Jane Eyre
Heaven Can Wait
Winter Time

UA
False Colors (Sherman)

Universal
Two Tickets to London
Hers to Hold
Phantom of the Opera
Corvettes in Action
Get Going

Warners
To the Last Man
Saratoga Trunk
This Is the Army

*Tentative title

Board Decides River Clearance Case

Sets One-Day Margin for Theatres on Opposite Sides of Hudson

Although separated by the Hudson River, theatres in Newburgh, N. Y., and the complainant Beacon theatre at Beacon, N. Y., are in the same competitive area, the Appeal Board of the motion picture arbitration system ruled Friday in its 64th opinion. The decision reversed an award which abolished all clearance in the 37th New York complaint.

Many residents of Beacon cross the river by ferry to the larger town of Newburgh to shop, the board found, observing that while there a large percentage patronize the Netco circuit's Broadway and Ritz theatres.

Competition between the theatres on opposite sides of the river is not extensive, however, the board found, ruling that a margin of one day in favor of the Newburgh houses is reasonable. The fact that admission charges at the Beacon are substantially the same as in Newburgh was cited in support of the contention that competition was slight.

Dismissal of Paramount as an affiliate distributor was upheld, and costs divided between Netco, MGM, RKO, Warners, 20th Century-Fox and the Dutchess Amusement Company, the complainant. The board found that the Newburgh theatres had not unduly delayed availability of pictures.

Dallas

C. H. Jones, operator of the Plaza theatre, Weatherford, Tex., won a combination clearance and some run complaint against RKO, Paramount, MGM, 20th Century-Fox and the Kindel and Sadler circuit Friday in the ninth Dallas action. William J. Brown, arbitrator, set a maximum of 120 days for the first run Princess and Palace theatres over the Plaza. He set the maximum with the declaration that there has never been any stipulated clearance in the town for second and third run pictures. Under Section VI he directed that "the complainant be allowed prior choice on all third run pictures."

Philadelphia

The Riant theatre, Conshohocken, Pa., operated by Harry Fried, won a partial clearance victory last week over the five consenting distributors and theatres in Norristown. It was Philadelphia's 22nd case. John F. E. Hipple, arbitrator, upheld the 14-day margin of the first run Norris theatre, Norristown, but cut the 14 day clearances of the Grand to 11 days and the Garrick to seven. He also granted the Riant an availability of 60 days after Philadelphia first run. Costs were divided equally.

Detroit

The 11th Detroit case, and first action in 1943, was a clearance demand directed against the Butterfield circuit Friday by H. T. Reynolds, operator of the Family theatre, Grand Rapids. The five consenting distributors are defendants. He charged that the clearances of the circuit houses aggregate 74 days over his fifth run theatres and asked a maximum of 28 days. The Regent, Majestic, Kent, Keith's, Center, Our, 4 Star, East Town theatres and Allen Johnson circuit were named as interested parties.

New York

The Warner Circuit at New York has appealed an award in the 41st New York case in which clearances of its Castle and Sanford theatres, Irvington, N. J., and Ritz, Savoy, Stanley, and Mayfair theatres, Newark, over the Astor theatre, Newark, were reduced.

At Cleveland, the Park Theatre Company, Canton, O., has appealed the dismissal of its clearance action for the Dueber theatre against MGM, Paramount, RKO and Warners. It is the sixth Cleveland case.

Universal Plans Spring Meetings

Tentative plans for the holding of regional sales meetings are under discussion at Universal. W. A. Scully, vice-president and general sales manager of the company, indicated this week that sessions may be held late in the spring. A national sales convention is not a possibility this year, however, he disclosed.

Production plans for the new season have been given detailed attention, Mr. Scully said, but long range planning is difficult in the light of present uncertainties surrounding manpower, availability of talent, critical materials and changing public tastes.

"The public may become 'fed up' on war pictures in the very near future," he said. "It is Universal's experience already that light musicals are proving extremely popular and this type of film may find a much more prominent place in our future schedule."

Bernhard Resumes Duties As Warner Vice-President

Joseph Bernhard, vice-president of Warner Brothers, returned to active work in that capacity on Monday. Mr. Bernhard had been on leave of absence to fulfill a four-month assignment from the Navy Department in Washington.

Although the task has been carried out by the Warner executive, his return to the company position is with the understanding that he will be granted further leaves should the Navy again wish to command his services.

Cunningham General Manager For Lucas and Jenkins

The Lucas & Jenkins circuit of Georgia has promoted John A. Cunningham to general manager of the circuit, a position formerly held by E. E. Whitaker, who has joined the Army. Mr. Cunningham has been city manager in Savannah.

His position will be taken by Reginald Wilson, formerly Gainsville city manager who, in turn, will be replaced by Theron Croxton, formerly treasurer at the Fox theatre.

H. M. Warner in East

Harry M. Warner, president of Warner Bros., arrived in New York over the weekend, and will spend several weeks in the east conferring at the home office and in Washington. He will attend the world premiere of "Mission to Moscow" at the Hollywood theatre on April 21st.

37 Films Based On Stage Plays

A total of 37 productions based on New York stage plays will be made in Hollywood during the present and coming seasons, representing every major studio but two. Twentieth Century-Fox, MGM, Paramount, Columbia, United Artists, Warner Bros. and RKO have announced features from plays. Republic and Universal are sticking to original screen plays, novels and short stories.

Leading the list numerically, 20th Century-Fox will offer "By Jupiter," with Laurel and Hardy; "Claudia"; "The Eve of St. Mark"; "Flare Path," now running in London; "Heaven Can Wait," which was called "Birthday" as a play; "A Highland Fling," another London stage success; "The Moon Is Down"; "Private Confusion," the play of Austin Parker and Hardie Albright, "The Russian People," a Theatre Guild production; "In Time to Come"; "A Bird of Paradise," first a play and then a silent motion picture, "Kiss the Boys Good Bye" and "Something for the Boys."

"Two Faced Mulligan" by Herbert Clive Lewis, to be produced as a play, probably in the autumn and then to be filmed, also has been acquired by 20th Century-Fox.

Paramount will have at least two, "Let's Face It" and "Lady in the Dark," both Broadway stage plays.

MGM has released "Cabin in the Sky" with Ethel Waters and Eddie Rochester Anderson, and has acquired "The Pirate," by S. N. Behrman and "Labor for the Wind," by Irwin Shaw.

Already completed and awaiting release are the stage successes, "DuBarry Was a Lady" and "Best Foot Forward." "Girl Crazy" with Mickey Rooney and Judy Garland, now is in production.

Scheduled for production are "High Kickers," the George Jessel hit; "Without Love," in which Katharine Hepburn will repeat her stage role; "Cry Havoc" with an all feminine cast, a story of the defense of Bataan, and "The Wookey" by Frederick Hazlitt Brennan, in which Edmund Gwenn appeared on Broadway.

United Artists will present "Dishonored Lady" with Hunt Stromberg producing the Katharine Cornell starring success.

RKO will offer "Higher and Higher" and "Portrait of a Lady." Now ready for release is "Ladies' Day," a baseball novelty.

Warner Bros. have "This Is the Army," the military success, now in production; "Watch on the Rhine," which will be ready for release in two months, and two new purchases, "Janie" and Dark Eyes." "Arsenic and Old Lace," completed, is on the backlog.

Columbia will present "Leave It to Me," a Gregory Ratoff production of the play by Bella and Sam Spewack, and "The Land Is Bright," a Sam Wood production from the G. S. Kaufman and Edna Ferber play.

RKO Sets Trade Showings On Four Pictures

Four films will have national trade showings on May 3rd, 4th and 5th, it was announced this week by Ned E. Depinet, president of RKO Radio. The first to be shown will be "The Leopard Man" and "Mr. Lucky" on Monday, May 3rd.

"Squadron Leader X" will be shown on Tuesday, followed by "Gildersleeve's Bad Day" on Wednesday. Screening times range from 11 A.M. to 10:30 P.M. in the various exchange centers.

Joins PRC Sales Staff

Fred A. Rohrs has been appointed southern division manager of Producers Releasing Corporation with headquarters in Washington. Mr. Rohrs was formerly branch manager in that city for United Artists.

STOCK TRADING BY OFFICERS DROPS SHARPLY IN 1942

SEC Lists 500,000 Share Total Against 4 Million for Previous Year

The first year of the Second World War, 1942, saw a sharp diminution in the activities of officers and directors of motion picture companies in the securities of their own corporations, it is disclosed by an analysis of reports filed with the Securities and Exchange Commission in Philadelphia during the year.

Something more than 500,000 shares were covered by the reports filed for 30 officers and directors and six corporations, but the corporations alone accounted for over 79,000 shares, and another 322,000 represented transfers, exchanges, compensation and distributions from trusts, leaving actual individual trades at only approximately 100,000 shares.

The total of shares traded in for 1942 compares with more than 4,000,000 shares during 1941, according to the SEC report for that year. Reports were filed by 55 individuals and corporations during 1941. The figures for that year represented a sharp increase over many previous years, it was indicated in the report for 1941.

Among the corporations holding large blocks of film securities, Radio-Keith-Orpheum bought 10 shares of Keith-Albee-Orpheum common stock and sold 635 shares of preferred during the year; Loew's, Inc., continued its acquisition of common stock of Loew's Boston Theatres, picking up 760 shares; Atlas Corporation purchased 3,100 shares of Radio-Keith-Orpheum preferred stock and the American Company bought 58,600 share of common and 3,230 shares of preferred; the Chase National Bank sold 13,300 shares of Twentieth Century-Fox common stock, and Universal Corporation bought 400 shares of Universal Pictures common.

Bernstein and Rubin Sales Large

The largest totals dealt in by individuals included a series of sales by which David Bernstein disposed of 8,550 shares of Loew's, Inc., common stock; J. Robert Rubin sold 11,550 shares of Loew's common; W. Ray Johnston sold 4,365 shares of Monogram Pictures common; Stanton Griffis bought, and later sold 3,240 shares of Paramount common through Hemphill, Noyes & Company; Darryl F. Zanuck sold 21,946 shares of Twentieth Century-Fox preferred stock; and in Warner Brothers, Albert Warner bought 37,400 shares of common and sold 2,000 shares of preferred, Harry M. Warner bought 20,000 shares of common, and Jack L. Warner bought 34,400 shares of common and sold 4,500 shares of preferred.

Details of the operations of officers, directors and beneficial holders, as recorded by the Securities and Exchange Commission, are listed in the adjourning columns.

Stock Trading Record

Following is a tabulation indicating the trading in the securities of their companies by officers and directors of motion picture companies, during the year 1942, as reported by the Securities and Exchange Commission:

COLUMBIA PICTURES CORPORATION

ABRAHAM SCHNEIDER, New York, officer and director:

Common stock:		Shares	Shares
Jan. 1	Holdings		2,004
Oct. 7	Disposed of by gift...	90	
Dec. 22	Disposed of by gift...	50	
Dec. 31	Holdings		1,864
Options for common:			
Jan. 1	Holdings		7,880

No trades

▽

CONSOLIDATED FILM INDUSTRIES

WALTER P. STEVENS, Scranton, Pa., director:

Common stock:		Shares
Jan. 1	Holdings	59

No trades

$2 cumulative part preferred:		Shares	Shares
Jan. 1	Holdings		1,700
Nov. 21	Bought	100	
Dec. 31	Holdings		1,800

▽

GENERAL THEATRES EQUIPMENT CORPORATION

EDWARD C. DELAFIELD, New York, Director:

Capital stock:		Shares	Shares
Jan. 1	Holdings		400
Apr. 28	Sold	100	
Dec. 31	Holdings		300

▽

KEITH-ALBEE-ORPHEUM

RADIO-KEITH-ORPHEUM, New York, beneficial owner:

Common stock:		Shares	Shares
Jan. 1	Holdings		1,205,745
June 25	Bought	10	
Dec. 31	Holdings		1,205,755

Seven per cent cumulative preferred:		Shares	Shares
Jan. 1	Holdings		7,506
July 21	Sold	635	
Dec. 31	Holdings		6,871

▽

LOEW'S BOSTON THEATRES

LOEW'S, INC., New York, beneficial owner: Common stock holdings were increased from 118,803 shares on January 1, 1942, to 119,560 shares on December 31, 1942, though small purchases made at frequent intervals.

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LOEW'S, INC.

DAVID BERNSTEIN, New York, officer and director:

The common stock holdings of Mr. Bernstein decreased from 28,100 shares on January 1, 1942, to 19,550 shares at the end of the year.

LEOPOLD FRIEDMAN, New York, officer and director:

Common stock:		Shares	Shares	Shares
Jan. 1	Holdings			712
Apr. 15	Sold	100		
Nov. 18	Bought		100	
Dec. 31	Holdings			712

NICHOLAS M. SCHENCK, New York, officer and director:

Common stock:		Shares	Shares	Shares
Jan. 1	Holdings			2,817
Apr. 28	Sold	300		
29		900		
30		600	1,800	
Dec. 31	Holdings			1,017

J. ROBERT RUBIN, New York, officer and director:

Sales at frequent intervals throughout the year decreased the common stock holdings of Mr. Rubin from 14,415 shares at the beginning of the year to 2,865 shares on December 31st.

▽

MONOGRAM PICTURES CORPORATION

W. RAY JOHNSTON, Hollywood, officer and director:

Common stock:		Shares	Shares	Shares
Jan. 1	Holdings			22,547
Aug. 21	Bought	889		
Nov. 2	Sold		1,032	
Dec. 2			3,333	
Jan. 31	Holdings			19,071

Held through Monogram Pictures Cincinnati, Jan. 1	3,285
Through Monogram Pictures, St. Louis, Jan. 1	1,778
Aug. 21 Sold	1,778
Dec. 31 Holdings	0
Options for common stock, held Jan. 1	5,350
Dec. 28 Option expired	

TREM CARR, Hollywood, director:

Options for common stock:	Shares
Jan. 1 Holdings	22,823
Dec. 28 Option expired	

CHARLES W. TRAMPE, Milwaukee, director:

Common stock:	Shares
Jan. 1 Holdings	367
Oct. 21 Acquired . . . 4,654 from Monogram, Midwest in dissolution	
Dec. 31 Holdings	5,021
Options for common stock held Jan. 1	523

▽

PARAMOUNT PICTURES, INC.

WALTER B. COKELL, New York, officer:

Common stock	Shares
Jan. 1 Holding	0

(Continued on following page)

FILM STOCK TRADES LISTED

(Continued from preceding page)

		Shares	Shares	Shares
July 3	Bought	100		
Dec. 31	Holdings			100

LEONARD H. GOLDENSON, New York, Officer:

Common stock:		Shares	Shares	Shares
Jan. 1	Holdings			900
Aug. 31	Bought	200		
Dec. 31	Holdings			1,100

AUSTIN C. KEOUGH, New York, officer and director:

Common stock:		Shares	Shares	Shares
Jan. 1	Holdings			1,937
9	Acquired by exchange	9		
Dec. 31	Holdings			1,946
	Six per cent convertible second preferred:			
Jan. 1	Holdings			5
2	Purchased	5		
9	Disposed of by exchange		10	
Dec. 31	Holdings			0

EARL I. MCCLINTOCK, New York, director:

Common stock:		Shares	Shares	Shares
Jan. 1	Holdings			0
2	Acquired by exchange	90		
	Bought	10		
Dec. 31	Holdings			100
	Six per cent convertible second preferred:			
Jan. 1	Holdings			100
2	Disposed by exchange		100	
Dec. 31	Holdings			0

MAURICE NEWTON, New York, director:

Common stock:		Shares	Shares	Shares
Jan. 1	Holdings			10,647
23	Acquired by exchange	18		
Dec. 31	Holdings			10,665
	Six per cent convertible second preferred:			
Jan. 1	Holdings			3 1/5
5	Bought	17		
23	Disposed by exchange		20	
Dec. 31	Holdings			1/5

STANTON GRIFFIS, New York, director:

Common stock:		Shares	Shares	Shares
Jan. 1	Holdings			4,800
July 10	Bought	400		
Dec. 31	Holdings			5,200
	Held through F. K. Griffis Trust, Jan. 1			3,000
	Through N. Griffis Trust, Jan. 1.....			3,400
June 9	Bought ...	400		
12	...	200		
Dec. 31	Holdings .			4,000
	Through Trust UW W. Griffis, Jan. 1.			5,400
June 9	Bought ...	300		
10	...	300		
Dec. 31	Holdings .			6,000
	Through T. G. La-Touche Trust, Jan. 1			5,400

No trades

Mr. Griffis purchased 100 shares of 6 per cent convertible preferred shares during the year, that being his total holdings at the end of the year.

RADIO-KEITH-ORPHEUM

ATLAS CORPORATION, Jersey City, N. J.:

	Shares
Common stock, Jan. 1.....	981,323
Warrants for common, Jan. 1.....	327,812

No trades

Holdings in 6 per cent convertible preferred shares increased from 51,071 at the start of the year to 53,171 at December 31st.

AMERICAN COMPANY, Jersey City, N. J.:

Increased its common stock holdings during 1942 from a total of 284, 930 shares on January 1, 1942, to 343,530 shares on December 31, 1942. Purchases were made at frequent intervals throughout the year, in lots ranging from 100 shares to as high as 4,900 shares. The company's holdings of RKO six per cent convertible preferred rose from none to 3,230 shares at the close of the year, most of the purchases having been made during the last three months of the year.

FREDERICK L. EHRMAN, New York, director:

Common stock:		Shares	Shares	Shares
Jan. 1	Holdings			200
Mar. 17	Bought	200		
23	.....	300		
Dec. 31	Holdings			700

L. LAWRENCE GREEN, New York, director:

Common stock:		Shares	Shares	Shares
Jan. 1	Holdings			250
June 30	Sold		200	
Dec. 31	Holdings			50

▽

TRANS LUX CORPORATION

ROBERT W. ATKINS, New York, director:

Common stock:		Shares	Shares	Shares
May 6	Bought	100		
Dec. 31	Holdings			100

JEROME B. ROSS, New York, director:

Common stock:		Shares	Shares	Shares
Jan. 1	Holdings			2,000
May 19	Bought	100		
Dec. 31	Holdings			2,100

▽

TWENTIETH CENTURY-FOX FILM

CHASE NATIONAL BANK, New York:

Chase National decreased its holdings in Twentieth Century-Fox common stock during the year from 221,158 shares to 207,858 shares, and held 671,916 shares of $1.50 cumulative preferred stock.

WILLIAM GOETZ, Los Angeles, officer and director:

Common stock:		Shares	Shares
Jan. 1	Holdings		0
Aug. 27	Acquired by transfer 44,588		
Dec. 31	Holdings		44,588
	Held through Mayer Family Trust, Jan. 1		133,755

Mr. Goetz held 6,912 shares of $1.50 cumulative preferred at the close of the year.

DARRYL F. ZANUCK, Beverly Hills, Cal., officer:

Common stock:		Shares	Shares
Jan. 1	Holdings		92,130

No trades

$1.50 cumulative preferred:			
Jan. 1	Holdings		21,946
May 20	Sold 21,946		
Dec. 31	Holdings		0

UNIVERSAL CORPORATION

J. CHEEVER COWDIN, Universal City, Cal., director:

CHARLES D. PRUTZMAN, New York, officer and director:

Common voting trust certificate warrants:			
Jan. 1	Holdings		9,000
Dec. 31	Received as compensation. 3,000		
31	Holdings		12,000
	Common voting trust certificates:		
Jan. 1	Holdings		4,900
May 27	Bought 100		
Dec. 31	Holdings		5,000

MATTHEW FOX, Washington, D. C., director:

Common voting trust certificate warrants:			
Jan. 1	Holdings		12,000
Dec. 31	Received as compensation . 3,000		
31	Holdings		15,000

▽

UNIVERSAL PICTURES COMPANY

UNIVERSAL CORPORATION, Wilmington, Del.:

Common stock:			
Jan. 1	Holdings		230,927
Nov. 8	Bought	200	
Dec. 4	.....	50	
9	.....	100	
10	.....	50	
31	Holdings		231,327
	Seven per cent cumulative second preferred:		
Jan. 1	Holdings		20,000

No trades

▽

WARNER BROS. PICTURES

ALBERT WARNER, New York, officer and director:

Albert Warner's holdings in common stock increased during the year from 103,848 shares to 184,748.

$3.85 cumulative preferred:			
Jan. 1	Holdings		14,884
Dec. 17	Sold 2,000		
31	Acquired from trust	9,363	
31	Holdings		22,247

HARRY M. WARNER, Burbank, Cal., officer and director:

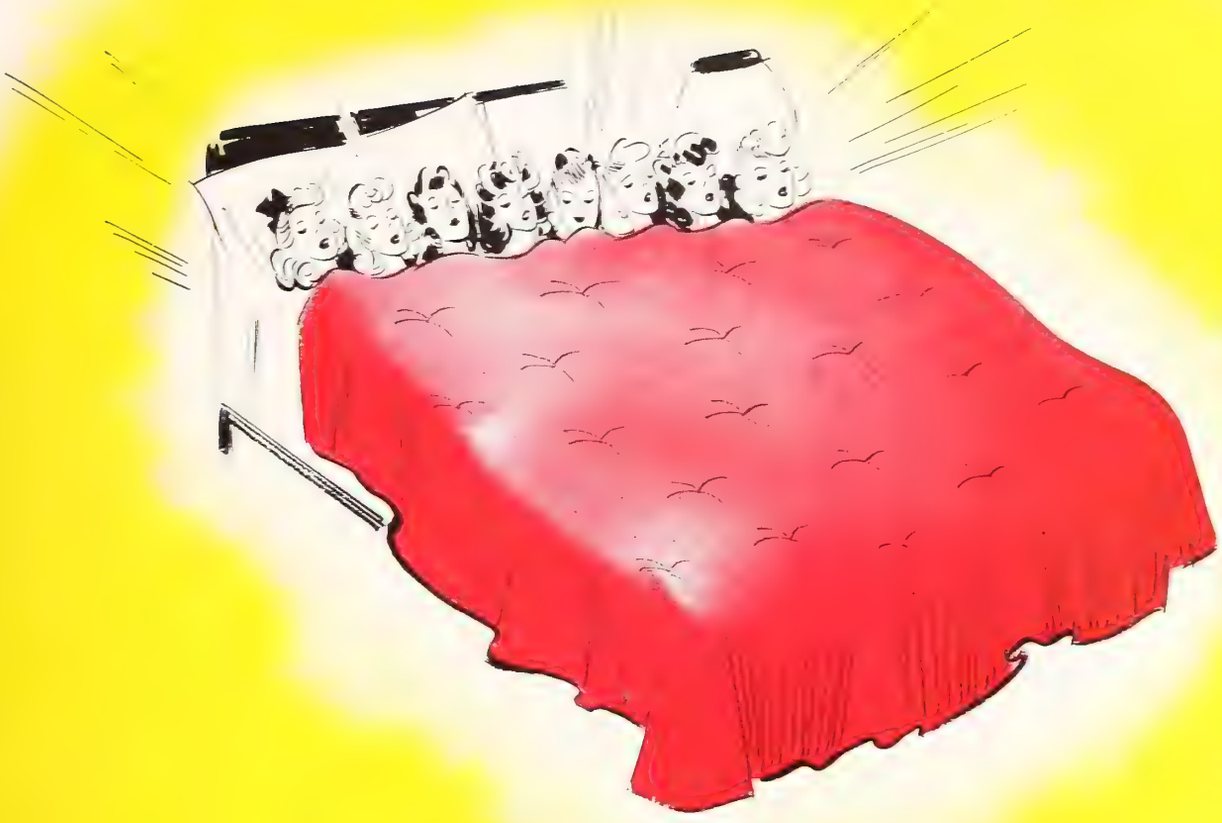
Harry M. Warner's common stock holdings increased during the year from 69,006 shares to 141,060 shares.

$3.85 cumulative preferred:			
Jan. 1	Holdings		9,884
Dec. 31	Received from trust.	9,539	
31	Holdings		19,423

JACK L. WARNER, Burbank, Cal., officer and director:

Jack L. Warner's common stock holdings increased during the year from 133,460 shares to 174,760 shares.

$3.85 cumulative preferred:			
Jan. 1	Holdings		14,884
Dec. 17	Sold 4,500		
31	Received from Trust	4,801	
31	Holdings		15,185



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AKRON, OHIO, Palace
ALBANY, N. Y., Palace
ALBUQUERQUE, N. M., Sunshine
ALLENTOWN, PA., Colonial
ALTOONA, PA., Capitol
AMARILLO, TEXAS, Paramount
APPLETON, WISC., Rio
ASHEVILLE, N. C., Imperial
ATLANTA, GA., Rialto
ATLANTIC CITY, N. J., Warner & Ste
AUSTIN, TEXAS, Paramount

BOSTON, Loew's Orpheum & State
BUFFALO, N. Y., Lafayette
BALTIMORE, MD., Hippodrome
BELOIT, WISC., Majestic
BETHLEHEM, PA., Boyd
BLOOMINGTON, ILL., Irving
BLUEFIELD, W. VA., Granada
BOISE, IDAHO, Roxy
BRIDGEPORT, CONN., Loew's Poli
BURLINGTON, IOWA, Palace

CANTON, OHIO, Palace
CEDAR RAPIDS, IOWA, RKO Iowa
CHARLESTON, S. C., Gloria
CHARLESTON, W. VA., Warner & Vi
CHARLOTTE, N. C., Carolina
CHICAGO, ILL., State-Lake
CHILLICOTHE, OHIO, Warner's Sheri
CINCINNATI, OHIO, RKO Albee
CLEVELAND, OHIO, RKO Hippodrom
CLARKSBURG, W. VA., Robinson-G
CLINTON, IOWA, Capitol
COLORADO SPRINGS, COLO., Chief
COLUMBIA, MO., Uptown
COLUMBIA, S. C., Palmetto
COLUMBUS, OHIO, Loew's Ohio

DALLAS, TEXAS, Palace
DANVILLE, ILL., Fischer
DANVILLE, W. VA., Capitol
DAVENPORT, IOWA, RKO Orpheum
DAYTON, OHIO, RKO Keiths
DECATUR, ILL., Lincoln

A PARTIAL LI

* for Full Details of RADIO Coverage SEE Back Page

COLUMBIA PICTURES

MAKE EVERY DAY WAR BOND DAY!

DENVER, COLO., Denver & Esquire
DES MOINES, IOWA, RKO Orpheum
DETROIT, MICH., Fox
DUBUQUE, IOWA, RKO Grand
DULUTH, MINN., Granada
DURHAM, N. C., Centre

EAST LIVERPOOL, OHIO, State
EASTON, PA., Boyd
EL PASO, TEXAS, Ellanay
ERIE, PA., Colonial
EVANSVILLE, IND., Grand

FALL RIVER, MASS., State
FARGO, N. D., Fargo
FAYETTEVILLE, N. C., Colony
FT. SMITH, ARK., Joie
FT. WAYNE, IND., Grand
FITCHBURG, MASS., Fitchburg
FORT WORTH, TEXAS, Worth

GALESBURG, ILL., Orpheum
GALVESTON, TEXAS, Martin
GRAND ISLAND, NEB., Capitol
GREEN BAY, WISC., Orpheum
GREENSBORO, N. C., Carolina

HARRISBURG, PA., Colonial
HARTFORD, CONN., E. M. Loew
HASTINGS, NEB., Rivoli
HAVERHILL, MASS., Lafayette
HIGH POINT, N. C., Center
HUNTINGTON, W. VA., Palace
HOT SPRINGS, ARK., Paramount
HOUSTON, TEXAS, Metropolitan
HUTCHINSON, KAN., Fox

IDAHO FALLS, IDAHO, Rio
INDIANAPOLIS, IND., Loew's Palace

JEFFERSON CITY, MO., Capitol
JOHNSTON, PA., Embassy
JOPLIN, MO., Paramount

KANSAS CITY, MO., Loew's Midland
KENOSHA, WISC., Kenosha

LA CROSSE, WISC., Hollywood
LAFAYETTE, IND., Lafayette
LANCASTER, PA., Capitol
LAWRENCE, MASS., Palace
LAWTON, OKLA., Ritz
LEAVENWORTH, KAN., Hollywood
LEXINGTON, KY., Schine's Kentucky
LIMA, OHIO, Quilna
LINCOLN, NEB., Varsity
LOS ANGELES, Hill Street & Pantages
LOUISVILLE, KY., State
LOWELL, MASS., Keith's

MASON CITY, IOWA, Cecil
MARSHALLTOWN, IOWA, RKO Strand
MADISON, WISC., Orpheum & Madison
MANSFIELD, OHIO, Madison
MANCHESTER, N. H., Strand
MANITOWOC, WISC., Capitol
MATTOON, ILL., Time
MEMPHIS, TENN., Malco
MIAMI, FLA., Capitol & Miami
MILWAUKEE, WISC., Palace
MINNEAPOLIS, MINN.,
MUNCIE, IND., Rivoli

NASHVILLE, TENN., Loew's Vendome
NEWPORT NEWS, VA., Palace
NEWARK, OHIO, New Arcade
NEW BEDFORD, CONN., State
NEW HAVEN, CONN., Loew's Poli
NEW ORLEANS, LA., RKO Orpheum
NORFOLK, VA., Newport & Colley

OGDEN, UTAH, Egyptian
OKLAHOMA CITY, OKLA., State
OMAHA, NEB., RKO Brandeis
OSHKOSH, WISC., Oshkosh

PARKERSBURG, W. VA., Hiehle
PEORIA, ILL., Madison
PHILADELPHIA, PA.,
PITTSBURGH, PA., J. P. Harris
PORTLAND, ME., Strand
PORTLAND, ORE., Paramount & Playhouse
PORTSMOUTH, OHIO, Warner's Columbia
PORTSMOUTH, VA., Gates
PUEBLO, COLO., Chief

RACINE, WISC., Venetian
READING, PA., Embassy
RICHMOND, IND., Tivoli or State
RICHMOND, VA., Byrd & State
ROCHESTER, MINN., Chateau
ROCHESTER, N. Y., Loew's Rochester

SALINA, KAN., Watson
SALT LAKE CITY, UTAH, Centre
SAN ANTONIO, TEXAS, Majestic
SANDUSKY, OHIO, State
SAN FRANCISCO, CALIF., Orpheum
SEATTLE, WASH., Liberty
SHEBOYGAN, WISC., Sheboygan
SIOUX CITY, IOWA, RKO Orpheum
SIOUX FALLS, S. D., Hollywood
SPRINGFIELD, ILL., Senate
SPRINGFIELD, MASS., Bijou
SPRINGFIELD, OHIO, Warner's Regent
ST. JOSEPH, MO., Missouri
ST. LOUIS, MO., Loew's State
ST. PAUL, MINN.,
SOUTH BEND, IND., Colfax
SUPERIOR, WISC., Beacon
SYRACUSE, N. Y., Loew's State

TERRE HAUTE, IND., Orpheum
TOLEDO, OHIO, Rivoli
TOPEKA, KAN., Grand
TULSA, OKLA., Orpheum
TWIN FALLS, IDAHO, Roxy

UTICA, N. Y., Olympic

WASHINGTON, Earle & Ambassador
WATERLOO, IOWA, RKO Orpheum
WAUKESHA, WISC., Park
WICHITA, KAN., Miller
WICHITA FALLS, TEXAS, Wichita
WINSTON-SALEM, N. C., Carolina
WHEELING, W. VA., Court
WORCESTER, MASS., Loew's Poli

YORK, PA., Strand
YOUNGSTOWN, OHIO, Palace

ZANESVILLE, OHIO, Liberty

PLAYDATES ALREADY SET . . . NATIONAL RELEASE MAY 13

"The More The Merrier"

IS SPONSORING THE FOLLOWING PERIODS AND PROGRAMS...



ALBANY, N. Y. . . WTRY (BLUE) Deak Roussell, News
7:15-7:30 P M, Mon., Wed., Fri.

ATLANTA, GA. . . WSB (RED) News
5:00-5:05 P M, Mon. thru Fri.

ALLENTOWN, PA. . . Station, Program, Time to be announced

BALTIMORE, MD. . . WFBR (MUTUAL) Fulton Lewis, Jr. (news)
7:00-7:15 P M, Tues., Thurs.

BIRMINGHAM, ALA. . . Station, Program, Time to be announced

BOSTON, MASS. . . WEEI (CBS) Priscilla Fortescue Hollywood
6:15-6:25 P M, Mon., Wed., Thurs., Sat.

BUFFALO, N. Y. . . WGR (MUTUAL) Billy Keaton Participation
5:15-5:30 P M, Mon. thru Sat.

CHARLOTTE, N. C. . . WSOC (RED) News
11:00-11:15 P M, Mon. thru Sat.

CHICAGO, ILL. . . WMAQ (RED) The Name You Will Remember
5:40-5:45 P M, Mon. thru Fri.

CHICAGO, ILL. . . WBBM (CBS) The Name You Will Remember
10:45-10:50 P M, Mon., Wed., Fri.

CINCINNATI, O. . . WKRC (MUTUAL) Joe Sagameister Commentary
7:45-8:00 P M, Mon., Wed., Fri.

CLEVELAND, O. . . WGAR (CBS) Sid Andorn Speaking
6:15-6:30 P M, Mon., Thurs., Sat.

COLUMBUS, O. . . WBNS (CBS) Johnny Jones Commentary
10:15-10:30 P M, Mon., Wed., Fri.

DALLAS, TEXAS . . . WFFA (RED) Ken McClure Commentary
5:30-5:45 P M, Tues., Thurs.

DAYTON, O. . . WHIO (CBS) News
5:00-5:15 P M, Tues., Thurs., Sat.

DENVER, COLO. . . KLZ (CBS) CBS World News Today
6:30-6:45 P M, Mon., Thurs., Sat.

DES MOINES, IOWA . . . WHO (CBS) Burlingame's World Service
2-1 minute at 10:30 & 10:45 P M, Mon., Wed., Fri.

DETROIT, MICH. . . WJR (RED) Tony Weitzel Commentary
6:15-6:30 P M, Mon., Wed.

FT. WAYNE, IND. . . WOWO (RED) Charles DeVault Commentary
10:15-10:30 P M, Tues., Thurs.

FT. WORTH, TEXAS . . . WBAP (RED) Ken McClure Commentary
5:30-5:45 P M, Tues., Thurs.

HARRISBURG, PA. . . Station, Program, time to be announced

HARTFORD, CONN. . . Station, Program, time to be announced

HOUSTON, TEXAS . . . KPRC (RED) Ken McClure Commentary
5:30-5:45 P M, Tues., Thurs.

INDIANAPOLIS, IND. . . WFBM (CBS) News
5:05-5:10 P M, Mon., Wed., Fri.

KANSAS CITY, MO. . . WDAF (RED) Landon Laird, Man About Town
5:30-5:45 P M, Mon., Wed., Fri.

LOS ANGELES, CAL. . . KHJ (MUTUAL) Faces and Places In The News
6:15-6:30 P M, Mon., Wed., Fri.

LOUISVILLE, KY. . . Station, program, time to be announced

MEMPHIS, TENN. . . WREC (CBS) CBS News of World
10:00-10:15 P M, Tues., Thurs., Sat.

MILWAUKEE, WIS. . . WISN (CBS) News
6:45-7:00 P M, Wed., Thurs., Fri.

MINNEAPOLIS-ST. PAUL, MINN. . . KSTP (RED) Merle Potter
5:30-5:40 P M, Mon. thru Fri.

NEW HAVEN, CONN. . . Station, program, time to be announced

NEW ORLEANS, LA. . . WSMB (RED) Walter Williams Commentator
6:30-6:45 P M, Mon., Wed., Fri.

NEW YORK, N. Y. . . WJZ (BLUE) Bill Lang, Name You Will Remember
6:40-6:45 P M, Mon. thru Fri.

OKLAHOMA CITY, OKLA. . . KOMA (CBS) Your Dinner Date
6:45-7:00 P M, Mon., Wed., Thurs., Fri.

OMAHA-LINCOLN, NEBR. . . KOIL-KFAB (CBS) Foster May Commentary
5:00-5:15 P M, Mon., Wed., Fri.

PHILADELPHIA, PA. . . WCAU (CBS) CBS World News Today
6:45-6:55 P M, Mon. thru Fri.

PITTSBURGH, PA. . . WCAE (MUTUAL) Fulton Lewis, Jr. News
7:00-7:15 P M, Tues., Thurs.

PORTLAND, MAINE . . . Station, program, time to be announced

PORTLAND, ORE. . . KOIN (CBS) Flannery News
5:30-5:45 P M, Mon., Wed., Fri.

PROVIDENCE, R. I. . . Station, program, time to be announced

RICHMOND, VA . . Station, program, time to be announced

ROCHESTER, N. Y. . . Station, program, time to be announced

SALT LAKE CITY . . . KDYL (RED) News
4:00-4:15 P M, Mon. thru Fri.

SAN ANTONIO, TEXAS . . . WOAI (RED) Ken McClure Commentary
5:30-5:45 P M, Tues., Thurs.

SAN FRANCISCO, CAL. . . KGO (BLUE) News
11:00-11:15 P M, Mon. thru Sun.

SEATTLE, WASH. . . KOMO (RED) Keplinger Stories of the Day
5:30-5:45 P M, Wed., Thurs., Fri.

SPRINGFIELD, MASS. . . Station, program, time to be announced

ST. LOUIS, MO. . . Station, program, time to be announced

SYRACUSE, N. Y. . . Station, program, time to be announced

TULSA, OKLA. . . Station, program, time to be announced

WASHINGTON, D. C. . . WOL (MUTUAL) Walter Compton News
6:30-6:40 P M, Tues., Thurs., Sat.

WORCESTER, MASS. . . Station, program, time to be announced

PRINTED IN U.S.A.

MEXICAN UNION PLANS NEW PRODUCING STUDIO

Forms Cooperative Group; Says Aim Is to Combat Alleged Monopoly

by LUIS BECERRA CELIS
in Mexico City

Organization of a cooperative society, the object of which is to combat the monopoly on film products it claims exists in Mexico, is announced by the Mexican Cinematographic Industry Workers Union. The cooperative has its headquarters here and intends to undertake some production, as a means of helping the industry, with the establishment in or near the city of a studio laboratory, Estudio Filmopolis. The union has called upon players and other personnel of the industry throughout the country to cooperate in assuring the success of its venture.

The new group, in announcing the organization of its cooperative society, declared that despite all the Government and the banks and capitalists have done to aid the motion picture industry, it is not yet on a firm basis for the attainment of its greatest accomplishments, and is not affording all its elements the benefits they have the right to enjoy.

This union is new, it started last summer, and is separate and distinct from the National Cinematographic Industry Workers Union, the pioneer organization of its kind in Mexico, which claims a membership of 7,000 and belongs to the Confederation of Mexican Workers, strongest labor organization in this country. It is affiliated with the Confederation of Workers and Peasants of Mexico.

The Mexican charged that a "group of these men of good economic position (apparently those who are financing the industry) are seeking to monopolize the theatres, with grave prejudice to the industry and the public, which of late has been obliged to pay dearly to enter the cinemas."

▽

Producers have a new and serious cost problem in the form of a demand by the recently organized scenarists and adapters—they have become section No. 45 of the National Cinematographic Industry Workers Union—for minimum pay of $825 per script. The producers, who are holding meetings under auspices of their Association to discuss this matter, contend that the demand is excessive. The writers assert that the price is reasonable, in view of the high profits they say the producers make and increasing living costs in Mexico.

Pay Increase Demand Watched Closely

When they organized, the writers announced that they were the lowest paid of anybody in the business. This demand for a pay increase was the first official action of their union. How this demand will turn out is being watched closely by the industry, as, it is conceded, it is bound to have an important bearing on production costs.

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Theatres are enjoying good business despite heavy trade that night clubs and cabarets and the horse races are commanding, thanks to the number of American tourists and visitors, who are free spenders, and splurging by an element of Mexicans who have more money.

This prosperity wave, by no means general, is benefiting the theatres.

Warners' Opening of "Dandy" a Success

Warners scored an outstanding success with the presentation here of the most expensive picture show that has ever been staged in Mexico, the premiere of "Yankee Doodle Dandy" on March 20th and 21st at the Palace of Fine Arts and National Theatre here, owned by the Mexican Government, for the benefit of the Mexican Red Cross. The admission prices, which went in their entirety to the Red Cross, were lower than had at first been calculated, ranging from $6 to $10 (U.S.) for the orchestra, $3 to $4 for the first balcony, and $1 to $2 for the second balcony, being record breakers for Mexico, when it is considered that for a commercial exhibition, 60 cents is a very high top.

But there was a sellout at each performance. Personal appearances were made at each show by Warners' stars, brought here especially for the occasion: Errol Flynn, Ann Sheridan, Dennis Morgan, Julie Bishop, Faye Emerson, Nancy Coleman, Juanita Stark, Dorothy Day, Lynn Baggett and Eleanor Parker. Edgar Bergen and Charlie McCarthy also were on hand.

Credit for the success of the shows is due Oscar Brooks, Warners' manager here, and Carl Schaeffer, chief of Warners' foreign department who is here on business. The performances also benefited the American Colony Committee, the British Colony Committee, the Association for the Prevention of Blindness in Mexico, and the Child Welfare Committee. The functions were patronized by the Ministry of the Interior, the principal Government department. The Government loaned the Palace and its attaches donated their services for the occasion.

A large contingent of the National Cinematographic Workers Union marched in the parade of organized labor here on March 21st to commemorate the fifth anniversary of the expropriation by the Cardenas Government on March 18, 1938, of the 17 major foreign oil companies. The picture workers were highly praised for their martial bearing. The demonstration, however, seemed to be, to judge from the slogans on the banners carried, more of a manifestation against starvation in Mexico and high living costs than an expression of glee about the seizure of the oil companies. Several high Government officials, among them Finance Minister Eduardo Suarez often have declared that the expropriation and Government operation of the petroleum industry has improved national economy.

Robbins Names Mexican Representatives

Alfonso Sanchez Tello, pioneer producer, has contracted Sofia Alvarez, Mexican comedienne and singer, who has a considerable public in Latin America as well as the United States, for the name role in his newest film, "La Panchita" ("The Little Frances").

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Jack Robbins, chief of the music company of that name and the music branch of MGM, who has been here for almost two months, has appointed Hermanos Marquez, well known local music publishers, as his Mexican representatives. This appointment also includes an agreement with the Mexican Union of Authors, Composers and Publishers of Music whereby those Mexican composers who deal with Mr. Robbins shall be afforded the same royalties and treatment as the American, Cuban, Brazilian and Argentinian composers who deal with his company.

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Another Mexican newsreel, Noticario CLASA, issued once weekly, has been started. Luis Maniarrez is the director and Antonio Carrillo the cameraman.

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Lorenzo Garza, one of Mexico's outstanding matadores, in announcing his retirement from the blood and sand arena, said that he intends to devote himself to pictures, as an actor and probably later, as producer. He is following the footsteps of Pepe Ortiz, a great matador, who became a film actor and is now a producer. Mr. Garza is considering offers of several film contracts.

American Plans New 17-House Circuit

Financing arrangements are being completed by Theodore Gildred, American owner of the Cine Magerit, small first run theatre that was started by Spanish interests three years ago, and the Cine Lindavista and Lido, de luxe first run theatres that opened here last Christmas Day, with the Banco Cinematografica and the National Bank of Mexico, this country's largest private bank, to buy or lease 14 other theatres here to constitute a circuit.

This 17-theatre circuit will be the largest in Mexico and is expected to have a combined annual income of about $2,500,000. The transaction is expected to be completed this month. It is reported that other American interests are involved in the deal. The National Bank has been active in picture industry financing, mostly production and studios, for some time.

Twin Cities Club To Expand Its Welfare Plan

The Twin Cities Variety Club in Minneapolis has undertaken a plan to revitalize its welfare campaign.

William Elson is Twin City chief barker, and John J. Friedl, chairman of the northwest theatres division of the War Activities Committee, is chairman of a special committee to correlate Variety Club activities with those of the WAC.

Mr. Friedl is assisted on the special committee by members of the Variety Club board of directors. The club shortly will select a new project to be of benefit to the armed services, meanwhile maintaining its other projects. Items of the revitalization include:

A drive for membership under a committee including M. A. Levy, W. M. Workman and E. R. Ruben; formation of a press department under a committee headed by Charles W. Winchell and including Norman Pyle, Cliff Gill, Jules Steele, Lester Reese, Merle Potter, E. E. Seibel and R. E. Murphy; appointment of a liaison officer to serve as a direct connection between the northwest WAC and the Variety Club. Ben Friedman, Minneapolis, was named to this post.

A committee was named to coordinate Variety Club activities with those of civic clubs. The membership includes M. E. Frosch, Charles Perrine, J. W. McFarland, Ed Furni and Howard Dale.

The program of special showings of motion pictures for shut-ins will be extended at various institutions. John A. Branton, chief booker for Minnesota Amusement Company, has set complete bookings for these institutions, assisted by A. W. Anderson, M. E. Frosch, Charles McCarthy and Seeman Kaplan.

A Christmas Stocking program has been instituted to raise welfare funds and a campaign has been started to assist churches in the territory by means of "go to church" trailers, recognition of religious holidays and the like. A Variety Club "C" award will be given to theatres cooperating most effectively with the WAC during the war.

Ask Impeachment of AFM Local 802 Officers

Impeachment action against officers of Local 802, American Federation of Musicians, is under consideration following a vote in favor of such a measure by union members of the New York Philharmonic Orchestra since the dismissal of 14 of its members who disagreed with the orchestra's management. The local failed to back the discharged members, according to Calmen Feilsig, chairman of the group.

The complain named Jacob Rosenberg, president; Richard McCann, vice-president; Harry Suber, treasurer; William Feinberg, secretary, and John Long, member of the executive board. Mr. Rosenberg was reported to have said that the charges would be heard under the laws of the union.

Bookers Aid Warner Sales

A total of 55,850 contracts was obtained by Warner Brothers' exchange bookers who aided salesmen in the company's current "Drive of Champions" which ends May 8th. Among the bookings were 16,397 features, 26,901 shorts and 12,552 trailers.

Rialto Shows 20th-Fox Film

"Tonight We Raid Calais," 20th Century-Fox film, opened Wednesday at the Rialto theatre in New York. Trade screenings were held at the company's exchange the previous day.

TAMPA DRIVE-IN OPENS AGAIN

Tampa's Drive-In theatre has been keeping pace with the OPA's orders for some time now. When that agency clamped down on pleasure driving, the open air house halted operations. With the ban lifted, the theatre reopened on March 27th. The attitude of the management is summed up this way: "It looks like a good bet the folks will load up the old bus and go see a good movie even if it means using a portion of their 1½-gallon weekly allowance of the precious fluid."

Technicolor Film Up Half-Cent

The Technicolor Motion Picture Company last week announced that it would raise the price of the film one-half cent per foot, effective July 1st. The present price is 4.47 cents. The increase will bring it to 4.97 cents.

At the meeting of the board of directors of the company, it was decided that a dividend would not be paid under a policy of paying only one dividend a year. Such a move was explained as being equitable since the company's financial position could be better analyzed when all figures for the year had been computed.

The companies affected by the price increase will be all those dealing in 35mm. theatrical release prints delivered at the Technicolor plant in Hollywood for distribution and use in the United States. Increased earnings of the company, it was stated, are expected to be felt largely during the second half of the year, due to the half-cent increase.

Net earnings of the Technicolor companies for the first quarter of 1943 were reported as somewhat improved over the average net earnings of 1942. However, adverse conditions due to the war continued through the first quarter and into the second quarter, according to the report.

Stearn On Tour of UA Western Branches

Bert M. Stearn, western division manager for United Artists, left New York on Tuesday to tour branch offices in his territory. Sales meetings have been scheduled upon his arrival in Chicago, Denver, Salt Lake City, Seattle, San Francisco and Los Angeles.

Discussions of sales plans on the company's forthcoming Hunt Stromberg production, "Lady of Burlesque," will take place at each of the sessions.

Dismisses ASCAP Suit

Judge Benjamin Harrison of the Southern District Court of California on Tuesday dismissed the suit brought by song writer Irving Bibo against the American Society of Composers, Authors and Publishers. The action sought triple damages against ASCAP, claiming violation of the Sherman Anti-Trust Act. The New Mexico anti-ASCAP bill before the legislature died this week when the state legislature adjourned.

Joins 20th-Fox Ad Staff

David Bader, former publicity and trade paper man, has joined the Twentieth Century-Fox advertising department. He will work under Charles Schlaifer, advertising manager.

San Francisco Business Hits Record Pace

Theatre business in the San Francisco-Oakland area continues at the fastest clip in years. Several first run houses have introduced vaudeville and stage shows in recent weeks, a number of second run are seeking Class B first run films, whenever they can be had, and are increasing their advertising space, according to reports.

Legitimate stage attractions at downtown theatres are taking big grosses, as evidenced by Ed Wynn's "Big Time" show which reached $22,000 in its fourth week at the Curran. With San Francisco overflowing with Army and Navy personnel and war workers, a number of competitive attractions have sprung up in such places as the Civic Auditorium and centrally-located buildings. An old church in the downtown area has been opened as the Bush Street Music Hall to stage "The Drunkard." More than a score of ex-vaudeville names are in the cast of the show, produced by Barry Breden. Now in its fifth week, it is selling six weeks ahead.

The old Tivoli boomed into high figures when Howard Hughes' "The Outlaw" moved over from the Geary for four additional weeks, and since the Hughes film departed is being used successfully as a moveover house for Joseph Blumenfeld's Orpheum and United Artists theatres. Both the Esquire and the Strand have joined the Tivoli in buying heavy newspaper space, and are showing first-run films when available, with the emphasis on horror and action pictures. Both the Orpheum, FWC house, and the T & D, operated by Blumenfeld, are now bringing stage shows to Oakland.

A possible stimulus to weekend business is the decision by all retail dealers in alcoholic beverages to halt sales from 8 P. M. Saturday to Monday morning.

AMPA Rejects Merger With Associates

By an overwhelming vote the Associated Motion Picture Advertisers rejected a proposed merger with Motion Picture Associates at a meeting held at the Hotel Edison last week. Maurice Bergman, retiring president, reported the seven to one favorable action by the board of directors and after two hours of discussion, the body reversed the board's action by a 29 to six vote.

Mr. Bergman, former president Leon J. Bamberger and former president Paul Lazarus, Jr., all spoke in favor of the merger. Former president Vincent Trotta urged continuance of the AMPA organization as a separate, active entity.

The first president, Arthur James, briefly reviewed the 27 years of AMPA's history, and called for continuance of the body along the lines of its original purposes—self-help and service to the industry as a whole. Among the other speakers were Milton Silver, former president George Harvey, Ray Gallagher and Martin Starr. A new nominating committee was elected consisting of Raymond Gallagher, Charles Alicote, Leon J. Bamberger, William Ferguson, Joseph Gallagher, Paul Benjamin and Edward McNamee.

Curfew Is Ordered

The City Council in Bucyrus, Ohio, has passed an ordinance to compel children under 16 years of age to be off the streets by 10 P.M. Council also is enforcing a recent license to prohibit children under 16 from frequenting public dance halls after 10 P.M.

It's The Musical Show Of Shows!

GREAT STARS • TOP ENTERTAINERS
7 GREAT SONG HITS • 3 GREAT BANDS



JOHN CARROLL
SUSAN HAYWARD



HIT PARADE of 1943



GAIL PATRICK • EVE ARDEN
Melville COOPER • Walter CATLETT
Mary TREEN • Jack WILLIAMS (the Harlem Sandman) **• Dorothy DANDRIDGE**
POPS & LOUIE • The MUSIC MAIDS
The THREE CHEERS
CHINITA • The GOLDEN GATE QUARTETTE

ALBERT S. ROGELL, Director
Original Screen Play by Frank Gill, Jr.
Additional Dialogue by Frances Hyland
Associate Producer, ALBERT J. COHEN

:DDY
RTIN
D HIS
HESTRA



COUNT BASIE
AND HIS ORCHESTRA



RAY McKINLEY
AND HIS ORCHESTRA



A PUBLIC ICTURE

T'S ANOTHER TOP HIT FROM REPUBLIC

PICTURE GROSSES

A statistical compilation and comparison of Box-Office Performance in first-run theatres

Figures directly below picture title compare dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending December 31, 1942.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

KEEPER OF THE FLAME (M-G-M)

Final Reports:

Total Gross Tabulated	$483,250
Comparative Average Gross	368,900
Over-all Performance	133.7%

BALTIMORE—Century, 1st week 162.5%
BALTIMORE—Century, 2nd week 140.9%
BOSTON—Loew's State, 1st week 175.7%
(DB) Fall In (UA)
BOSTON—Loew's State, 2nd week 128.5%
(DB) Fall In (UA)
BOSTON—Loew's Orpheum 143.9%
(DB) Fall In (UA)
BUFFALO—Buffalo, 1st week 113.3%
(DB) Fall In (UA)
BUFFALO—Buffalo, 2nd week 112.0%
(DB) Fall In (UA)
CINCINNATI—RKO Albee 117.5%
CINCINNATI—RKO Keith, MO, 1st week . . 150.0%
CINCINNATI—RKO Keith, MO, 2nd week . 100.0%
CLEVELAND—Loew's State 150.0%
CLEVELAND—Loew's Stillman, MO, 1st week 146.1%
INDIANAPOLIS—Loew's 150.0%
(DB) Fall In (UA)
KANSAS CITY—Midland 175.0%
(DB) Fall In (UA)
KANSAS CITY—Midland, 2nd week 133.3%
(DB) Fall In (UA)
LOS ANGELES—Chinese 103.7%
(DB) Fall In (UA)
LOS ANGELES—Loew's State 110.2%
(DB) Fall In (UA)
LOS ANGELES—Ritz 101.0%
(DB) Fall In (UA)
MINNEAPOLIS—Loew's State 120.0%
MINNEAPOLIS—Lyric, MO, 1st week . . . 121.2%
NEW HAVEN—Loew's Poli 130.0%
(DB) Fall In (UA)
OMAHA—Paramount 148.0%
(DB) Hi Buddy (Univ)
PHILADELPHIA—Boyd, 1st week 157.1%
PHILADELPHIA—Boyd, 2nd week 121.4%
PITTSBURGH—Penn 117.6%
PITTSBURGH—Warner, MO, 1st week . . . 76.9%
PROVIDENCE—Loew's State 190.0%
(DB) Fall In (UA)
PROVIDENCE—Carlton, MO, 1st week . . . 150.0%
(DB) Fall In (UA)
PROVIDENCE—Carlton, MO, 2nd week . . . 133.3%
(DB) Fall In (UA)
SAN FRANCISCO—Paramount, 1st week . . 123.0%
(DB) My Heart Belongs to Daddy (Para)
SAN FRANCISCO—Paramount, 2nd week . . 103.8%
(DB) My Heart Belongs to Daddy (Para)
ST. LOUIS—Loew's State, 1st week 123.3%
(DB) Fall In (UA)
ST. LOUIS—Loew's State, 2nd week 96.6%
(DB) Fall In (UA)

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AIR FORCE (Warners)

Final Reports:

Total Gross Tabulated	$712,716
Comparative Average Gross	535,820
Over-all Performance	133.0%

BOSTON—Metropolitan 125.0%
(DB) Dixie Dugan (20th-Fox)
BUFFALO—Great Lakes 196.2%
(DB) Young and Willing (UA)
CINCINNATI—RKO Albee 100.0%
CINCINNATI—RKO Capitol, MO, 1st week . 127.2%
CINCINNATI—RKO Capitol, MO, 2nd week . 90.9%
CLEVELAND—Warners Hippodrome, 1st week 219.2%
CLEVELAND—Warners Hippodrome, 2nd week 137.6%
CLEVELAND—Warners Lake, MO, 1st week 200.0%
INDIANAPOLIS—Indiana 119.2%
INDIANAPOLIS—Lyric, MO, 1st week . . . 100.0%
LOS ANGELES—W. Hollywood, 1st week . . 153.0%
LOS ANGELES—W. Hollywood, 2nd week . . 106.4%
LOS ANGELES—W. Downtown, 1st week . . 148.9%
LOS ANGELES—W. Downtown, 2nd week . . 113.6%
LOS ANGELES—Warners Wiltern, 1st week 177.3%
LOS ANGELES—Warners Wiltern, 2nd week 140.1%
MILWAUKEE—Warner 119.8%
(DB) Taxi, Mister (UA)
NEW HAVEN—Roger Sherman 141.6%
(DB) How's About It? (Univ)
NEW YORK—Hollywood, 1st week 194.0%
NEW YORK—Hollywood, 2nd week 161.0%
NEW YORK—Hollywood, 3rd week 172.2%
NEW YORK—Hollywood, 4th week 138.8%
NEW YORK—Hollywood, 5th week 111.1%
NEW YORK—Hollywood, 6th week 90.5%
NEW YORK—Hollywood, 7th week 90.5%
NEW YORK—Hollywood, 8th week 80.5%
NEW YORK—Hollywood, 9th week 77.7%
PHILADELPHIA—Mastbaum, 1st week . . . 169.0%
PHILADELPHIA—Mastbaum, 2nd week . . . 100.0%
PITTSBURGH—Penn 129.4%
PROVIDENCE—Majestic 175.0%
(DB) Young and Willing (UA)
SAN FRANCISCO—Fox, 1st week 103.3%
(DB) Truck Busters (Warners)
SAN FRANCISCO—Fox, 2nd week 97.2%
(DB) Truck Busters (Warners)
SEATTLE—Orpheum, 1st week 133.3%
SEATTLE—Orpheum, 2nd week 142.7%
SEATTLE—Orpheum, 3rd week 93.8%
ST. LOUIS—Fox 110.0%
WASHINGTON—Warners Earle, 1st week . . 180 %
(SA) Bob Hall and others
WASHINGTON—Earle, 2nd week 126.0%
(SA) Bob Hall and others
WASHINGTON—Metropolitan, MO, 1st week 235.2%
WASHINGTON—Metropolitan, MO, 2nd week 152.9%

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HELLO, 'FRISCO, HELLO (20th-Fox)

Intermediate Reports:

Total Gross Tabulated	$551,800
Comparative Average Gross	410,123
Over-all Performance	134.5%

BALTIMORE—New, 1st week 150.0%
BALTIMORE—New, 2nd week 125.0%
BALTIMORE—New, 3rd week 106.2%
CHICAGO—Chicago 111.9%
(SA) Tito Guizar & Joe Richman Orchestra
CINCINNATI—RKO Palace, 1st week 107.1%
CINCINNATI—RKO Palace, 2nd week . . . 96.0%
INDIANAPOLIS—Indiana 100.0%
(DB) Dixie Dugan (20th-Fox)
KANSAS CITY—Esquire, 1st week 162.5%
KANSAS CITY—Esquire, 2nd week 125.0%
KANSAS CITY—Uptown, 1st week 190.0%
KANSAS CITY—Uptown, 2nd week 110.0%
LOS ANGELES—Chinese 118.5%
LOS ANGELES—Loew's State 135.6%
LOS ANGELES—Ritz 117.0%
MINNEAPOLIS—State 140.0%
NEW YORK—Roxy, 1st week 176.0%
(SA) Chico Marx Orchestra
NEW YORK—Roxy, 2nd week 148.0%
(SA) Chico Marx Orchestra
OMAHA—Orpheum 116.2%
(DB) Time to Kill (20th-Fox)
PHILADELPHIA—Stanley, 1st week 178.5%
PHILADELPHIA—Stanley, 2nd week 142.8%
PITTSBURGH—Harris 163.0%
SAN FRANCISCO—Fox, 1st week 158.3%
(DB Time to Kill (20th-Fox)
SAN FRANCISCO—Fox, 2nd week 113.8%
(DB Time to Kill (20th-Fox)
SAN FRANCISCO—Fox, 3rd week 105.5%
(DB Time to Kill (20th-Fox)
SAN FRANCISCO—St. Francis, MO, 1st week 161.5%
(DB Time to Kill (20th-Fox)
ST. LOUIS—Fox, 1st week 113.3%
ST. LOUIS—Fox, 2nd week 90.0%
(DB) Quiet Please Murder (20th-Fox)

REUNION IN FRANCE (M-G-M)

Intermediate Reports:

Total Gross Tabulated	$239,700
Comparative Average Gross	212,100
Over-all Performance	113.0%

BOSTON—Loew's Orpheum 107.6%
(DB) Eyes of the Underworld (Univ)
BOSTON—Loew's State 114.2%
(DB) Eyes of the Underworld (Univ)
BOSTON—Scollay, MO, 1st week 100.0%
(DB) Eyes of the Underworld (Univ)
BOSTON—Modern, MO, 2nd week 128.5%
(DB) Eyes of the Underworld (Univ)
BUFFALO—Great Lakes 135.1%
(DB) Dr. Gillespie's New Assistant (M-G-M)
CLEVELAND—Loew's State 89.2%
LOS ANGELES—Chinese 93.3%
(DB) Seven Sweethearts (M-G-M)
LOS ANGELES—Loew's State 100.0%
(DB) Seven Sweethearts (M-G-M)
LOS ANGELES—Ritz 96.0%
(DB) Seven Sweethearts (M-G-M)
MONTREAL—Capitol 133.3%
(DB) Blondie for Victory (Col)
NEW HAVEN—Loew's Poli 105.5%
(DB) Stand By All Networks (Col)
NEW HAVEN—College, MO, 1st week . . . 79.3%
(DB) Stand By All Networks (Col)
PITTSBURGH—Stanley 125.0%
(SA) Jan Savitt's Orchestra
SAN FRANCISCO—Fox 127.7%
(DB) Northwest Rangers (M-G-M)
SAN FRANCISCO—St. Francis, MO, 1st week 138.4%
(DB) Northwest Rangers (M-G-M)
SEATTLE—Fifth Avenue 103.3%
(DB) The Great Gildersleeve (RKO)
TORONTO—Loew's, 1st week 130.0%
(DB) Dr. Gillespie's New Assistant (M-G-M)
TORONTO—Loew's, 2nd week 85.0%
(DB) Dr. Gillespie's New Assistant (M-G-M)
WASHINGTON—Capitol 139.4%
(DB) Will Osborne and orchestra

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HAPPY-GO-LUCKY (Para)

First Reports:

Total Gross Tabulated	$137,200
Comparative Average Gross	123,500
Over-all Performance	111.0%

BALTIMORE—Keith's 150.0%
BOSTON—Metropolitan 108.3%
(DB) Henry Aldrich Gets Glamour (Para)
BOSTON—Paramount, MO, 1st week 125.0%
(DB) Henry Aldrich Gets Glamour (Para)
BOSTON—Fenway, MO, 1st week 100.0%
(DB) Henry Aldrich Gets Glamour (Para)
CINCINNATI—RKO Palace 100.0%
CINCINNATI—RKO Shubert, MO, 1st week . 122.2%
CINCINNATI—Lyric, MO, 2nd week 87.5%
CLEVELAND—Loew's State 117.8%
CLEVELAND—Loew's Stillman, MO, 1st week 114.2%
NEW HAVEN—Paramount, 1st week 127.2%
(DB) At the Front (Warners)
NEW HAVEN—Paramount, 2nd week 94.5%
(DB) Wrecking Crew (Para)
ST. LOUIS—Ambassador, 1st week 117.3%
(DB) Amazing Mrs. Holliday (Univ)
ST. LOUIS—Ambassador, 2nd week 78.2%
(DB) Amazing Mrs. Holliday (Univ)

RKO RADIO PICTURES INC. TRADE SHOWINGS

OF FOUR PRODUCTIONS

BRANCH	PLACE OF SHOWING	ADDRESS	MR. LUCKY		THE LEOPARD MAN		SQUADRON LEADER X		GILDERSLEEVE'S BAD DAY	
			Day and Date	Time	Day and Date	Time	Day and Date	Time	Day and Date	Time
Albany	Fox Projection Room	1052 Bway.	Mon. 5/3	2:30 P.M.	Mon. 5/3	4:30 P.M.	Tues. 5/4	2:30 P.M.	Wed. 5/5	11:00 A.M.
Atlanta	RKO Projection Room	191 Walton St.	Mon. 5/3	11:00 A.M.	Mon. 5/3	2:30 P.M.	Tues. 5/4	2:30 P.M.	Wed. 5/5	11:00 A.M.
Boston	RKO Projection Room	122 Arlington St.	Mon. 5/3	11:00 A.M.	Mon. 5/3	2:30 P.M.			Wed. 5/5	11:00 A.M.
Buffalo	Fox Projection Room	290 Franklin St.	Mon. 5/3	11:00 A.M.	Mon. 5/3	2:30 P.M.	Tues. 5/4	2:30 P.M.	Wed. 5/5	11:00 A.M.
Charlotte	Fox Projection Room	308 So. Church St.	Mon. 5/3	11:00 A.M.	Mon. 5/3	2:30 P.M.	Tues. 5/4	2:30 P.M.	Wed. 5/5	11:00 A.M.
Chicago	RKO Projection Room	1300 So. Wabash Ave.	Mon. 5/3	11:00 A.M.	Mon. 5/3	2:30 P.M.	Tues. 5/4	2:30 P.M.	Wed. 5/5	11:00 A.M.
Cincinnati	RKO Theatre Proj. Rm.	12 E. 6th St.	Mon. 5/3	8:30 P.M.	Mon. 5/3	10:30 P.M.	Wed. 5/5	10:30 P.M.	Thur. 5/6	8:30 P.M.
Cleveland	Fox Projection Room	2219 Payne Ave.	Mon. 5/3	11:00 A.M.	Mon. 5/3	2:30 P.M.	Tues. 5/4	2:30 P.M.	Wed. 5/5	11:00 A.M.
Dallas	Fox Projection Room	1803 Wood St.	Mon. 5/3	11:00 A.M.	Mon. 5/3	2:30 P.M.	Tues. 5/4	2:30 P.M.	Wed. 5/5	11:00 A.M.
Denver	Paramount Proj. Rm.	2100 Stout St.	Mon. 5/3	1:00 P.M.	Mon. 5/3	3:00 P.M.	Tues. 5/4	2:30 P.M.	Wed. 5/5	11:00 A.M.
Des Moines	Fox Projection Room	1300 High St.	Mon. 5/3	11:00 A.M.	Mon. 5/3	2:30 P.M.	Tues. 5/4	2:30 P.M.	Wed. 5/5	11:00 A.M.
Detroit	Max Blumenthal Proj. Rm.	2310 Cass Ave.	Mon. 5/3	11:00 A.M.	Mon. 5/3	2:30 P.M.	Tues. 5/4	2:30 P.M.	Wed. 5/5	11:00 A.M.
Indianapolis	Fox Projection Room	326 No. Illinois Ave.	Mon. 5/3	11:00 A.M.	Mon. 5/3	2:30 P.M.	Tues. 5/4	2:30 P.M.	Wed. 5/5	11:00 A.M.
Kansas City	Fox Projection Room	1720 Wyandote	Mon. 5/3	11:00 A.M.	Mon. 5/3	2:30 P.M.	Tues. 5/4	2:30 P.M.	Wed. 5/5	11:00 A.M.
Los Angeles	RKO Projection Room	1980 So. Vermont Ave.	Mon. 5/3	11:00 A.M.	Mon. 5/3	2:30 P.M.	Tues. 5/4	2:30 P.M.	Wed. 5/5	11:00 A.M.
Memphis	Fox Projection Rm.	151 Vance Ave.	Mon. 5/3	11:00 A.M.	Mon. 5/3	2:30 P.M.	Tues. 5/4	2:30 P.M.	Wed. 5/5	11:00 A.M.
Milwaukee	Warner Proj. Rm.	212 W. Wisconsin Ave.	Mon. 5/3	11:00 A.M.	Mon. 5/3	2:30 P.M.	Wed. 5/5	2:30 P.M.	Thur. 5/6	11:00 A.M.
Minneapolis	Fox Projection Room	1015 Currie Ave.	Mon. 5/3	11:00 A.M.	Mon. 5/3	2:30 P.M.	Tues. 5/4	2:30 P.M.	Wed. 5/5	11:00 A.M.
New Haven	Fox Projection Room	40 Whiting St.	Mon. 5/3	11:00 A.M.	Mon. 5/3	2:30 P.M.	Tues. 5/4	2:30 P.M.	Wed. 5/5	11:00 A.M.
New Orleans	Fox Projection Room	200 So. Liberty St.	Mon. 5/3	11:00 A.M.	Mon. 5/3	2:30 P.M.	Tues. 5/4	2:30 P.M.	Wed. 5/5	11:00 A.M.
New York	RKO Projection Room	630 Ninth Ave.	Mon. 5/3	2:00 P.M. & 4:00 P.M.	Mon. 5/3	11:00 A.M.	Tues. 5/4	11:00 A.M.	Wed. 5/5	11:00 A.M. & 2:30 P.M.
Oklahoma City	Fox Projection Room	10 No. Lee St.	Mon. 5/3	11:00 A.M.	Mon. 5/3	2:30 P.M.	Tues. 5/4	2:30 P.M.	Wed. 5/5	11:00 A.M.
Omaha	Fox Projection Room	1502 Davenport St.	Mon. 5/3	11:00 A.M.	Mon. 5/3	2:30 P.M.	Tues. 5/4	2:30 P.M.	Wed. 5/5	11:00 A.M.
Philadelphia	RKO Projection Room	250 No. 13th St.	Mon. 5/3	11:00 A.M.	Mon. 5/3	2:30 P.M.	Tues. 5/4	2:30 P.M.	Wed. 5/5	11:00 A.M.
Pittsburgh	RKO Projection Room	1623 Blvd. of Allies	Mon. 5/3	11:00 A.M.	Mon. 5/3	2:30 P.M.	Tues. 5/4	2:30 P.M.	Wed. 5/5	11:00 A.M.
Portland	Star Preview Room	925 N. W. 19th St.	Mon. 5/3	11:00 A.M.	Mon. 5/3	2:30 P.M.	Tues. 5/4	2:30 P.M.	Wed. 5/5	11:00 A.M.
St. Louis	S'Renco Projection Rm.	3143 Olive St.	Tues. 5/4	11:30 A.M.	Wed. 5/5	11:00 A.M.	Thur. 5/6	11:30 A.M.	Wed. 5/5	2:30 P.M.
Salt Lake City	Fox Projection Room	216 E. 1st St.	Mon. 5/3	11:00 A.M.	Mon. 5/3	2:30 P.M.	Tues. 5/4	2:30 P.M.	Wed. 5/5	11:00 A.M.
San Francisco	RKO Projection Room	251 Hyde St.	Mon. 5/3	11:00 A.M.	Mon. 5/3	2:30 P.M.	Tues. 5/4	2:30 P.M.	Wed. 5/5	11:00 A.M.
Seattle	Jewel Box Projection Rm.	2318 2nd Ave.	Mon. 5/3	11:00 A.M.	Mon. 5/3	2:30 P.M.	Tues. 5/4	2:30 P.M.	Wed. 5/5	11:00 A.M.
Sioux Falls	Hollywood Theatre	212 No. Philips Ave.	Mon. 5/3	10:00 A.M.	Mon. 5/3	11:45 A.M.	Tues. 5/4	11:45 A.M.	Wed. 5/5	11:00 A.M.
Washington	Fox Projection Rm.	932 New Jersey Ave.	Mon. 5/3	11:00 A.M.	Mon. 5/3	2:30 P.M.	Tues. 5/4	2:30 P.M.	Wed. 5/5	11:00 A.M.

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York, N. Y.

Columbia

ALIAS BOSTON BLACKIE: Chester Morris—Nice picture that did satisfactory business. Popular series. —Harland Rankin, Plaza Theatre, Tilbury, Ont.

COMMANDOS STRIKE AT DAWN: Paul Muni, Lillian Gish—Good and exciting. Pleased everyone. Very timely.—Leon C. Boldus, Majestic Theatre, Conway, N. H. General patronage.

DARING YOUNG MAN, THE: Joe E. Brown, Marguerite Chapman—Joe E. Brown still has a nice following. Played him with Roy Rogers Western and found my customers very pleased.—Harland Rankin, Centre Theatre, Chatham, Ont.

LUCKY LEGS: Jinx Falkenburg—This picture not so good. It is only for the weak end of a double. Played Friday, Saturday, March 5, 6.—Raymond Krutsinger, Rialto Theatre, Lyndon, Kan. Rural and small town patronage.

MEET THE STEWARTS: Willim Holden, Frances Dee—Used this as accompanying feature with "Tarzan's New York Adventure," but customers considered it no bargain. Just another superfluous production that should never have been made. Played Friday, Saturday, March 19, 20.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town.

REVEILLE WITH BEVERLY: Ann Miller—Pleasing little musical comedy.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

TALK OF THE TOWN: Cary Grant, Jean Arthur —Although this picture was old and patched it went over pretty well here and everyone was satisfied. Played Sunday, Monday, March 14, 15.—V. C. Kinchen, Avon Theatre, Poteet, Texas. Small town and rural patronage.

THEY ALL KISSED THE BRIDE: Joan Crawford, Melvyn Douglas—This is a very fine comedy-romance with both stars at their best. The patrons laughed from start to finish. Played Monday-Wednesday, March 8-10.—Mel Jolley, Century Theatre, Trenton, Ont. Small town patronage.

THEY ALL KISSED THE BRIDE: Joan Crawford, Melvyn Douglas—This picture deals with the actions and reactions of a cold female business executive when she falls in love. The theme lends itself to a superior brand of sophisticated farce, and superb direction and excellent acting can be credited with a maximum of laugh-provoking scenes and situations. Joan Crawford is the tycoon and Melvyn Douglas is the class conscious writer for whom she falls like a ton of bricks. Both turn in fine performances. In pursuit of laughs and more laughs they are ably abetted and supported by Roland Young, Billie Burke and Allan Jenkins. Anyone who misses this picture will be missing 86 minutes of hearty fun. Played Saturday, February 27.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

Film Alliance of the U. S.

LITTLE MISS MOLLY: Maureen O'Hara, Philip Reed, Binkie Stuart—A beautiful little picture, sweetened by the personality of five-year old Binkie Stuart, who dances, sings and smiles her way into the hearts of the enraptured audience. Should do well in neighborhood theatres, with O'Hara as bait! Played March 17-24.—Melim L. Gold, Vogue Theatre, Hollywood, Cal. General patronage.

Metro-Goldwyn-Mayer

FOR ME AND MY GAL: Judy Garland, George Murphy—It is a pleasure to endorse this picture. First class entertainment from the beginning of first reel to the final fadeout. Business good and audience reaction very favorable. Come again with something as good. MGM. Played Wednesday, Thursday, March 24, 25.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town.

FOR ME AND MY GAL: Judy Garland—Starts good and gets better. Will satisfy my time. Give me more like it. Played Sunday-Tuesday, March 28-30.—Raymond Krutsinger, Rialto Theatre, Lyndon, Kan. Rural and small town patronage.

JACKASS MAIL: Wallace Beery, Marjorie Main—Good Beery picture, although I thought Marjorie Main stole the show. Played Thursday-Saturday, March 18-20.—H. B. Narfason, Foam Lake Theatre, Foam Lake, Sask. Small town and rural patronage.

KEEPER OF THE FLAME: Spencer Tracy, Katharine Hepburn—With two good stars, some place the spark was lacking in this new picture of these two. It does not rate high in story. Our public thought it a great let down from the picture they made last season, and they did not go for it at the box office either. Too slow and draggy.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

SEVEN SWEETHEARTS: Van Heflin, Kathryn Grayson—Cute picture, generally liked, but no draw. Will not suit action fans. Played Wednesday, Thursday, March 31, April 1.—Raymond Krutsinger, Rialto Theatre, Lyndon, Kan. Rural and small town patronage.

SHIP AHOY: Red Skelton—Very good show, no walk outs, not much comment. Drew well and every one seemed satisfied. Played Sunday, Monday, March 14, 15.—H. T. Nokes, Ozark Theatre, Ozark, Mo.

STAND BY FOR ACTION: Preston Foster, Brian Donlevy, Charles Laughton—It will rank with the best of the war pictures, but it is too bad you can't separate the sheep from the goats in the matter of pictures dealing with war. For the reaction against some of the weaker efforts among the season's war pictures puts three strikes on pictures such as this one, that did not have one single shot that any one could object to.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

TARZAN'S NEW YORK ADVENTURE: Johnny Weismuller, Maureen O'Sullivan—Our business was good and the audience reaction also was good. The picture was excellently directed and the treatment of the animals deserves special commendation. Good wholesome entertainment, just right for small localities. Played Friday, Saturday, March 19, 20.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town.

WAR AGAINST MRS. HADLEY, THE: Fay Bainter, Edward Arnold—Played this on Sunday and I found I made no mistake. Above average gross and was proud to stand in the foyer and ask, "Did you enjoy it?"—L. G. Keelen, Royal Theatre, Shetfield, Ill. Rural and small town patronage.

WAR AGAINST MRS. HADLEY, THE: Fay Bainter, Edward Arnold—This is an excellent picture. It is neither sensational nor terrific but carries an even tempo of good entertainment from start to finish. Supporting cast very good. Jean Rogers furnishes plenty of what it takes to meet the male customer's eye. Played Sunday, Monday, March 28, 29.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

WHISTLING IN DIXIE: Red Skelton, Ann Rutherford—When they have to resort to slapstick, as they did in this one, it shows that Red Skelton, as a comedian, has not enough on the ball. Most of our audience just can't see him, and they say so. The draw on this program was not the feature but the short feature "At the Front," which I'll admit takes the curse off so many of the other Victory Shorts that the Government has made.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

WHITE CARGO: Walter Pidgeon, Hedy Lamarr, Frank Morgan—Very good, and Hedy Lamarr really gives in this one, as the half-caste, Tondelayo. The cast were all great, and Morgan, as the doctor, who, drunk or sober, bemoans that whiskey for antiseptic is a terrible waste, is there pitching.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

Paramount

BEYOND THE BLUE HORIZON: Dorothy Lamour —Once again we send our compliments to Miss Lamour. Only a miracle or Dotty could bring us good business on any Wednesday night. Photography good, story entertaining, and there must have been more than that to have brought out so many of our male customers. Played Wednesday, Thursday, March 31, April 1.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

ROAD TO MOROCCO: Bob Hope, Bing Crosby, Dorothy Lamour—Paramount once again delivers a good comedy with names. You can't lose. More like this. Played Thursday-Saturday, April 1-3.—C. A. Smith, Regent Theatre, Chapleau, Ont. Small town patronage.

STAR SPANGLED RHYTHM: Sixteen Paramount Stars—Paramount certainly shot the works on this one. And the business that it did! Comedy, and a lot of clever sketches. It is just what the public is looking for, pictures with which they can relax and get a laugh. Too many airplanes and war pictures. The Government drums war into the public with their Victory Shorts, and then when the producers come through with so many more it is an overdose that bodes no good for the box office. Comedy will get 30 per cent more business than any war picture that is made and that tells the story of what the people want. —A. E. Hancock, Columbia Theatre, Columbia City, Ind.

THIS GUN FOR HIRE: Alan Ladd, Veronica Lake —This was an extremely interesting picture, and the performance of Ladd was sensational. Played Friday, Saturday, March 26, 27.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

Producers Releasing Corp.

BEASTS OF BERLIN: Alan Ladd, Roland Drew, Steffi Duna—Alan Ladd has one of the leading roles. Played him up with Nazi brutalities—to record grosses. Picture held second week to excellent business. For subsequent runs a terrific weekend attraction. Played February 24-March 9.—Melim L. Gold, Vogue Theatre, Hollywood, Cal. General patronage.

QUEEN OF BROADWAY: Rochelle Hudson, Buster Crabbe—First Los Angeles showing did fair business. Picture packed with heart tugs and human interest. Audience loved it. Rochelle Hudson in best role of her career. Donald Mayo terrific in child role. Played March 24-30.—Melim L. Gold, Vogue Theatre, Hollywood, Cal. General patronage.

RKO Radio

BASHFUL BACHELOR, THE: Lum 'n' Abner—Utterly unsophisticated. Its slow, genial pace may not register well with some but to devotees of the Lum 'n' Abner type of droll comedy, it will please. No business. Played Friday, Saturday, March 19, 20.—Arthur K. Dame Palace Theatre, Penacook, N. H. General patronage.

BIG SHOT, THE: Humphrey Bogart—A fine gangster, with the leading role played as only Bogart can play it. A little away from the beaten path as it pictures a gangster making all efforts to reform but going back to prison because of mistaken identity. Rather sad ending—both featured players are killed by bullets. Business good. Played Tuesday, Wednesday, March 9, 10.—O. L. Redfern, Star Theatre, Parrish, Ala.

HERE WE GO AGAIN: Fibber McGee and Molly, Edgar Bergen and Charlie McCarthy—Here we did go again. Proved to be a natural. Had a large tieup with a manufacturer and really went to town. Play it.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

LOOK WHO'S LAUGHING: Fibber McGee and Molly—Played this midweek, late, and it's worth the time and more, too, for the small town. If you haven't played it, get it. Played Wednesday, Thursday, March 3, 4.—Raymond Krutsinger, Rialto Theatre, Lyndon, Kan. Rural and small town patronage.

MAYOR OF 44TH STREET: George Murphy, Anne Shirley—Good picture; weather hurt the box office but no regrets. Played Thursday-Saturday, March 11-13.—H. B. Narfason, Foam Lake Theatre, Foam Lake, Sask. Small town and rural patronage.

(*Continued on page* 54)

AN ANNOUNCEMENT WORTH ITS WEIGHT IN GOLD



8 GREAT GENE AUTRY RE-RELEASES

(*Continued from page 52*)

NAVY COMES THROUGH, THE: Pat O'Brien—This picture followed "Here We Go Again,' and for some reason did only average business. However, think it timely, and fine entertainment.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

NAVY COMES THROUGH, THE: Pat O'Brien, George Murphy—Very entertaining picture. Liked by everyone. Good acting by Murphy and O'Brien.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

ONCE UPON A HONEYMOON: Cary Grant, Ginger Rogers—This is one that can be used anywhere and should bring good results. Such was my experience on midweek playdates. Am glad to see improvement in RKO.—L. G. Keelen, Royal Theatre, Sheffield, Ill. Rural and small town patronage.

ONCE UPON A HONEYMOON: Ginger Rogers, Cary Grant—We did the lowest Sunday-Monday business with this show of any in recent months. Our disappointment was less keen when we realized that Ginger Rogers hasn't clicked here since she stopped teaming up with Fred Astaire. Played Sunday, Monday, March 21, 22.—Arthur K. Dame, Palace Theatre, Penacook, N. H. General patronage.

Republic

CALL OF THE CANYON: Gene Autry—They go all out for Autry here. The picture was enjoyed by all. Played Monday-Wednesday, March 1-3.—Mel Jolley, Century Theatre, Trenton, Ont. Small town patronage.

HEART OF THE GOLDEN WEST: Roy Rogers—Republic sure knows how to turn out the Westerns, which certainly turn out the crowds here. The picture is disappointing. Played Thursday-Saturday, March 11-13.—Mel Jolley, Century Theatre, Trenton, Ont. Small town patronage.

HEART OF THE GOLDEN WEST: Roy Rogers—Nice Western. We double billed with Joe E. Brown picture to satisfactory week-end business.—Harland Rankin, Centre Theatre, Chatham, Ont.

HI! NEIGHBOR: Jean Parker, Lulubelle and Scotty—Best little picture of this kind Republic has made in quite a long time. It sure went over swell here. Played Friday, Saturday, March 19, 20.—V. C. Kinchen, Avon Theatre, Poteet, Texas. Small town and rural patronage.

HI! NEIGHBOR: Lulubelle and Scotty, Jean Parker—Just the kind for a small town—the best from Republic for some time. Good music and fair story. Played Sunday, Monday, March 14, 15.—M. Sunter, Ace Theatre, Taylorsville, Ky. Small town and rural patronage.

ICE CAPADES REVUE: Ellen Drew, Richard Denning—Pleasing and well worth a playdate and we say this in spite of a low gross. Vera Vague is half the fun. Played Friday, Saturday, March 19, 20.—Arthur K. Dame, Palace Theatre, Penacook, N. H. General patronage.

ICE CAPADES REVUE: Ellen Drew, Richard Denning—The picture was good with plenty of amusement from start to finish, but we had a bad print on the sound. The crowd stayed away for some reason or other. Personally, I think it was the title. The people probably thought it was a review of something previously done. Played Saturday, Sunday, April 3, 4.—Mrs. Gertrude Proulx, Au Gres Theatre, Au Gres, Mich. Small town and rural patronage.

PHANTOM PLAINSMAN: Three Mesquiteers—Fair Western which drew a pretty good crowd. One of the Mesquiteers' best pictures. Played Friday, Saturday, March 5, 6.—V. C. Kinchen, Avon Theatre, Poteet, Texas. Small town and rural patronage.

Twentieth Century-Fox

HOW GREEN WAS MY VALLEY: Walter Pidgeon, Maureen O'Hara, Donald Crisp—Played this one late and did better than we would have done a year ago. If you haven't played it, try it and blow it up good. Played Sunday-Tuesday, March 21-23.—Raymond Krutsinger, Rialto Theatre, Lyndon, Kan. Rural and small town patronage.

ICELAND: Sonja Henie, John Payne, Jack Oakie—This time Sonja Henie glides through her incomparable skating routines at Raykjavik in Iceland. John Payne and Jack Oakie arrive with the Marines and they soon have the romantic (John) and comic (Jack) situations well in hand. To add to the gay festivities there are also Sammy Kaye and his orchestra, and the music of Mack Gordon and Harry Warren. As usual, the skating sequences are the high points in the picture. There are two that will linger in your memory for a long time. One is the stirring finale with a martial music motif, and the other is China, Panama and Hawaii, in the last part of which Sonja does the "hula" on skates. Played Saturday, March 6.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

PIED PIPER, THE: Monty Woolley, Roddy McDowall—Big draw. Patrons compared this to "How Green Was My Valley." All satisfied. Played Monday, Tuesday, March 29, 30.—C. A. Smith, Regent Theatre, Chapleau, Ont. Small town patronage.

SPRINGTIME IN THE ROCKIES: Betty Grable, John Payne—A great picture with real stars. Betty is sure good in this type of picture. Color was good, receipts good.—M. Sunter, Ace Theatre, Taylorsville, Ky. Small town and rural patronage.

TALES OF MANHATTAN: Charles Boyer, Charles Laughton, Ginger Rogers, Henry Fonda, Edward G. Robinson, Rita Hayworth—Small towns lay off this picture. You'll wish you had your money back. Played Sunday-Tuesday, January 24-26.—Raymond Krutsinger, Rialto Theatre, Lyndon, Kan. Rural and small town patronage.

TO THE SHORES OF TRIPOLI: John Payne, Maureen O'Hara, Randolph Scott, Nancy Kelly—A natural for any situation. One of the best pictures we ever played, and several came back to see it a second time. We played this late, but a picture like this is good any time. Played Thursday-Saturday, March 25-27.—H. B. Narfason, Foam Lake Theatre, Foam Lake, Sask. Small town and rural patronage.

United Artists

AMERICAN EMPIRE: Richard Dix, Preston Foster—The picture was pretty good but my crowd sure wasn't. Although this town goes for Westerns it didn't go for this one. Played Sunday, Monday, March 7, 8.—V. C. Kinchen, Avon Theatre, Poteet, Texas. Small town and rural patronage.

BROOKLYN ORCHID: William Bendix, Joe Sawyer, Marjorie Woodworth—Used this on the weak end of a double bill. It would really have been a good two-reel comedy, but some one preferred wasting a lot more film. Played Friday, Saturday, March 26, 27.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

CRYSTAL BALL, THE: Paulette Goddard, John Milland—Pleasing comedy. Milland and Miss Goddard well liked.—Leon C. Boldus, Majestic Theatre, Conway, N. H. General patronage.

FRIENDLY ENEMIES: Charles Ruggles—An interesting comedy-drama. It did very little business, unfortunately. Played Tuesday, March 15.—Arthur K. Dame, Palace Theatre, Penacook, N. H. General patronage.

LOST CANYON, THE: Bill Boyd—Average "Hopalong" Western.—Leon C. Boldus, Majestic Theatre, Conway, N. H. General patronage.

MOON AND SIXPENCE, THE: George Sanders, Herbert Marshall—Purely a critics' picture and not for small town and rural patronage such as mine. Sanders, however, did an excellent job, as did the rest

(*Continued on opposite page*)

¶ *Percy Phillipson, for twenty-five years intimately known and respected in distribution and exhibition fields of the motion picture industry throughout Great Britain, is now open to handle the sale of independent product, features or shorts or reissue rights, as direct representative or on a commission basis . . . lately representing Artlee Corporation . . . Cable or write,*
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(Continued from opposite page)

of the cast.—L. G. Keelen, Royal Theatre, Sheffield, Ill. Rural and small town patronage.

POWERS GIRL, THE: Anne Shirley, George Murphy—Another picture which will never be missed. Enough said.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

SILVER QUEEN: George Brent, Priscilla Lane—Pleasing and entertaining.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

SILVER QUEEN: George Brent, Priscilla Lane—A good entertaining film. It didn't draw very big but nothing does lately, it seems. The musical score is very pleasant. Played Wednesday, Thursday, March 24, 25.—Arthur K. Dame, Palace Theatre, Penacook, N. H. General patronage.

UNDERCOVER MAN: William Boyd, Andy Clyde—A natural for our weekend patrons, but we could have used a few more seats. This man Boyd has what it takes at the box office, and we like him.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

YOUNG AND WILLING: William Holden, Susan Hayward—Bad picture. No sense to it. We wonder why it was ever made.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

Universal

ARABIAN NIGHTS: Marie Montez, Jon Hall—A very good production. Has what it takes, especially the color, which will amaze you. Used the SRO sign for each night. Played Monday-Thursday, March 22-25.—Mel Jolley, Century Theatre, Trenton, Ont. General patronage.

ARABIAN NIGHTS: Sabu, Maria Montez, Jon Hall—Business well above average. Sabu is popular here. Grand color in this. There were some walkouts. Played Thursday-Saturday, March 25-27.—C. A. Smith, Regent Theatre, Chapleau, Ont. Small town patronage.

BEHIND THE EIGHT BALL: Ritz Bros.—Double-billed with "You Can't Escape Forever." Business average. Ritz Bros. no draw here. Played Thursday-Saturday, March 18-20.—C. A. Smith, Regent Theatre, Chapleau, Ont. Small town patronage.

BETWEEN US GIRLS: Diana Barrymore, Robert Cummings—A fair comedy. Diana Barrymore tries too hard with little result. Robert Cummings saves the picture. All right for double billing. Played Monday-Wednesday, March 29-31.—Mel Jolley, Century Theatre, Trenton, Ont. General patronage.

MUMMY'S TOMB: Dick Foran, Elyse Knox—Played with "Night Monster." This horror show went over big. Your cashier will be kept busy with this one. Played Monday-Wednesday, March 15-17.—Mel Jolley, Century Theatre, Trenton, Ont. Small town patronage.

MUMMY'S TOMB: Dick Foran, Elyse Knox—Played with "Night Monster." This combination did nice business. People periodically like these shows, we find, about every six weeks.—Harland Rankin, Centre Theatre, Chatham, Ont.

NIGHT MONSTER: Irene Hervey, Bela Lugosi—Played with "Mummy's Tomb." This horror show went over big. Your cashier will be kept busy with this one. Played Monday-Wednesday, March 15-17.—Mel Jolley, Century Theatre, Trenton, Ont. Small town patronage.

NIGHT MONSTER: Irene Hervey, Bela Lugosi—Played with "Mummy's Tomb." This combination did nice business. People periodically like these shows about every six weeks.—Harland Rankin, Centre Theatre, Chatham, Ont.

PITTSBURGH: Marlene Dietrich, Randolph Scott, John Wayne—We liked this fine and did a satisfactory gross. John Wayne and Randolph Scott are excellent together. Marlene Dietrich, as always, pleased her fans. Played Wednesday, Thursday, March 17, 18.—Arthur K. Dame, Palace Theatre, Penacook, N. H. General patronage.

TOUGH AS THEY COME: Dead End Kids—Lots of action here, for weekend customers. It brought them in, they enjoyed it and we enjoyed having them.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

Warner Bros.

DESPERATE JOURNEY: Errol Flynn, Ronald Reagan—Real good action picture appealing to all First war picture I've done business on in some time. People seemed to like it. Played Monday-Wednesday, March 22-24.—C. A. Smith, Regent Theatre, Chapleau, Ont. Small town patronage.

FLYING FORTRESS: Richard Greene—This only seemed to please the youngsters. Had quite a few complaints from the older patrons.—L. G. Tewksbury, Harbor Theatre, Deer Isle, Me. Small town patronage.

GENTLEMAN JIM: Errol Flynn, Alexis Smith—Everyone seemed to enjoy this one. We enjoyed good business. Not only the stars but the whole cast put this picture over.—L. G. Tewksbury, Harbor Theatre, Deer Isle, Me. Small town patronage.

GENTLEMAN JIM: Errol Flynn—An excellent picture that deserved a better box office reception than it received here. A real "he-man" film. Only average business.—L. G. Keelen, Royal Theatre, Sheffield, Ill. Rural and small town patronage.

GEORGE WASHINGTON SLEPT HERE: Jack Benny, Ann Sheridan—Nice picture. Better than average business. Many said it was Benny's best to date. Warners are making good pictures this year. Played Sunday-Tuesday, March 14-16.—Raymond Krutsinger, Rialto Theatre, Lyndon, Kan. Rural and small town patronage.

GEORGE WASHINGTON SLEPT HERE: Jack Benny, Ann Sheridan—This did not do the business we anticipated—in fact, it fell considerably below average. Nevertheless, it's a swell comedy and pleased all who saw it. Played Sunday, March 14.—Arthur K. Dame, Palace Theatre, Penacook, N. H. General patronage.

HARD WAY, THE: Ida Lupino, Joan Leslie, Dennis Morgan—Played to nice business and many good comments. Played Monday-Wednesday, March 15-17.—C. A. Smith, Regent Theatre, Chapleau, Ont. Small town patronage.

HIDDEN HAND, THE: Craig Stevens—Very funny and mysterious. It got a good reaction from our Bargain Night patrons even though it did no big business for us. It would be an ideal midnight spook show. Played Tuesday, March 23.—Arthur K. Dame, Palace Theatre, Penacook, N. H. General patronage.

KINGS ROW: Ann Sheridan, Robert Cummings—Good picture. Many favorable comments. Business fair, weather bad. Played Thursday-Saturday, March 18-20.—M. Bailey, Strand Theatre, Dryden, Ontario.

NOW, VOYAGER: Bette Davis, Paul Henreid—This one fooled me. Thought it only for the Music Hall, but found that I have among my patrons many who like "the better things" when so perfectly done. Above average gross.—L. G. Keelen, Royal Theatre, Sheffield, Ill. Rural and small town patronage.

NOW, VOYAGER: Bette Davis, Paul Henreid—Excellent picture. Big surprise to me on the first night. People waiting to get in. Bette's best here. Don't fail to play Warner this year. Played Sunday-Tuesday, February 21-23.—Raymond Krutsinger, Rialto Theatre, Lyndon, Kan. Rural and small town patronage.

YOU CAN'T ESCAPE FOREVER: George Brent, Brenda Marshall—Double-billed with Universal's "Behind the Eight Ball," starring Ritz Brothers. Business average. Played Thursday-Saturday, March 18-20.—C. A. Smith, Regent Theatre, Chapleau, Ont.

Short Features

Columbia

GREAT GLOVER, THE: All Star Comedies—A good comedy.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

MATRI-PHONY: The Three Stooges—The Three Stooges cavort in their usual eccentric manner in still another of their long series of comedies.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J.

WINTER PARADISE: World of Sports—Another just-like-all-the-others winter reel. Ski jumping is its best angle.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

Metro-Goldwyn-Mayer

WE DO IT BECAUSE: Passing Parade—Can recommend this highly.—H. B. Narlason, Foam Lake Theatre, Foam Lake, Sask.

WEST POINT ON THE HUDSON: Fitzpatrick Traveltalks—Very good; one of the best travelogues we ever played. Comments very favorable. This type of a short helps build up your show.—H. B. Narfason, Foam Lake Theatre, Foam Lake, Sask.

Paramount

MITCHELL AYRES AND ORCHESTRA: Headliners—People very restless, a bad sign.—C. A. Smith, Regent Theatre, Chapleau, Ont.

SUPERMAN IN ELEVENTH HOUR: Superman Color Cartoons—A poor Superman adventure.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

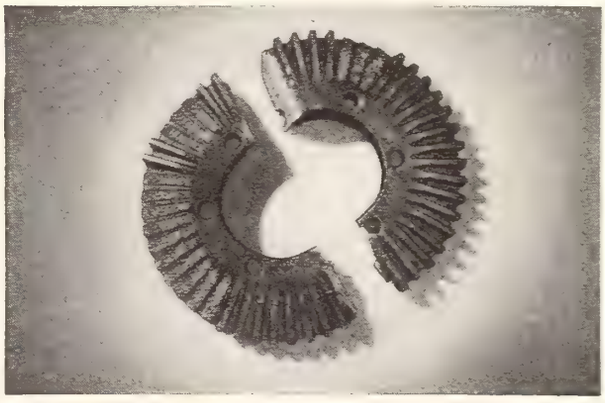
RKO

ENRIC MADRIGUERA AND ORCHESTRA: Jamborees—The best RKO band act we've used so far, and this suffers from no action and a set camera angle. Music is good, however.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

CRYSTAL FLYERS: Sportscope—Interesting and will help any program.—H. B. Narfason, Foam Lake Theatre, Foam Lake, Sask.

Q MEN: Sportscope—Very good billiard sport reel.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

(Continued on following page)



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(Continued from preceding page)

RAY McKINLEY AND ORCHESTRA: Jamborees—Rather flat.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

United Artists

MASK OF NIPPON: World in Action—This short gives an insight into the sinister activities behind the polite and smiling face of Japan.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J.

Universal

JAIL HOSTESS: Person-Oddities—A poor substitute when sent to replace a cartoon booking. On its own, it's good and the bear in the last sequence is bound to amuse.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

WESTERN WHOOPEE: Variety Views—A good travelogue. Not especially "whoopee-ish."—Arthur K. Dame, Palace Theatre, Penacook, N. H.

YANKEE DOODLE SWING SHIFT: Swing Symphonies—Mediocre cartoon effort. It's all been done before so many times.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

Victory Film

PARATROOPS: Very good. One of the best to date.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

Vitaphone

BEYOND THE LINE OF DUTY: Broadway Brevities—This is the saga of the famous pilot, "Shorty" Wheless, who was singled out by President Roosevelt for citation in a nationwide radio address. Very interesting and informative, and a short everyone should see.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J.

DAUGHTER OF ROSIE O'GRADY: Broadway Brevity—Very good. Little Rosie O'Grady stole the whole show. Folks stayed to see it twice.—Mrs. Gertrude Proulx, Au Gres Theatre, Au Gres, Mich.

GLEN GRAY & BAND: Melody Masters Bands—Ten minutes of tuneful entertainment.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J.

SHIP IS BORN, A: Technicolor Special—This series seems to interest all.—C. A. Smith, Regent Theatre, Chapleau, Ont.

WACKY WABBIT, THE: Merrie Melodies—The Merrie Melodies are liked a lot here and the rabbit is one of the favorites. This one is very good.—Mrs. Gertrude Proulx, Au Gres Theatre, Au Gres, Mich.

Incorporation Papers Granted Five Firms

Five film firms recently were granted papers of incorporation to conduct business in New York State, according to Thomas J. Curran, Secretary of State, while one filed papers showing capital stock increase. Those incorporated were:

Horace Theatre, Inc., $20,000 capital stock at $100 par value, by Benjamin Davidson, Fay Aronson and Katherine Haskell of New York City; Lance Theatre Corporation, $10,000 capital stock, at $100 par value, by Matie Hammerstein, Gertrude Lebelson and Helen Steinberg of New York City; Ddot Theatre Corporation, 200 shares at no stated part value, by Bertha Todd, Lillian Leff and Michael Todd of New York City; Revelation Film Printing Company, Inc., 200 shares of stock at no stated par value, by Harry Reese, Sylvia Sandler and Sylvia Fluss; Circle Film Laboratories, Inc., 200 shares of stock at no stated par value, by Victor Lehman, Joseph L. Cahn and Mildred Rothenberg of New York City. Associated Filmakers, Inc., filed a capital stock increase of $10,000 with a change of directors and purposes.

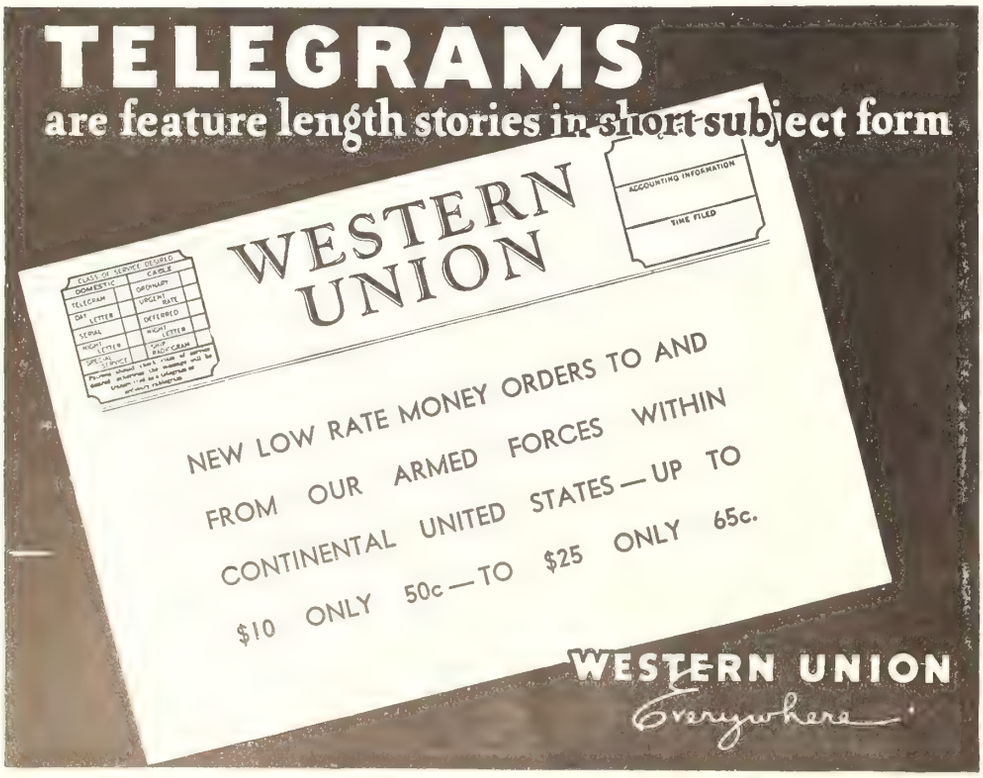
Court Denies Damages In Connecticut Case

The Connecticut Supreme Court of Errors has upheld the decision of the lower court in denying damages to Franklyn Arrigoni, the Middlesex Theatre, Inc., and S & S Theatre Corporation in their suit against Salvatore Adorno.

The plaintiffs first entered the action in 1931, claiming that Mr. Adorno, general manager of the circuit at that time, and owner of three Middletown theatres, had leased one of the circuit's houses to a Mr. Lockwood without revealing that he was part owner of the theatre, and not disclosing that offers from other parties had been made. The Supreme Court found that no damage had been suffered by the complainants.

Woman Acting Manager

Helen Elizabeth Tindall has taken over the assignment of acting manager of Warners' Ritz theatre in Delaware during the illness of Sidney Munter.



SHORT PRODUCT PLAYING BROADWAY

Week of April 12th

ASTOR
- Sufferin' Cats ..... MGM
- City of Courage ..... RKO
- *Feature: The Human Comedy.* MGM

CAPITOL
- City of Courage ..... RKO
- *Feature: Slightly Dangerous* MGM

CRITERION
- City of Courage ..... RKO
- Hollywood Daredevils ..... MGM
- *Feature: Something to Shout About* ..... Columbia

GLOBE
- City of Courage ..... RKO
- They Stooge to Conga ..... Columbia
- *Feature: Hitler, Dead or Alive* ..... House

HOLLYWOOD
- City of Courage ..... RKO
- Women in Sports ..... Vitaphone
- Flop Goes the Weasel ..... Vitaphone
- *Feature: Air Force* ..... Warner Bros.

MUSIC HALL
- Inside Fascist Spain ..... 20th Cent.-Fox
- *Feature: Keeper of the Flame.* MGM

PARAMOUNT
- City of Courage ..... RKO
- Hands of Women ..... Paramount
- Trading Blows ..... Paramount
- At the Bird Farm ..... Paramount
- *Feature: Happy Go Lucky* ... Paramount

RIALTO
- City of Courage ..... RKO
- Superman in Magnetic Telescope ..... Paramount
- *Feature: The Air Raid Wardens* ..... MGM

RIVOLI
- City of Courage ..... RKO
- Donald's Gold Mine ..... RKO-Disney
- *Feature: The Moon Is Down* . 20th Cent.-Fox

ROXY
- City of Courage ..... RKO
- *Feature: Hello, 'Frisco, Hello.* 20th Cent.-Fox

STRAND
- City of Courage ..... RKO
- Young and Beautiful ..... Vitaphone
- Riding with the Stars ..... Vitaphone
- *Feature: Edge of Darkness* ... Warner Bros.

Moss to Head Industry's Jewish Appeal Luncheon

Benjamin S. Moss, actively engaged in the theatre business for many years, has been appointed chairman of the luncheon for the amusement division of the United Jewish Appeal, to be held at the Hotel Astor in New York on May 11th, it was announced this week by David Bernstein, Major Albert Warner and Barney Balaban, co-chairmen of the section.

The purpose of the luncheon is to organize a drive to supply food, clothing and shelter for distressed Jews overseas, proffer aid to those in Palestine, and maintain the present services for needy refugees in this country.

Norway's Sailors See Film

Warners' "Edge of Darkness" was shown at the Norwegian Seamen's Church in Brooklyn last Saturday as part of the ceremonies marking the third anniversary of Nazi occupation of Norway.

MANAGERS' ROUND TABLE of MOTION PICTURE HERALD

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

BOB WILE, Editor GERTRUDE MERRIAM, Associate Editor

"MEN AT WORK"

How does a man manage a theatre and do all the things required of that job and still do such a fine job of show selling, one of the Quigley Award Judges asked us this week. He was moved to ask this question by the large amount of material turned in by some of the contestants who in addition to their showselling activities described some of their current difficulties with help, midnight and dawn premieres, shortages of equipment, etc.

From conversations with the man in the field and from our own personal, though modest, experiences, we can supply the answer, at least in part. Managing a theatre alone is a full sized job and one capable of occupying the full time of even more than one man. This includes the supervision of the staff; scheduling of shows; seeing that crowds, if any, are properly handled, or if there are none, worrying about it if there aren't; hiring new help; issuing passes; seeing salesmen; greeting patrons; keeping a watch on the floor and on the screen to make sure that everything is proceeding smoothly.

In a big house, that's all a manager has to do, and he even has help to do that. In smaller operations, he also has to handle the cash, check cashiers in and out, see that they are supplied with tickets and change, make deposits in the bank, draw checks, okay bills, etc.

Circuit managers also have a myriad of forms to fill out, the number and complexity of them varying from circuit to circuit. But in any event they vary from the hourly box office statements right down the whole line, including reports on Social Security, Unemployment Insurance, government questionnaires, hospitalization deductions, maintenance department reports, managers' picture reviews (do managers see pictures, too?), advertising expenditures, ticket inventories and the like.

Then there's the vending machine department, or in some cases a candy stand itself. Years ago, the manager had enough to worry about with reports of a low supply of cleaning fluids for ushers' uniforms, or film cement; today, he is also concerned with a scarcity of chocolate covered almond bars, Twinks, Kweeps or other sweets. The Coca-Cola machine is too often empty and supplies for the popcorn machine need frequent replenishing.

Are you breathless, already? We are just getting our second wind. Here come the show selling and allied activities.

In even an average town, the manager must prepare newspaper ads for at least one daily paper and perhaps a couple of weeklies besides. Time? Some ads take hours to prepare. Lobby displays on each change of show must be prepared. Some Round Table members have to act as their own artists, too. Others can design them. Programs have to be laid out and prepared. Newspaper publicity must be written. Special trailers must be ordered and regular ones as well. The usual run of window cards must be ordered and in many cases personally placed by the manager.

On the super special extras (and what picture today isn't so considered by its home office?) the manager is expected to do much more. He must make window display tieups; if it's a musical, he must get the songs played by any bands in town and also get some plugs on the local radio station; he should put a ballyhoo out; a cooperative ad page is indicated.

At midnight, our showman sits down at his desk to write his daily letter to the home office. The phone rings. "Where have you been? I've been trying to get you all day. Don't you ever stay in your office?" No, it isn't his wife. It's the boss.

Now there is a war going on. And the showman's duties have not only been added to but multiplied. One of the best summations of a manager's time to come to our attention recently is that of Bill Galligan, manager of the Commercial theatre, Chicago. He's located in South Chicago away from the hustle and bustle of the Loop, but with plenty of hustle and bustle of his own, as his itemization of activity, which follows, shows:

1. Chairman of the Membership Committee of the So. Chicago Chamber of Commerce.
2. Executive Committee, same body.
3. Chairman, Inter-club Committee, Kiwanis Club.
4. Member of Membership Committee, same organization.
5. So. Chicago correspondent for Nate Gross.
6. Assistant director, So. Chicago Business Men's Civilian Defense Council.
7. War Stamp and Bond salesman.
8. Rubber scrap collector.
9. Red Cross blood donor.
10. Red Cross blood donor solicitor.
11. Speaker for Kiwanis and Lions Clubs.
12. Speaker for Treasury Department on Bond sales.
13. Toastmaster for civic affairs in So. Chicago.
14. Y.M.C.A. Fund worker. Chairman last year.
15. Publicity director for local service men's center.
16. Host to every civic group in So. Chicago.
17. Theatre manager.

Every one of these activities, including the last, is borne out by clippings and folders which Bill sent us. "It's funny," says Bill, "you just add one more job to the ones you are already doing without giving it much thought." —BOB WILE

MOLLIE STICKLES WINS FIRST QUARTER QUIGLEY AWARD

Is First Woman To Be Chosen as Leading Showman by Judges

Mollie Stickles, manager of the Strand theatre, Waterbury, Conn., won the Quigley Award Plaque for the First Quarter of 1943. She thus becomes the first woman to win a Quigley Award. Moreover, this year, winning a Plaque was made more difficult, since only one will be awarded each Quarter, the runners-up being given Scrolls of Honor.

She is a manager of but a few months standing. Until a few months ago, she was assistant to Edward Fitzpatrick, last year's Grand Awards winner, at the Poli theatre in Waterbury. She is thus the second Awards winner from Waterbury. Miss Stickles works under the direction of Harry F. Shaw, Loew Poli New England division manager.

Doesn't Play First Runs

The Strand in Waterbury is the second theatre which Loew's has in the city. Miss Stickles often has to play holdover pictures, repeats and pictures of less than top rank. But she was acclaimed as the top showman of them all for the period.

Her victory over many of the master showmen of the country and a couple of others of her sex, too, will encourage the many women who have become theatre managers to know that they can compete on an equal basis with the men.

The Judges for the First Quarter were:

Dan Michalove, New York executive of National Theatres

Leon Netter, Paramount Theatres executive

H. M. Richey, Director of Exhibitor Relations, M-G-M

The seven runners-up to Miss Stickles, all selected by the Judges are: Lewis Breyer, manager of the Strand, Holyoke, Mass., one of the Nathan Goldstein Western Massachusetts Theatres; Clayton Cornell, Schine's Pontiac theatre, Saranac Lake, N. Y.; Stewart Gillespie, Elgin theatre, Ottawa, Ont., first Canadian to take a top honor in the Award competition; Herbert Graefe, who manages three thetres for Henrietta Eckardt in Wisconsin Rapids, Wis.; James Redmond, city manager for Tri-States at Falls City, Neb.; Boyd Scott, Griffith city manager, Holdenville, Okla.; Charles Taylor, director of publicity for Buffalo Theatres, Inc.

These seven runners-up and Miss Stickles will be among those considered for the Grand Awards competition. All of their material submitted for the balance of this year will be entered for the Grand Awards and considered at that time again.



MOLLIE STICKLES, manager of the Loew Poli Strand theatre, Waterbury, Conn., winner of the First Quarter Quigley Award Plaque. She is the first woman ever to win a Quigley Award. Miss Stickles is a native of Waterbury and started to work at the Poli theatre in that city as a cashier in February, 1937. In 1939, she was made student assistant and was appointed assistant manager in September, 1941. Last October, she was promoted to the managership of the Strand.

The character of the theatre operated by each of the eight top winners in this First Quarter is different as, of course, is the town in which it is operated. Holyoke, Mass., is as different from Holdenville, Okla., as any two towns in the country could be. Holyoke is industrial and a war workers' city with a large element of foreign born people. Several foreign language newspapers are published there. Holdenville, with 6,000 people, is a small Oklahoma town with many counterparts in that state as well as elsewhere in the country. Cornell's theatre is Saranac Lake, situated in a town made famous by its reputation as a refuge for consumptives, faces a drop in business with bad weather and he was badly hit by the gasoline ban. Ottawa is a boom town like Washington, but Gillespie's theatre is only a quarter the size of the city's biggest. Falls City, Neb., is close to the Kansas line. Wisconsin Rapids is in the heart of the dairy country and is noted as a summer resort as well.

THE SEVEN RUNNERS-UP

The following contestants for the Quigley Awards were voted Scrolls of Honor by the Judges for the excellence of their promotions in the First Quarter:

LEWIS BREYER
Strand theatre
Holyoke, Mass.

STEWART GILLESPIE
Elgin theatre
Ottawa, Ont, Canada

JAMES REDMOND
City manager, Tri-States
Falls City, Neb.

CLAYTON CORNELL
Pontiac theatre
Saranac Lake, N. Y.

HERBERT GRAEFE
Wisconsin Rapids theatres
Wisconsin Rapids, Wis.

CHARLES TAYLOR
Director of publicity
Buffalo theatres,
Buffalo, N. Y.

BOYD F. SCOTT
City manager
Griffith theatres
Holdenville, Okla.



By Staff Photographer

Leon Netter, Paramount Theatres executive; H. M. Richey, director of exhibitor relations for MGM, and Dan Michalove, New York executive for National Theatres, scan the campaigns for the First Quarter Quigley Award competition. Details on their selections appear on this and the opposite page.

First Quarter Citation Winners

The following contestants for the Quigley Award, having submitted entries of merit, are awarded sheepskin Citations. The list includes some long-time contributors to the Round Table, including some past Award winners and undoubtedly many future ones. There are two of the fairer sex included—Rita Morton of the Albee in Providence and Gertrude Tracy of the Elm Street, Worcester—showing that Miss Stickles, the Quarter's top showman, has other feminine competition. It is a challenge to women managers and publicists in other parts of the country to note that the three women who placed in the Awards competition are all from New England.

ELMER ADAMS, JR.
Palace, Duncan, Okla.

DON ALLDRITT
Fox, Salina, Kans.

A. DON ALLEN
Capitol, Davenport, Ia.

HAROLD BISHOP
Capitol, Winnipeg, Man., Canada

RUSSELL A. BOVIM
Ohio, Columbus, Ohio

JOSEPH BOYLE
Broadway, Norwich, Conn.

LIGE BRIEN
Kenyon, Pittsburgh, Pa.

MARLOWE CONNER
Capitol, Madison, Wis.

DAVID DALLAS
Griffith, Manhattan, Kans.

FRANCIS DEERING
State, Houston, Tex.

D. M. DILLENBECK
Rialto, Bushnell, Ill.

BILL ELDER
Loew's, Indianapolis, Ind.

EDWIN ENKE
Hempstead, Hempstead, L. I.

MAX FELDER
Capitol, Steubenville, Ohio

DICK FELDMAN
Paramount, Syracuse, N. Y.

JACK FLEX
Keith, Syracuse, N. Y.

LEN HERBERT
Centre, London, Ont., Canada

MEL JOLLEY
Century, Trenton, Ont., Canada

A. J. KALBERER
Switow's Indiana
Washington, Ind.

JAMES KING
RKO, Boston, Mass.

ARTHUR KROLICK
Century, Rochester, N. Y.

GEORGE LABY
Palace, Pittsfield, Mass.

JOSEPH LONGO
Loew's, Boston, Mass.

ED MAY
Russell, Maysville, Ky.

LOUIS E. MAYER
Palace, Cleveland, Ohio

RITA MORTON
RKO Albee, Providence, R. I.

MAX PHILLIPS
Regent, Sudbury, Ont., Canada

SYDNEY J. POPPAY
Majestic, Gettysburg, Pa.

H. W. REISINGER
Loew's, Dayton, Ohio

JOSEPH SAMARTANO
Palace, Meriden, Conn.

SID SCOTT
Capitol, Sudbury, Ont., Canada

CHUCK SHANNON
Cambria, Johnstown, Pa.

T. O. TABOR, JR.
Palace, Athens, Ga.

GERTRUDE TRACY
Elm Street, Worcester, Mass.

LEN TUTTLE
Indiana, Indianapolis, Ind.

ART WARTHA
Lido, Maywood, Ill.

The Quigley Awards Rules

Entries must be forwarded as soon as possible after exploitation is completed.

•

There are no classifications of population or situation. Every entrant starts from scratch—circuit or independent, first-run or subsequent, downtown or neighborhood, big city or small town.

•

Consistency of effort is a paramount consideration in the Quigley Awards. One-shot campaigns or ideas are not eligible for consideration.

•

Whole campaigns need necessarily not be submitted but are, of course, acceptable. Single ideas or promotions are eligible for consideration if the entrant is a consistent contributor.

•

Entrants most often represented in each Quarter will receive first consideration for the Quarterly Awards.

•

A single promotion may include more than one slant, providing all slants relate to the original idea. Thus, a single contest promotion may be carried in newspapers, on the radio, in windows, ads, lobby, etc.

•

No fancy entries are necessary. Costly and time-using "Gingerbread" decorations are not encouraged. Showmanship only counts.

•

In addition to exploitation on pictures—features, shorts or serials—entries may be made on institutional promotions. Exploitation on stage shows, presentations, etc., are also definitely eligible for consideration.

•

A single idea may be confined to a window, contest, newspaper or program publicity, street stunt, lobby display, ad or ad series, newspaper section, radio tiein, etc.

•

One Plaque and seven Scrolls of Honor will be awarded each Quarter. Those winning these honors will be entered for the Grand Awards competition. In addition, entries of merit will be awarded Citations.

•

Evidence proving authenticity of each entry must be submitted, such as photos, tear sheets, programs, heralds, ads, letters, etc.

•

Address all entries to:

Quigley Awards Committee
Managers' Round Table
Rockefeller Center
New York

OUTSTANDING EXPLOITATION



By Clarence M. Bunting

Rooms are scarce in Dayton, O., so Marian McCullough, assistant at Loew's, put a sign on all the hotel desks. It attracted a lot of attention.



The amateur show at the Paramount, Brattleboro, Vt., was advertised in a window at the principal corner in town. Business on the finals was excellent, Manager Vincent J. Aldert says.



C. W. O'Brien used a special false front for the engagement of "Star Spangled Rhythm" at the Fox theatre, Walsenburg, Colo.



This special lobby setpiece sold Buffalo theatregoers, says Dick Walsh, publicity chief of the Lafayette theatre, who created it.



C. W. Cyl-Champlin, artist, executes James King's ideas for the lobbies of the RKO theatres in Boston, Mass.



Earl Rice, city manager of Fox theatres in Glendale, Calif., starts off the local Red Cross campaign. Looking on are Don McVicker, chairman of the local chapter; Mrs. William Hoops, drive chairman and Sgt. E. D. Harris, U.S.M.C., publicity director for the drive.

Taylor Gets "Air Force" Messages in Plane Plants

When "Air Force" played at Shea's Great Lakes, in Buffalo, Charles B. Taylor, director of advertising and publicity, effected a tieup with both of the world-famous airplane plants in that city—Curtiss Wright and Bell Aircraft. One of the biggest features was the distribution inside both plants of thousands of heralds, on the backs of which copy was used to aid the employment situations. Copy ran along the following lines: "How YOU can do something for the 'Air Force', something important. For every Army Air Force fighter in the sky, there must be hundreds of patriots working in aircraft plants on the ground. Will you help build Army Airacobras for American fliers?"

Both of the large airplane manufacturers installed big displays in the theatre, tying in with "Air Force" and both companies had employment counselors there to answer questions from patrons on how they could get jobs to help keep Uncle Sam's "Air Force" flying. Special nights were celebrated during the first week and another stunt in the campaign was the placing of a story on page one of the *Curtis-Wrighter*, the publication distributed to every employe of the vast plant. Bookmarks tying up with Air Force stories were used in the public library and bookstores, coasters and napkins appropriately imprinted were distributed and a special screening was held for officials of airplane plants and air force officers.

April Fool's Show Held by Redmond

To launch his April Fool's show at the Rivoli theatre, in Falls City, Neb., Jimmie Redmond collected all of the old purses he could lay his hands on, stuffed them with copy on the special show and dropped them about town. At the show itself, the entire staff was dressed in outlandish costumes consisting of pajamas, house coats, etc. The doorman took tickets from a stool, the usherettes used railroad lanterns to usher with and insisted on every tenth person ushering them to a seat.

The show was started off with a community sing and as soon as it was over, the house lights came up while the entire staff broke loose in the aisles selling popcorn. This was followed by the cartoon going on the screen backwards and during the break to get the film on right, slides informed the patrons that the operator had gone to sleep. This was followed by a country store gag on the stage plus the offer of passes to anyone in the house having certain articles on their persons, such as a pound of butter, rubber bands, etc., etc. Redmond says the cost of putting on this type of entertainment is so small that he plans to do the same thing again next year.

School Aid Enlisted

Fred Osterstock, manager of the Embassy theatre, Easton, Pa., tied in with the local schools in the interests of "Tennessee Johnson." In addition to admitting the students at a special price, the school teachers offered them special credits for writing short reports on "Tennessee Johnson." Special screenings were also held for local civic, educational and military officials.

Selling Points

ON THE NEW PRODUCT

*[**The material below reflects press books now in preparation and represents the point of view of the distributors' exploiteers about the selling points and special merit of these pictures.**]*

EDGE OF DARKNESS (Warner Bros.): Since 400 newspapers nationally featured the 30-chapter NEA serialization of the picture, it might be suggested to local papers that they sponsor a commemoration of Trollness as a wartime expression of United Nations unity. Acting with the cooperation of the city fathers and local Norwegian and United Nations organizations, the newspaper selects a street, square, park or circle to be renamed "Trollness". The spot picked should be as close to the theatre as possible, with the ceremony to precede the opening of the picture. A day-to-day setup is suggested along the following lines: (1) Newspaper announces that prominent citizens' committee has launched a move to name an area after "Trollness"; follow-up stories include civic approval and date of ceremony, to coincide with opening day. (2) Huge postcard, addressed to the Norwegian Government-in-Exile, London, England, affirms the town's faith in inevitable liberation of Norway. Signed by Bond and Stamp purchasers and photograph of it sent overseas. Story and picture in paper. (3) Ceremony at actual dedication includes a parade to the site, music by the American Legion band and participation by all Norwegian social and relief organizations. (4) Following the ceremony, dignitaries attend premiere performance. Radio broadcast from lobby of the theatre. (5) Special edition or section of the newspaper on dedication day might include merchant ads keying their copy to this event. (6) If there are any refugees from Norway in your community, especially those who have fought the Nazis, get newspaper and radio interviews. An Inquiring Reporter might interview a number of refugees, these to be built into one feature story or treated as a daily series for a week. Banner line for the series could be: "We Stood on The Edge of Darkness". For school attention, a blowup of an available editorial cartoon could be placed in high school or college art classes to serve as a model for an editorial cartoon to be labeled "Edge of Darkness". Newspapers might sponsor this contest.

TO THEATRE EXHIBITORS & MANAGERS OF AMERICA

We need over 100 good salesmen or saleswomen to help us promote the distribution and showing in motion picture theatres of our Screen Broadcasts War Effort films in support of the Treasury's War Savings Campaign; OPA's Rationing Campaign; the Civilian Defense Program; the Public Health and Nutrition Program; the War Workers' Safety Program for the Department of Labor; and the Program for the Red Cross. Each representative will be assigned a protected territory consisting of about one-fourth of a state, and will work under a travel-expense allowance, commission and bonus plan.

Must be draft exempt; free to travel; eligible for bond; between 30 and 50 years of age, and available immediately. We will pay each one chosen not less than $4,000 per year, and from there up, depending upon ability. Work will consist of contacting leading business firms for the sponsored showings of these films.

If you know of any good, high caliber sales people outside of the motion picture field (such as insurance, real estate, securities or automobile salesmen) whose earnings have been affected by priorities or who want to get directly into the War Effort, put them in touch with us immediately. A personal interview will be arranged and we will train them at our expense. Have them write us, outlining their qualifications, and send non-returnable recent snapshot.

The Screen Broadcasts War Effort Films are distributed:

In the Northern, Mid-western and Western states by

UNITED FILM SERVICE, Inc.

KANSAS CITY, MO.

and in the Southern, Atlantic and New England states by

MOTION PICTURE ADVERTISING SERVICE CO., Inc.

NEW ORLEANS, LA.

World Premiere Of "Corregidor" Tied to Red Cross

In connection with the world premiere of "Corregidor" at the Century theatre, in Rochester, N. Y., Arthur Krolick paid a tribute to the Red Cross in which the slogan "Let's Make It a Million" was used. This slogan was adopted because the local drive had passed its goal of $900,000 and the balance would aid the national drive.

A parade was held, forming about six blocks from the theatre and marching down the main street, stopping in front of the theatre to receive greetings from the Mayor, the aggregation marching into the theatre, where a section had been reserved for them. The parade consisted of Air Cadets, Red Cross Nurses, Nurses Aides, Legionnaires, Mobile Units, WAACS, WAVES, fife and drum corps, majorette and police escort.

Broadcast Held in Lobby

The stage ceremonies included the publicity director of the Red Cross, who acted as master of ceremonies, a vocalist singing the National Anthem accompanied by the theatre organist, and a Red Cross Worker just returned from the South Pacific. A special screening was held on invitation only for members of the press, radio station executives and officers of the various branches of the service. For lobby attention, a sixteen-foot display with large cutouts of battle scenes and principal players was used and a false front made to cover the entire theatre front.

Radio coverage included a 15-minute gratis broadcast in the lobby on the opening night with the Mayor extending a greeting to all marching in the parade. An announcer interviewed civic leaders, interspersing his comments with picture plugs.



Arthur Krolick's lobby setpiece for the world premiere of "Corregidor" at the Century theatre, in Rochester, N. Y. This display was surrounded by scene stills. The entire premiere was tied in with the Red Cross drive current at that time.



By Conner-Geddes

Louis E. Mayer at the RKO Palace, in Cleveland, avails himself of local juke boxes to plug the hit tune, "You'd Be So Nice to Come Home To", from his current attraction, "Something to Shout About".

Mollie Stickles Sells Special Triple Show

For her showing of "Behind Prison Walls," "At the Front" and "My Son, the Hero," at the Strand, in Waterbury, Conn., Mollie Stickles plugged the date as "The Strand's Special Triple Show." A 30x40 was drawn up by the house artist and half the copy was printed upside down to attract attention.

For "At the Front," Mollie tied in with the local five and dime for a huge window display of Government stills, flags, bunting, etc., together with scene stills from the picture. The high schools permitted the posting of Government stills on their bulletin boards together with announcements of playdates. At an American Red Cross rally at which speakers appeared, just having come back from service, the picture received particular mention as a bonafide account of the American vs. Nazi in Africa.

Selette Has New Method to Call Attention to Ads

A new method for calling attention to a theatre's ads in the newspaper has been developed by Edward Selette, manager of the Strand, New Bedford, Mass. Eddie can only afford small ads in the paper and as he has not a first-run house, sometimes they might be overlooked. So he devised a calendar, printed on coated stock with spaces for each of the seven days.

To every one who clipped the Strand's ad from the *Standard-Times*, each one of the seven days and pasted it on the calendar, a free ticket was given. The name and address of the clipper had to be placed at the bottom. In that way, Eddie also built up a mailing list. A different card was printed for each week and on different colored stock so that there would be no mixup.

"Air Force" Gets Around the Clock Gala Opening

Apart from the "around-the-clock" premiere for "Air Force" at Warners Mastbaum theatre, Philadelphia, running continuously from midnight to midnight on opening day, Irving Blumberg, publicity chief for the Warner theatre circuit, and Maurice Gable, district manager, tied in with the Fighter Command, the Philadelphia Enemy Aircraft Warning Service and the defense plants and factories in the area. Highlight at the midnight show starting the "around-the-clock" presentation was the appearance of Captain William L. Turner, winner of the Distinguished Service Cross for services in the Army Air Forces in the Pacific area.

In addition, Capt. Turner inaugurated the local campaign for civilian volunteers to man the Philadelphia Enemy Aircraft Warning Service under the Philadelphia Air Defense Wing. A booth for enlistments was set up in the theatre lobby, operated throughout the first week of the film's engagement.

Also attending the midnight performance were Mayor Bernard Samuel and officers from the Army, Navy and Marine forces in this area. And among the dignitaries were a special group of officers of the 355th Fighter Group stationed at a local air field.

War Plants Cooperate

Tieins were made with the labor-management committees and personnel directors at the war plants, and more than 200 local war production plants sent delegations to attend the opening midnight performance. Moreover, tickets were sold to defense workers at the plant in advance. Special display cards were placed on all the bulletin boards at all the war plants, and some personnel directors and labor-management committees offered free tickets to the theatre as a means of curbing absenteeism at the plant, tickets going to those with best attendance records.

Through the Philadelphia Civilian Defense Council, tieups were further made with the air raid wardens, who distributed special posters for display at neighborhood stores and warden post headquarters. Also in advance, special trailers were shown at the circuit's eight first-run houses in the downtown theatrical district, as well as special 40 x 60 sheets in the theatre lobbies. Sheets were also set up in the lobbies of all the circuit neighborhood houses.

Ration Calendar Carried on Calendar of Shows

Since rationing was the subject of so much comment, H. S. "Doc" Twedt, proprietor and manager of the Lido theatre, Manly, Iowa, carried a ration calendar at the top of his regular calendar of shows last month. Similar to those carried in metropolitan newspapers, this calendar gave the details on the coupons for gasoline, fuel oil, coffee and sugar. The numbers of the current coupons and when they expired were furnished by the local OPA office and Doc reports much favorable comment on the idea.

A WEEK'S STRIKING ADS

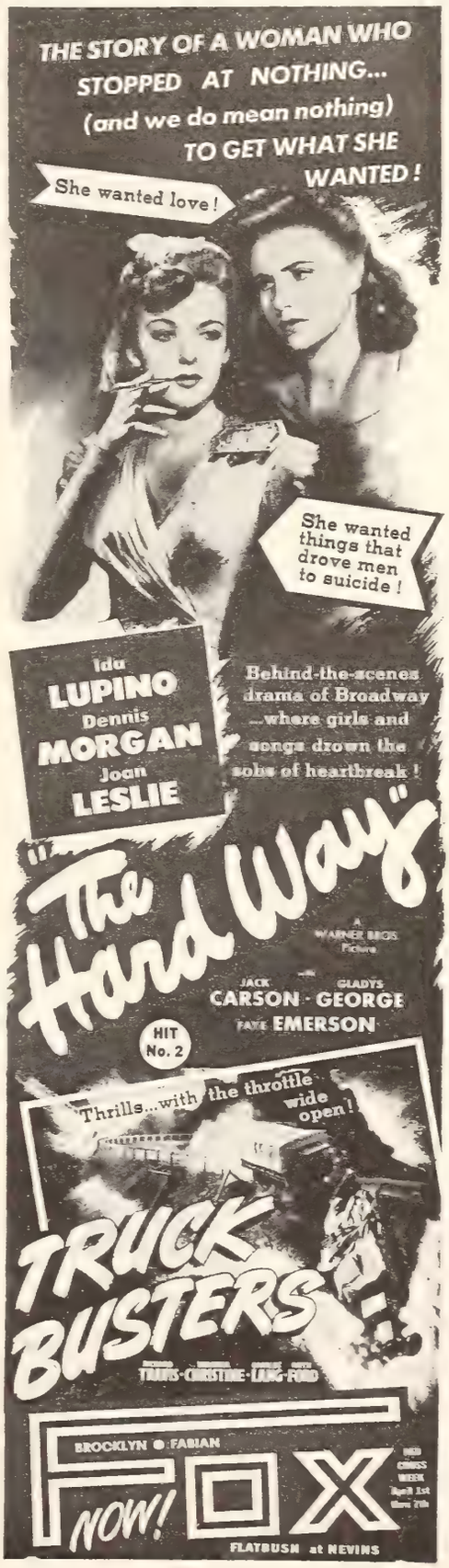


There was little advance publicity on "The Meanest Man in the World" in Reno, Nev., so N. Dow Thompson, district manager for T. & D., Jr., Enterprises, used a teaser campaign to pique the curiosity of potential theatregoers.



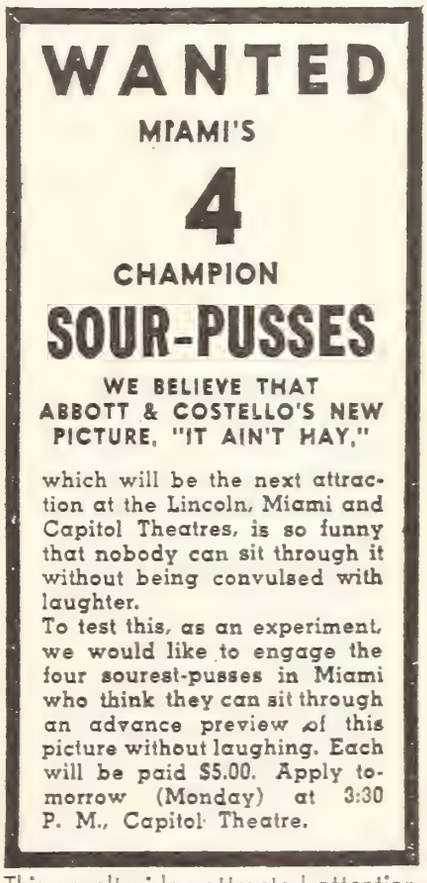
The comedy is stressed in Hank Harold's ad for the State in Springfield, Ohio.

A Benday over almost the whole ad is an outstanding feature of this 400-line ad prepared by Buchanan Agency for the Fox theatre, Brooklyn, N. Y. The illustration for the second feature was calculated to appeal to action fans.





C. Arnold Skelly of the Lamax, Wilmington, Ohio, used plenty of white space, no border and a minimum of copy.



This novelty idea attracted attention for Jack Fink, manager, and Milt Harris, associate manager, of the Capitol, Miami, Fla.

MEMBERSHIP CERTIFICATES

An engraved membership certificate like the one below will be sent to each new member of Managers' Round Table—No fees, no dues, no costs—*The only qualification is that each new member actively cooperate in the weekly conduct of the Round Table by sharing his exploitation, advertising and publicity ideas with his brother showmen.*



Managers, Publicity men, City managers, District managers . . . all are eligible to join the country's biggest and best known organization of showmen.

FILL OUT THE COUPON, CLIP AND SEND TO

MANAGERS' ROUND TABLE • ROCKEFELLER CENTER • NEW YORK, N. Y.

Name ..... *Position* .....

Theatre ..... *Circuit* .....

City ..... *State* .....

JUNIOR SHOWMEN

JANICE MARGARET, to Mr. and Mrs. E. V. Dinerman. The father is advertising director for the RKO Theatres, in Cincinnati, Ohio.

PATRICIA, to Mr. and Mrs. Warren Slee. Pat's father is Warren Slee, MGM exploiteer in Detroit.

IN NEW POSTS - - -

GENEVE L. DRUKER, wife of Maurice Druker, former manager of Loew's in Memphis, and now in the Army, has been appointed assistant manager of Loew's Poli in Worcester, Mass.

ROBERT COLLIER, manager of the Liberty theatre, in Libertyville, Ill., has been inducted into the Army. Vincent O'Leary replaces him and Ralph Armstrong has been made new manager of the Melrose.

CHARLES NESBIT has been transferred from manager of the Tower theatre, in Chicago, to associate manager of the Chicago theatre. William Studdart, assistant manager of the Southtown, has been transferred to the Tower as manager, and James Cassin, assistant manager of the Chicago, has been made manager of the Maryland to succeed Lou Machat, who is on leave of absence.

GEORGE NEVIN, manager of the Capitol theatre, in Danville, Pa., has left to become a field supervisor with the American Red Cross.

THOR HAUSCHILD, former manager of the Paramount, Marion, Ind., is now managing Schine's Strand, in Amsterdam, N. Y.

ED SIEGAL is managing Warners' Cameraphone theatre, in East Liberty, Pittsburgh, Pa.

HAPPY BIRTHDAY

April 18th
L. W. Carroll
Roscoe Jones
Seth H. Field
Herbert James
John S. Davies
William A. Agnew
Maurice W. Lathrop
Joel C. Webb

19th
Joseph Kligler
Paul O. Brake
Russ Kitchin

20th
Jack E. Sarphie
Joe Joel
Harold J. Schmidley
Bertell Kennerson
Reed D. Yowell

21st
Richard M. Kennedy
Albert B. Lourie
Augie C. Berkholtz
Frederick M. Ross

April 21st
F. E. Howland
Louis Liss
Paul Reynolds
Steve McManus

22nd
Lorenzo Gelabert
Jack P. Litt
Maurice Verbin
Paul Kessler
Galon R. Miller

23rd
Ray H. Meyer
Keith Chambers
Rupert C. Hendry
Henry Silverman
Boris Bernardi

24th
Gerald J. Novak
Herwood E. Hobbs
Edwin P. Dalton
Carroll Leon Hannah
Fred E. Forry
Catron Jackson

IN NEWSREELS

MOVIETONE NEWS—Vol. 25, No. 63—MacArthur's airmen sink 22 Jap ships. . . . Nazis meet General Mud. . . . Alaskan troops clear airfields as planes take off against Japs in Kiska. . . . Red Cross War Fund show. . . . New Kaiser ship launched by Mrs. Roosevelt. . . . President sells first War Bond in April drive.

MOVIETONE NEWS—Vol. 25, No. 64—Axis threatened with European invasion. . . . Hitler and Mussolini shown in Nazi film. . . . New U. S. battleship. . . . Wounded soldiers ask further Bond purchases. . . . Sister of five Sullivans joins WAVES. . . . Nazi headache in Russia. . . . Film industry over top on Infantile Paralysis Fund drive. . . . Obstacle course for air cadets. . . . Lew Lehr Newsettes.

NEWS OF THE DAY—Vol. 14, No. 261—Battle of Bismarck Sea. . . . Wallace in Chile. . . . New Navy aircraft carrier. . . . President launches April Bond drive. . . . Americans push struggle against Japs in Kiska. . . . U. S. Soldiers active on Aleutian front in the Arctic.

NEWS OF THE DAY—Vol. 14, No. 262—Yanks and Britons in Tunisian drive. . . . Hitler and Mussolini in Nazi films. . . . Highlights of nation's greatest War Bond campaign. . . . Theatres over top in Infantile Paralysis Fund drive. . . . Torpedo for the Axis. . . . U. S. Battleship on trial run. . . . Obstacle course for air cadets.

PARAMOUNT NEWS—No. 66—Wallace welcomed in Chile. . . . Dogs are lookouts in Aleutians. . . . Bismarck Sea triumph. . . . President launches greatest War Bond drive. . . . Artist Norman Rockwell's paintings depict background theme for second issue for War Bonds.

PARAMOUNT NEWS—No. 67—Negro jive troops on parade at Fort Warren. . . . Easter hat fashions. . . . Grizzly bear has cubs in San Francisco zoo. . . . Dorothy Lamour weds. . . . Hitler and Mussolini shown in captured Nazi films. . . . German shock troops shown retreating in Russia as fear grips the Axis.

RKO PATHE NEWS—Vol. 14, No. 66—Battle of the Bismarck Sea. . . . President launches second War Bond loan drive. . . . Wallace receives ovation in Chile. . . . Arctic snows cover Army base. . . . Soldiers in Aleutians live in tight shelters. . . . Plows keep runways clear for plane takeoffs.

RKO PATHE NEWS—Vol. 14, No. 67—Hospital ship in South Pacific. . . . Canadian pipeline for defense. . . . War cuts new dresses short. . . . Cherry trees in capital. . . . Mobile map maker for U. S. Army. . . . Films of Hitler and Mussolini.

UNIVERSAL NEWSREEL—Vol. 16, No. 179—Bismarck Sea battle. . . . President launches new Bond Drive. . . . Red Cross benefit in Garden. . . . Wallace in Chile. . . . Bomb japs on Kiska. . . . Mrs. Roosevelt christens Kaiser ship. . . . General Mud aids Russian attack.

UNIVERSAL NEWSREEL — Vol. 16, No. 180 — Weather aids Red Army. . . . Rommel rout nears climax. . . . Plant erected on golf course. . . . Australian Minister arrives in Washington. . . . Forest fires in New Jersey. . . . Mercy ship in South Pacific. . . . Sister of five Sullivans enlists in WAVES. . . . Grizzly bear has four cubs in San Francisco zoo. . . . Mother's 10 children in service.

ALL AMERICAN NEWS—Vol. 2, No. 25—Marines in South Pacific. . . . Students launch jeeps. . . . A report on America's Negro farmers. . . . Youngsters play while they receive an education. . . . Tank traps tested as steel monsters face barbed wire, giant logs and deep gullies.

Kuykendall to Speak At SMPE Convention

Edward A. Kuykendall, president of the Motion Picture Theatre Owners of America, will be the principal speaker at the opening session of the three-day spring convention of the Society of Motion Picture Engineers to be held at the Pennsylvania Hotel in New York on May 4th.

Mr. Kuykendall's address will be heard at the luncheon on that day, with technical discussions on the schedule for Wednesday and Thursday. An important feature of the meeting will be the 53rd semi-annual banquet and dance on Wednesday evening.

AGVA Adds to Welfare Fund

The American Guild of Variety Artists conducted a midnight benefit show at the Buffalo theatre recently. The proceeds went into the organization's welfare fund.

To Produce "Duffy's Tavern"

Jack Skirball and Leo Spitz, who recently organized a producing company, plan to adapt the radio program, "Duffy's Tavern," into a film. The producers already have signed Fred Allen for a starring role in another feature production.

Schneiderman New Warner Panama Branch Manager

Milton Schneiderman, formerly of RKO, has been appointed Panama branch manager by Warner Brothers, it was announced last Thursday by Robert Schless, the company's general foreign manager.

Mr. Schneiderman succeeds Armando Trucios, who has been named west coast district manager with supervision over Panama, Colombia, Ecuador and most of Central America.

Easter Show on Stage Of Music Hall

The annual Easter program of the Radio City Music Hall was presented on the stage of the theatre Thursday, "Flight for Freedom," RKO film, opening the same day. The holiday show is the tenth so far presented, this year's version bearing the title, "Glory of Easter."

Gus Eyssell, managing director, has announced that the Columbia picture, "The More the Merrier" and MGM's "The Youngest Profession" will follow the current film into the Music Hall in that order.

Loew's Books Republic Film

Loew's metropolitan circuit has booked the Republic film, "Idaho," Western feature with Roy Rogers, and will start its run on April 27th.



CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York

HELP WANTED

MANAGER: MODERN THEATRE IN SMALL Michigan town. State age, ability, experience, draft status. References. BOX 1617, MOTION PICTURE HERALD.

THEATRES

FULLY EQUIPPED THEATRE IN FIRST CLASS condition. Motiograph machines and sound, 315 upholstered seats, air conditioned, Wagner marquee, new popcorn machine, new carpets. Ready to go! Main street location. $85 per month. Equipment could be moved. Price $7,000.00. AL HEMPEL, 102 S. Denver, Tulsa, Okla.

FOR SALE THEATRE IN SMALL TOWN IN Iowa. Doing good business. Building and equipment $10,000 cash. BOX 1623, MOTION PICTURE HERALD.

WANTED TO BUY

LOOKING FOR ANY MAKE 16MM. OR 35MM. sound projector, rectifiers, generators, sound equipment. BOX 1615, MOTION PICTURE HERALD.

WANTED TO BUY PAIR OF SOUND HEADS for Powers. REXY THEATRE, Rochester, N. Y.

THEATRE CHAIRS WANTED. WILL BUY FOR cash any quantity. Give details, upholstered, make, size, level or slope, or veneer. CHICAGO USED CHAIR MART, 844 S. Wabash Ave., Chicago.

OPPORTUNITIES

WANTED: FORMER FILM AND PREMIUM salesmen in key film centers to sell direct to theatres new unusual patriotic item for salvage and promotion drives. Commission only. Will allot territory to qualified men. Supply complete details in first letter. Box 1584A, MOTION PICTURE HERALD.

BUSINESS BOOSTERS

BINGO CARDS, DIE CUT, 1 TO 100 OR 1 TO 75, $2.00 per thousand. $17.50 for 10,000. S. Klous, care of MOTION PICTURE HERALD.

PRINTING

THEATRE PROGRAMS, HERALD GIVEAWAYS and other show printing at special rate. Supply copy and layout for estimate. BOX 1207A, MOTION PICTURE HERALD.

TRAINING SCHOOLS

THEATRE EMPLOYEES: TRAIN FOR BETTER positions. Learn modern theatre management and advertising. Big opportunities for trained men. Established since 1927. Write now for free catalog. THEATRE MANAGERS SCHOOL, Elmira, N. Y.

USED EQUIPMENT

THEY'RE NOT LONG FOR THIS PLACE—SO buy now—RCA PA50 amplifier, reconditioned, $129.50; Jensen 14" heavy magnet speakers, $29.50; RCA 60' horn with speaker, $22.50; factory rebuilt Gold Seal 3 unit ticket machines, $425.00; Brenkert Super H. I. arcs, $155.00. Spring bargain bulletin now ready. S. O. S. CINEMA SUPPLY CORP., New York.

ASHCRAFT SUPREX RECTIFIER DOUBLE 50 ampere, $250. TOWN HALL, Cazenovia, N. Y.

NEW EQUIPMENT

YOU'RE WELCOME TO THESE—WHILE THEY last—underwriters labelled 3" linen rubber firehose per foot, 60c; 4", 80c; couplings, $4.75 pr.; nozzles, 3", $1.50; 4", $3.00; fire bomb sand pails, 49c; 500 watt baby spotlamps, $9.75; latest Superior projector mechanisms, $595.00; Forest Suprex rectifiers, single 50 ampere, $378.00; double 50 ampere, $583.00; double 65 ampere, $724.00. Spring bargain bulletin ready. S. O. S. CINEMA SUPPLY CORP., New York.

POSITIONS WANTED

MANAGER—DESIRES CHANGE. NOW EMployed. 9 years. Draft exempt. References. BOX 1622, MOTION PICTURE HERALD.

BOOKS

NOW READY, COMPLETELY REVISED 7TH Edition of Richardson's Bluebook of Projection with treatise on Television and complete Sound Trouble-Shooting Charts, as well as a host of additional up-to-the-minute text on sound and projection equipment. Order Now! $7.25 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York City.

SOUND TROUBLE SHOOTING CHARTS. A handy tool in the booth. Gives the answers to all questions regarding trouble shooting on every type of sound equipment. $1.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

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OBITUARIES

Claudine West, Screen Writer, Dies at 59

Claudine West, 59, screen writer and one of the co-authors of the 1942 Academy Award winner, "Mrs. Miniver," died at her home in Beverly Hills April 12th. Miss West had been ill for some weeks. She and her collaborators were given a special Academy award for the "Miniver" screenplay, but her illness prevented her from attending the Academy dinner last month. During much of her screen work in recent years, she was associated with Sidney Franklin.

Born Ivy Claudine West, in Nottingham, England, Miss West attended schools in England and Switzerland. Before coming to America 17 years ago, she wrote stories for English magazines. In addition to her work on "Mrs. Miniver" and "Random Harvest," Miss West helped write film versions of "Goodbye Mr. Chips," "The Good Earth," "We Were Dancing," "The Mortal Storm," "On Borrowed Time," "Marie Antoinette," "Dark Angel," "Barretts of Wimpole Street," "The Guardsman," "Reunion in Vienna" and "Smilin' Through," among others.

Harry Baur, French Film Actor, Dead, Vichy Says

Harry Baur, "dean" of French film character actors, is dead, the Vichy, France, radio reported last week. The actor was said to have died in Paris.

The broadcast, beamed at North Africa, recalled that Mr. Baur was reported dead several times last year, assertedly shot by the Germans. Swedish sources declared he was arrested in Berlin in May, 1942, for forging a certificate of Aryan ancestry.

These sources asserted, further, that a German Tobis film costing 2,000,000 marks was destroyed because of that fact. Fighting French spokesmen in New York charged last year that Mr. Baur was a "collaborationist." Mr. Baur's best remembered roles were in "Les Miserables," "The Life and Loves of Beethoven," "The Golem," "Rasputin," "The Polish Jew" and "Dance Program."

Jerome H. Jackson

Jerome H. Jackson, 56, owner of the Jackson and Mt. Lookout theatres near Cincinnati, died at his home in that city on April 11th, following a heart attack.

John Peere Miles

John Peere Miles, publicity man for Arnold Pressburger, died in Hollywood on April 8th. He was 46. During his industry career he worked for D. W. Griffith, Jesse Lasky and in the publicity department of RKO. Funeral services were held on Monday.

Harry E. Billings

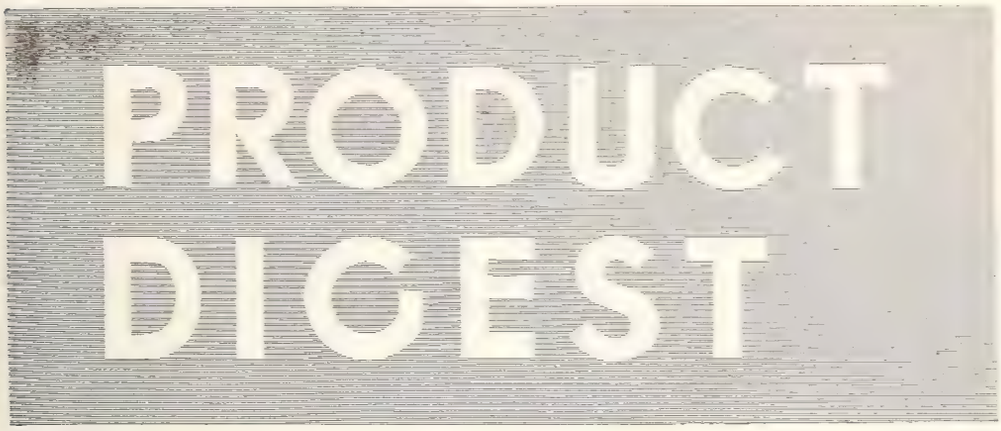
Harry E. Billings, 59, formerly manager of the Palace, Majestic and Riverside theatres in Milwaukee, died in that city on April 6th.

William E. Cassidy

William E. Cassidy, 67, actor on the legitimate stage and in motion pictures in the silent era, died at his home in Cincinnati on April 6th, following a heart attack. He is survived by his widow and a daughter.

Lee Services Held

Funeral services were held in New York on Tuesday for Arthur A. Lee, film executive who was killed in the crash of a Clipper plane in the harbor at Lisbon, Portugal, on February 22nd. The body was returned here on Monday. The service was held at the Cook Memorial Chapel, and burial was on Thursday at the Gates of Heaven Cemetery, Kensico, N. Y.



In This Week:

SHOWMEN'S REVIEWS

SHORT SUBJECTS CHART

SHORT SUBJECTS

THE RELEASE CHART

Reviews

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

I Escaped from the Gestapo

(Monogram)

Criminal Scorns Sabotage

Unique hero of this adroitly differentiated treatment of the Nazi-saboteur theme is an American criminal not averse to counterfeiting government bonds but spontaneous and expert in utilizing his unlawful talents to outwit and turn in agents of his nation's enemies. He experiences regeneration in the process and returns to prison to serve out a sentence interrupted by an escape engineered without his knowledge by the Nazis. It is a picture far off the beaten track and powerful in its field.

Dean Jagger plays with distinction the difficult role of the criminal hero and John Carradine matches his performance as a Nazi master-mind. A cast of dependables goes along with these two in a narrative which is in itself fascinating beyond the majority in kind up to the point where the story takes off on a chase not too protracted for most customers.

The film opens with the criminal's escape from a prison and moves then to an amusement park near Los Angeles operated by Nazis who have become his captors. They force him to counterfeit bonds of this and other nations, passports for use of their agents and similar documents, but he learns that they are using recordings made by servicemen for their families as a means of learning merchantman schedules and manages to communicate wtih the FBI by means of engraving information on the counterfeit bills he turns out. A rounded story winds up with capture of the Nazis and the fifth columnists and Quislings in their pay.

Production is by Maurice King, now a Marine, with Franklin King as associate, and direction is by Harold Young from a screenplay by Henry Blankfort and Wallace Sullivan. In workmanship and screen value the enterprise is a triumph over budget and a challenge to imitators.

Previewed at the Ambassador Hotel theatre, Los Angeles, to an audience composed primarily of upper class theatregoers. The previewed film appeared to give the customers complete satisfaction. Reviewer's Rating: Good.—WILLIAM R. WEAVER.

Release date, May 14, 1943. Running time, 75 min. PCA No. 9125. General audience classification.
Lane ..... Dean Jagger
Martin ..... John Carradine
Mary Brian, Bill Heary, Sidney Blackmer, Ian Keith, Anthony Ward, Billy Marshall, Norman Willis, Charles Waggenheim, Ed Keane, Greta Grandstadt.

Cheyenne Roundup

(Universal)

Outlaws, Music and Action

Twin brothers, both played by Johnny Mack Brown, add a new twist of suspense to this Universal Western produced by Oliver Drake. Tex Ritter, as a shooting sheriff, also helps to keep the action popping while he joins the Jimmy Wakely trio in frequent musical interludes. The title is from one of their ditties. Fuzzy Knight handles the comedy.

Brown's dual role casts him as Gils Brandon, an outlaw who buys a ghost town to stage a fake gold rush, and as Buck Brandon, the twin brother who teams up with law and order. When the gold strike turns out to be real and the outlaws try to jump claims, the miners organize a vigilante committee and send for Ritter to serve as sheriff.

He kills the outlaw twin in a gun battle and Buck agrees to pose as his bandit brother. Buck and Ritter trap the gang and Buck wins the hand of Jennifer Holt, the former sweetheart of his brother. The climax is a gun battle and rough and tumble saloon fight which should please the action customers.

The dual part for Johnny Mack Brown keeps both audience and gang guessing as to which is the good brother for much of the picture. Both he and Ritter prove handy with their guns and keep the bullets flying at a pace which shows no sign that powder supplies are running low in the Hollywood arsenals. Ray Taylor's direction makes the most of the screenplay by Elmer Clifton and Bernard McConville.

Reviewed at the New York theatre. Reviewer's Rating: Good.—JOHN STUART, JR.

Release date, April 29, 1943. Running time, 59 min. PCA No. 8596. General audience classification.
Gils and Buck Brandon ..... Johnny Mack Brown
Steve Rawlins ..... Tex Ritter
Cal Calkins ..... Fuzzy Knight
Jennifer Holt, Harry Woods, Roy Barcroft, Robert Barron, Budd Buster, Gil Patric.

White Savage

(Universal)

Technicolor-Montez-Hall-Sabu

Technicolor has been saving a lot of pictures lately (compensating with coloration for enforced ceilings on set costs, often with sheer grandeur for lack of story value) and it's not to be said with certainty prior to exhibition that it will not save this one, but the subject submits it to plenty of strain. The picture presents again the Maria Montez, Jon Hall and Sabu of "Arabian Nights," which is the circumstance to shout from the marquee and the newspaper space, but it crosses up the customers by switching repeatedly from idyll to dead earnest and back again at the expense of both moods.

The setting is one of those islands in the South Seas, pre-war, and Hall plays a fisherman desirous of obtaining fishing privileges from a native princess. Miss Montez plays the princess and Sabu is a palace servitor, friend of the fisherman, who does what he can, often with disconcerting result, to bring the two into economic as well as romantic attunement. The palace pool is full of gold and jewels coveted by a completely realistic white man who commits a couple of murders and some other acts of melodramatic earnestness by way of obtaining them, but an earthquake, attributed by the natives to the anger of their gods, thwarts the villain and makes everybody happy.

The telling of this tale includes such stretchings of plausibility as the presence of a pit full of lions on a South Sea island, the placing of the hero on a pole over their hungry heads until rescued via rope, the presence of Sidney Toler in a reproduction of his "Charlie Chan" role, well done and a highlight of the show, and a poker game *a la* Bill Hart's early Westerns with money the stake among men who deal freely otherwise in murder. No attempt is made to hitch the title to the enterprise nor explain its application to any of the characters.

As produced by George Waggner and directed by Arthur Lubin, from a screenplay by Richard Brooks from a story by Peter Milne, the film is a mixture of melodrama and fantasy. Humor, which has carried many a concoction in kind, is not stressed.

Previewed at the Pantages theatre, Hollywood, where an afternoon audience manifested admiration for the coloration and the personalities. Reviewer's Rating: Fair.

Release date, April 23, 1943. Running time, 76 min. PCA No. 9136. General audience classification.
Tahia ..... Maria Montez
Kaloe ..... Jon Hall
Orano ..... Sabu
Thomas Gomez, Sidney Toler, Paul Guilfoyle, Turhan Bey, Don Terry, Constance Purdy, Al Kikume, Frederic Brunn, Anthony Warde.

Fires Were Started

(Crown Film Unit-General Film)

War Documentary

The Army, the Navy, the Air Force: after the procession comes the National Fire Service. No less worthy of screen immortalization, this civilian service of fire fighters which had its apotheosis in the London Blitz, and which still, on the home front, bears a great deal of the depredations wrought by the Nazi bombers, is herein dramatized by the young men and women of the Crown Film unit, the group who made "Target for Tonight," "Coastal Command" and "Britain Can Take It" under the production aegis of Ian Dalrymple. It is both a spectacular and a heroic subject, with human and action values inherent in its fabric. As with the conventional Crown Film Unit productions, director Humphrey Jennings has used the men and women of the Service themselves, rather than paid actors, and even if the incidents are reconstructed the sum total is a fair re-creation of the conditions under which the N. F. S.

faced the Luftwaffe and their incendiaries. As such it should have appeal in Britain, though it is not the best or the most human of the M. O. I.'s documentations of the war.

Jennings has taken one single incident, the bombing of a riverside area and the battle of the firemen and their women colleagues to save a ship loaded with explosives. The homely humors of the watch room, the fraternal banter, the quiet, unemotional service of the women, the indifference to danger among the men, comedy and tragedy are all woven into the pattern. Over it all lies the ceaseless drone of the bombers—and a far from pianissimo score from William Alwyn.

The atmosphere and background are all, of course, Cockney London, and the dialogue and personal element thus are of regional, rather than of universal appeal. Although Jennings has taken considerable care and some considerable time in getting his material and weaving it together, "Fires Were Started" does not seem to have the personal drama of many others of its genre, and at times, as in the climactic funeral, self conscious if not indeed downright pretentious.

A semi-technical, semi-critical audience offered varied reactions. Whilst there were professional fault-finders on detail among the former, there was approval among the latter, with the net consensus of opinion that although the film was good it was not necessarily as good as all that. Reviewer's Rating: Good.—AUBREY FLANAGAN.

Release date, not set. Running time, 63 min. General classification.

The Fighting Buckaroo

(Columbia)

Western

Here's a wild-and-woolly Western that should stir the hearts of old men and young lads with riding aplenty and a dashing hero who smacks the daylights out of an unshaved villain and saves the ranch. There's a love interest also, a low gang, a high sheriff, a wicked banker and cowboys singing at their sagebrush best.

The battle between the low coyote of a cattle rustler and the hero who swings a mean right, a tough left and plenty of furniture around the sheriff's office, is an action highlight. The characters are a bit more routine, with Charles Starrett as the misused rancher, Kay Harris as the wicked banker's daughter, Stanley Brown as hero battler and Wheeler Oakman, the bad man leader. But the entire cast is competent and the production is well screened.

Jack Fier produced and William Berke directed the screenplay by Luci Ward.

Seen at the New York theatre where a crowded matinee audience was enthusiastic. Reviewer's Rating: Good.—A.J.

Release date, February 1, 1943. Running time, 58 min. PCA No. 8643. General audience classification.
Steve Harrison .....Charles Starrett
Carol Comstock .....Kay Harris
Stanley Brown, Wheeler Oakman, Arthur Hunnicutt, Ernest Tubb, Forrest Taylor, Robert Stevens, Norma Jean Wooters, Ray Butler.

You Love Me, I Love You

(Hoffberg)

Schoolgirl and Professor

A European approximation of a well-dressed Hollywood comedy, this would pass muster here as a supporting feature, but for the Italian language. English titles are fairly numerous, however, and its acceptance in houses serving patrons of Italian extraction would seem assured in spite of the poor print. Adhering to a routine narrative formula, it does not present the appeal of the Russian or French experiments to the "art" theatre patron.

The distribution of the picture is itself a novelty since this country is at war with Italy. A foreword notes that we are at war with the Italian regime, not its people.

The simple story concerns a schoolgirl, Alida Valli, who marries a prominent physician. She is lonely as a doctor's wife and returns to school without telling. He misinterprets her absences, particularly when he learns of a rendezvous with a mathematics tutor. Finally, of course, he learns the truth.

Miss Valli is young and charming and Amedeo Nazzari is dignified and understanding as well as handsome as the middle-aged physician. The supporting cast includes Lilia Silvi, Lia Orlandi, Paolo Stoppa and Guglielmo Barnabo.

The film was produced at the Cinecitta, Rome, by J. Amato. Max Neufeld directed.

Reviewed at the 55th Street Playhouse on a weekday afternoon with a small, predominantly Italian audience which appreciated the humor. Reviewer's Rating: Fair.—FLOYD ELBERT STONE.

Release date, April 3, 1943. Running time, 95 min. Adult audience classification.
Alida Valli, Amedeo Nazzari, Lilia Silvi, Lia Orlandi, Peolo Stoppa, Guglielmo Barnabo, Olga Gentili, Loris Zizi.

Fall In

(UA-Roach)

Service Comedy

Here is another Hal Roach service streamliner that should appeal to patrons for its fast pace and timely comedy. In the starring roles are William Tracy and Joe Sawyer.

Sergeant Tracy is selected for Officers' Candidate School but must prove his qualifications. His soldier rival, Sawyer, provides some tests on his own. But the real merit of Tracy comes out during an MP detail. It's payday, and the soldiers have taken over the town. Tracy's girl friend, Jean Porter, is attending a USO dance at the home of wealthy Clyde Fillmore, and begins to suspect that he is a fifth columnist. She calls in the police detail to round up the gang and Tracy questions the prisoners for other leads. A blow on the head, however, causes an untimely loss of memory. But Sawyer saves the situation by a second blow, reversing the effect of the first.

Kurt Neuman directed the comedy briskly, and all performers help to keep it moving.

Shown at Loew's Poli theatre in Hartford, where the audience laughed heartily. Reviewer's Rating: Good.—AL WIDEM.

Release date, March 5, 1943. Running time, 48 min. PCA No. 8647. General audience classification.
William Tracy, Joe Sawyer, Jean Porter, Robert Barrett, Arthur Hunnicut, Rebel Randall, Frank Faylen, Clyde Fillmore, Gregory Gaye, Tom Fadden, Nancy Brinckman.

The Mantrap

(Republic)

Minor Mystery

The usual foreword, "Any resemblance to persons, etc. . . ." is not necessary in this instance, since this mystery drama is far removed from reality. However, it may carry its weight in the smaller spots.

The burden of imparting some conviction is on Henry Stephenson, and he does as well as possible. He is "Sir Humphrey Quilp," retired Scotland Yard sleuth (and former crony of Sherlock Holmes), who is called for consultation by the New York police. A car had been found burning; one victim is dead, another injured. Sir Humphrey uses his famed deductive method to locate the killer, and then traps him by trickery. The killer, Frederick Worlock, had murdered his brother, set him afire in the automobile, and taken his identity. But he could not assume his brother's freedom from hay fever; and this weakness Sir Humphrey uses to detect him. A roomful of honeysuckle does it. There is an extraneous romance between Sir Humphrey's assistant, Dorothy Lovett, and police expert, Joseph Allen, Jr.

George Sherman produced and directed the film, working from Curt Siodmak's original screenplay.

Reviewed in a New York projection room. Reviewer's Rating: Fair.—F. E. S.

Release date, April 13, 1943. Running time, 58 min. PCA No. 9175. General audience classification.
Sir Humphrey Quilp .....Henry Stephenson
Anatol Duprez .....Lloyd Corrigan
Joseph Allen, Jr., Dorothy Lovett, Edmund Macdonald, Alice Fleming, Tom Stevenson, Frederick Worlock, Jane Weeks.

GAUCHO SERENADE RELEASED AGAIN

The latest of the eight scheduled Gene Autry films to be released again this year by Republic is "Gaucho Serenade," set for April 15th. Originally produced in 1940, the film featured Smiley Burnette, June Storey and Mary Lee in addition to the Western star, in a musical cross-country motor trip. The plot centered about Autry's efforts to sustain the illusions of a young English boy who believes his father to be a rich rancher, although the man is actually a prisoner at San Quentin. The title song is one of seven heard in the film.

Next of Kin

(Ealing Studios - Universal)

Inside the War

Here is bitingly interesting information of the war. That makes it entertainment, too.

It is a curious cinema recording of fact and fancy, dramatic and documentary. The effect upon the spectator may leave him wondering if he has been to a show, or if he has been taken into the inside of something tragically important.

A boy talked to a girl and hell was to pay—and was paid.

In any event the showman may consider that he has the stuff of which emotions are made.

The picture has a complicated history. It was made for internal British propaganda against casual gossip and loose talk. There was quite a fuss about letting the picture come overseas, because it really does not do anybody proud. But it is here.

It is simply, as described by Aubrey Flanagan of the HERALD'S London Bureau in a review in the issue of June 6, 1942: "a spy story with a Commando raid climax."

The narrative gets away in a leisurely pace and acquires velocity. The customers will not be on the edge of their seats in the first three reels but they will be gripping the arms toward the end.

The subject was intensely topical in Britain a year ago, and now it is again topical over here.

Most poignantly its tale of a raid that was planned and launched into disaster created by idle chatter can have important application to military events which are taking shape this very week in that same Britain.

There is urgency, too, in the building of this recital to show that very little thoughts and words of very little people can add up to large significance. And that leads to spectacle and action on the big stage of the big war.

Michael Balcon produced and Thorold Dickinson directed the picture.

J. Edgar Hoover, director of the Federal Bureau of Investigation, put a forceful official finish on the picture with an epilogue speech.

Seen in a projection room. Reviewer's Rating: Excellent.—T. R.

American release date, May 7, 1943. Running time, 90 minutes. General audience classification.
Major Richards.....Sqn. Ldr. Reginald Tate, RAFVR
Private Durnford.....Alexander Field
Miss Clare.....Phyllis Stanley

Quartre-Maitre Guy Mas, Basil Sidney, Frederick Leister, Johnny Schofield, 2nd Lt. Jack Hawkins, RWF, F/Lt. David Hutcheson, RAFVR, Brefni O'Rorke, Phyllis Stanley, 2nd Lt. Richard Norris, RF, Geoffrey Hibbert, Phillip Friend, Mary Clare, John Chandos, Nova Pilbeam. With the officers and men of the Worcestershire Regiment and other units of the Royal Navy, the Army and the Royal Air Force.

(Review reprinted from last week's HERALD)

SHORT SUBJECTS
reviews and synopses

INSIDE FASCIST SPAIN
March of Time (Vol. 9, No. 9)

Current political history is again discussed on the screen by the March of Time. In editorial approach this latest release recalls many of the early issues, including "Inside Nazi Germany." That film evoked much controversial discussion in 1938.

The camera depicts the surface of Spain under Franco. It traces his efforts to rebuild the economic and physical ruin left by the Civil War. It dwells at length on the political prisons where, it is reported, half a million Loyalist men and women still are jailed. State nurseries for prisoners' children are shown and school youths strut across the screen in totalitarian regimentation. Franco reviews his troops in Madrid and many of his economic, military and religious advisers are glimpsed at council tables of the Falangist party.

These pictures, technically fine, were passed by the Spanish censor and, presumably, show only what is favorable, a foreward points out. General Maximon Cuervo, chief of prisons, permitted the prison sequences to show political rehabilitation in model jails, the commentator says.

But the editors make clear in the commentary their conviction that Franco's rule is fascism in the Axis pattern. Branding him no friend of democracy, they warn that Franco threatens the North African campaign and is working against the United Nations in Latin America. The policy toward Spain of the U. S. Department of State is commented upon by a passing reference only. The film advances its contentions more vigorously by sound than by pictures.—J. S., Jr.

Rlease date, April 23, 1943 18 *minutes*

MEDICINE ON GUARD (RKO)
This Is America

This points at the alarming diminution of local doctors—some 42,000 having gone into the armed services—and points up a typical community, Waverly, Iowa, where the population has risen because of war factories, from 10,000 to 15,000 and where there is now only one doctor instead of five. He is overworked and harassed by the specter of skin disease in factories, by full hospitals, and by the possibility of epidemics from the trailer camps on the city's fringes. This short subject then becomes a trailer for the U. S. Public Health Service; for it is to the Service, in Washington, that the doctor travels—and from it he receives the allocation of another doctor, the aid of its dermatological research, and a mobile rapid X-ray machine. This is all portrayed with narration and music for background and a capable, convincing group of characters.—F. E. S.

Release date, April 9, 1943 19 *minutes*

HOLLYWOOD DAREDEVILS (MGM)
Pete Smith (S-463)

The subject of Pete Smith's latest investigation is the stunt man, represented by Harry Woolman, a specialist in tricky vehicles. The film was shot at Ensenada Beach, Mexico, where the broad expanse of sand permits some perilous and expert handling of motorcycles and automobiles, with commentary in the usual Pete Smith manner.

Release date, March 20, 1943 9 *minutes*

Reviews and synopses of short subjects printed in Product Digest are indexed in the Short Subjects Chart, Product Digest Section, pages 1264-1265

SWING THAT BAND (Univ.)
Musical (7128)

The latest Name Band short features Johnny Long and his orchestra with vocals by Gene Williams, Helen Young and the Four Teens Quartette. "Rock and Ride," which opens the show, is followed by "Penny Arcade," "When the Lights Go On Again," "Daddy" and "Caribbean Clipper."

Release date, April 7, 1943 15 *minutes*

LAND WHERE TIME STOOD STILL (20th-Fox)
Magic Carpet (3157)

The poetic title of this release refers to Afghanistan, a land remarkably untouched by modern civilization. These pictures were taken during the Lawrence Thaw expedition, and are reproduced in Cinecolor. The commentary is spoken as usual by Lowell Thomas.

Release date, April 2, 1943 10 *minutes*

HOP AND GO (WB)
Looney Tunes (8606)

A kangaroo from the country, Claude Hopper, is boasting of his superiority in hopping. Sandy and Andy, two Scottish rabbits, have to be shown. Claude decides to remove all their doubts in one tremendous leap, but his plans do not include the landing in store for him.

Release date, March 27, 1943 7 *minutes*

BENJAMIN FRANKLIN, JR. (MGM)
Our Gang (C-492)

Rationing and other wartime restrictions have brought on a "complaint" meeting of the neighborhood children. Mickey has developed an interest in "Poor Richard's Almanack," which he feels has much to say on the subject, and convinces the Gang that its lessons can be dramatized to convince the children that they've picked a bad time for "beefing."

Release date, February 30, 1943 11 *minutes*

WILLOUGHBY'S MAGIC HAT (Col.)
Phantasy (4707)

Willoughby is a wren with a magic cap woven from the hair of Samson. It is a fascinating possession which brings him into contact with a mechanical monster and a beautiful blonde. With new-found strength Willy manages to beat the monster, but the blonde is another matter.

Release date, April 2, 1943 6½ *minutes*

FAMILY TROUBLES (MGM)
Our Gang (C-493)

Janet is unhappy in her home and the gang decides to improve things for her. They succeed only in convincing Janet that she should leave a place in which no one is fond of her. Her absence suggests that she has been kidnapped and a frantic search is started. The boys, however, have other ideas which they put into practice with happy results.

Release date, April 3, 1943 11 *minutes*

PLAN FOR DESTRUCTION (MGM)
America Speaks Special (A-402)

The theory of geopolitics adopted by Germany, and the story of its creator, Karl Haushofer, are discussed in this America Speaks subject with narration by Lewis Stone. Made the foundation of a pattern of world domination by Adolf Hitler, the teachings of the professor are being severely tested by world events and are revealing serious weaknesses. Important factors in the present war, such as the will of people and the cooperation of nations cannot be measured in terms of geography.

Release date, April 9, 1943 21 *minutes*

GEM-JAMS (RKO)
Leon Errol (33,705)

Mrs. Errol suspects Leon of two-timing after business hours, although her husband is really entertaining a business client. In the course of avoiding his wife, who follows the pair, Errol is mistaken for a jewel thief. By the time the affair is straightened out, the two women are fast friends.

Release date, March 19, 1943 18 *minutes*

SUPER RABBIT (WB)
Merrie Melodies (8712)

Bugs Bunny, whose wiliness has earned him victory in most encounters, is treated to a dose of carrot, specially treated by a wacky scientist. The rabbit is instantly transformed into a Superman and sets out for new adventures. He meets up with Cactus Pete, a tough customer, determined to rid the West of the rabbit breed, and uses his prodigious strength to good advantage.

Release date, April 3, 1943 7 *minutes*

PROFESSOR SMALL AND MR. TALL (Col.)
Rhapsody (4507)

Two candy merchants start off their journey by breaking a mirror, and bad luck sets in immediately. A train wreck lands them in a ghost town without water. They try piecing the mirror together with temporarily miraculous results, including rain, a Rolls-Royce and two beautiful girls. But the mirage fades as the mirror falls apart.

Release date, March 26, 1943 6½ *minutes*

INDIAN SIGNS (RKO)
Edgar Kennedy (33,405)

Edgar learns that his mother-in-law has been communing with Indian spirits via a ouija board, and plans to hold a seance which will remove her from his life. After painting himself to represent the apparition, he is trapped outside the house and the fire department is called to rescue him from the ledge. To make matters worse, the paint responds to nothing but turpentine.

Release date, March 26, 1943 17 *minutes*

AQUA ACES (RKO)
Sportscope (34,308)

The distaff side in water sports is surveyed in this subject filmed on the shores of Wisconsin's Lake Winnebago. Several national champions take part in the swimming races, among them Patty Aspinall, Nancy Merki, Brenda Helser and Gloria Callen. Diving competitions, held at The Lake Shore Club of Chicago and Shakamak State Park in Indiana, complete the reel.

Release date, March 26, 1943 7 *minutes*

SHORT SUBJECTS CHART

index to reviews, synopses

For information on short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers.

COLUMBIA

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4411	Socks Appeal (Gloveslingers)	2-19-43	1251
4430	Two Saplings (Givot and Nazzarro)	3-5-43	..
4431	A Maid Made Mad (Clyde)	3-19-43	..
4405	Spook Louder (Stooges)	4-2-43	1251
4432	Blonde and Groom	4-16-43	..
	COLOR RHAPSODIES (7 Minutes) 1942-43		
4501	Song of Victory	9-4-42	926
4502	Tito's Guitar	10-30-42	1010
4503	Tell Bridge Troubles	11-27-42	1046
4504	King Midas Junior	12-2542	1148
4505	Say It with Flowers	1-29-43	1138
4506	There's Something About a Soldier	2-26-43	1251
4507	Professor Small and Mr. Tall	3-26-43	1263
4508	Plenty Below Zero	4-23-43	..
	PHANTASIES CARTOONS (Average 9 Min.) 1942-43		
4701	The Gullible Canary	9-18-42	950
4702	The Dumb Conscious Mind	10-23-42	1010
4703	Malice in Slumberland	11-20-42	1046
4704	Cholly Polly	12-31-42	1171
4705	The Vitamin G Man	2-5-43	1251
4706	Kindly Scram	3-5-43	1227
4707	Willoughby's Magic Hat	4-2-43	1263
	COMMUNITY SING (Series 7) (9 Minutes) 1942-43		
4651	No. 1—Rhumba and Conga Hits	8-15-42	859
4652	No. 2—"Yankee Doodler"	9-17-42	950
4653	No. 3—College Songs	10-15-42	1010
4654	No. 4—Service Songs	11-12-42	1007
4655	No 5—Songs of the States	12-11-42	1094
4656	No. 6—MacDonald's Son	1-1-43	1148
4657	No. 7—Crosby Songs	2-18-43	1171
1658	No. 8—McNamara's Band	3-26-43	1251
4659	No. 9—Rosie the Riveter	4-29-43	..
	QUIZ REELS (Average 10 Min.) 1942-43		
4601	Kitchen Quiz No. 1	8-21-42	899
	PANORAMICS (10 Minutes) 1942-43		
4901	Cajune of the Teche (Quaint Folks No. 1)	8-13-42	856
4902	Oddities (La Varre)	10-8-42	998
4903	Our Second Front	12-18-42	1078
	TOURS (10 Minutes) 1942-43		
4551	Journey to Denali (La Varre)	8-5-42	877
4552	Old and Modern New Orleans	10-2-42	974
	SCREEN SNAPSHOTS (Series 22) (10 Minutes) 1942-43		
4851	No. 1	8-7-42	859
4852	No. 2	9-11-42	926
4853	No. 3	10-23-42	998
4854	No. 4	11-26-42	1046
4855	No. 5	12-25-42	1094
4856	No. 6	1-29-43	1138
4857	No. 7	2-26-43	..
4858	No. 8	3-31-43	1251
	WORLD OF SPORTS (10 Minutes) 1942-43		
4801	Trotting Kings	9-25-42	974
4802	Wizard of the Fairway	11-6-42	1010
4803	Winter Paradise	12-8-42	1094
4804	Ladies' Day in Sports	1-22-43	1171
4805	Diving Daredevils	2-26-43	1251
4806	Ski Soldiers	3-26-43	1251
	KATE SMITH (10 Minutes) 1942-43		
4751	America Sings with Kate Smith	8-21-42	899
	FAMOUS BANDS (10 Minutes) 1942-43		
4951	Ted Powell (1280 Club)	8-27-42	899
4952	Hal McIntyre	10-23-42	998
1953	Shep Fields	12-23-42	1094
	AMERICA SPEAKS		
4961	Wings for the Fledgling	12-31-42	1094
4963	Mr. Smug	1-28-43	1171

M-G-M

Prod. No.	Title	Rel. Date	P.D. Page
	TWO REEL SPECIALS (Average 20 Minutes) 1941-42		
A-306	Plan for Destruction	4-29-43	1263
	1942-43		
A-401	Keep 'Em Sailing	11-28-42	1022
	FITZPATRICK TRAVELTALKS (Color) (9 Minutes) 1942-43		
T-411	Picturesque Massachusetts	10-3-42	998
T-412	Modern Mexico City	11-6-42	1010
T-413	Glimpses of Ontario	12-5-42	1118
T-414	Land of Orizaba	1-2-43	1148
T-415	Mighty Niagara	1-30-43	1227
T-416	Mexican Police on Parade	2-27-43	1227
	PETE SMITH SPECIALTIES (10 Minutes) 1942-43		
S-461	First Aid	1-2-43	1118
S-462	Marines in the Making	12-26-42	1118
S-463	Hollywood Daredevils	3-20-43	1263
S-464	Wild Horses	4-17-43	..
S-465	Fala	4-10-43	..
	PASSING PARADE (10 Minutes) 1942-43		
K-481	Madero of Mexico	11-28-42	1022
	MINIATURES (10 Minutes) 1942-43		
M-431	The Last Lesson	12-19-42	1118
M-432	People of Russia	12-26-42	1118
M-433	Brief Interval	11-28-42	1022
M-434	Portrait of a Genius	1-23-43	1227
	OUR GANG COMEDIES (Average 11 Min.) 1942-43		
C-491	Unexpected Riches	11-28-42	1067
C-492	Benjamin Franklin, Jr.	2-30-43	1263
C-493	Family Troubles	4-3-4361	263
C-494	Calling All Kids	4-24-43	..
	TECHNICOLOR CARTOONS (8 Minutes) 1942-43		
W-441	Barney Bear's Victory Garden	12-26-42	1118
W-442	Sufferin' Cats	1-16-43	1227
W-443	Bah Wilderness	2-13-43	1227
W-444	Dumb Hounded	3-20-43	1251

PARAMOUNT

Prod. No.	Title	Rel. Date	P.D. Page
	UNUSUAL OCCUPATIONS (Color) (Average 10 Minutes) 1942-43		
L2-1	No. 1	10-9-42	974
L2-2	No. 2	12-4-42	1070
L2-3	No. 3	2-12-43	1206
L2-4	No. 4	4-30-43	..
	SUPERMAN COLOR CARTOONS (Average 8 Minutes) 1942-43		
W2-1	Superman in Destruction, Inc.	12-25-42	1118
W2-2	Superman in the Mummy Strikes	2-19-43	1206
W2-3	Superman in Jungle Drums	3-26-43	..
W2-4	Superman in the Underground World	5-21-43	..
	HEADLINERS (Average 10 Minutes) 1942-43		
A2-1	The McFarland Twins & Orchestra	10-2-42	998
A2-2	Johnny "Scat" Davis & Orchestra	11-6-42	1010
A2-3	Hands of Women	12-11-42	1070
A2-4	Mitchell Ayres & Orch.	1-15-43	1138
A2-5	Ina Ray Hutton & Orch.	3-12-43	1251
A2-6	Moments of Charm (Re-issue)	4-16-43	..
A2-7	Letter from Ireland	5-14-43	..
	MADCAP MODELS (Color) (Average 8 Minutes) 1942-43		
U2-1	Jasper and the Haunted House	10-23-42	1010
U2-2	Jasper and the Choo-Choo	1-1-43	1138
U2-3	Brave Mr. Strauss	2-26-43	1251
U2-4	The 500 Hats of Bartholemew Cubbins	4-30-42	..
	POPEYE THE SAILOR (Average 6 Minutes) 1942-43		
E2-1	A Hull of a Mess	10-16-42	974
E2-2	Scrap the Japs	11-20-42	1007
E2-3	Me Musical Nephews	12-25-42	1070
E2-4	Spinach for Britain	1-22-43	1148
E2-5	Seein' Red, White 'n Blue	2-19-43	1206
E2-6	Too Weak to Work	3-19-43	..
E2-7	A Jolly Good Furlough	4-23-43	..
E2-8	Ration for the Duration	5-28-43	..
	POPULAR SCIENCE (Color) (10 Minutes) 1942-43		
J2-1	No. 1	10-2-42	974
J2-2	No. 2	11-27-42	1010
J2-3	No. 3	2-5-43	1138
J2-4	No. 4	4-2-43	..
	SPEAKING OF ANIMALS (Average 9 Minutes) 1942-43		
Y2-1	Speaking of Animals and Their Families	12-18-42	1070
Y2-2	At the Bird Farm	3-19-43	..
Y2-3	Speaking of Animals in Current Events	5-7-43	..
	SPORTLIGHTS (Average 10 Minutes) 1942-43		
R2-1	Sports I.Q.	10-9-42	974
R2-2	The Fighting Spirit	11-13-42	1007
R2-3	Modern Vikings	1-8-43	1138
R2-4	Trading Blows	2-12-43	1206
R2-5	Hike or Bike	3-5-43	1251
R2-6	The Beach Command	4-9-43	..
R2-7	Tumble Bugs	5-14-43	..
	VICTORY SHORTS (Average 14 Minutes) 1942-43		
T2-1	A Letter from Bataan	9-15-42	946
T2-2	We Refuse to Die	10-22-42	946
T2-3	The Price of Victory	12-3-42	1018
T2-4	The Aldrich Family Gets in the Scrap	3-25-43	1251

RKO

Prod. No.	Title	Rel. Date	P.D. Page
	WALT DISNEY CARTOONS (Color) (7 Minutes)		
24,113	Sky Trooper	11-6-42	1022
24,114	Pluto at the Zoo	11-20-42	1070
24,115	How to Fish	12-4-42	1094
24,116	Bellboy Donald	12-18-42	1118
24,117	Der Fuehrer's Face	12-18-42	1067
24,118	Education for Death	1-5-42	1067
	1942-43		
34,101	Donald's Tire Trouble	1-29-43	1206
34,102	Pluto and the Armadillo	2-19-43	1206
34,103	Flying Jalopy	3-12-43	1227
39,104	Private Pluto	4-2-43	1251
	SPORTSCOPE (Average 8 Min.) 1942-43		
34,301	Show Horse	9-11-42	974
34,302	Touchdown Tars	10-9-42	998
34,303	Winter Setting	11-6-42	1022
34,304	Q-Men	12-4-42	1094
34,305	Basketeers	1-1-43	1118
34,306	Ski Trails	1-29-43	1171
34,307	Trout	2-26-43	1227
34,308	Aqua Aces	3-26-43	1263
	EDGAR KENNEDY (Average 17 Min.) 1942-43		
33,401	Two for the Money	8-14-42	926
33,402	Rough on Rents	10-30-42	1010
33,403	Duck Soup	12-18-42	1118
33,404	Hold Your Temper	2-5-43	1227
33,405	Indian Signs	3-26-43	1263

Prod. No.	Title	Rel. Date	P.D. Page
	LEON ERROL (Average 18 Min.) 1942-43		
33,701	Mail Trouble	9-4-42	926
33,702	Deer, Deer	10-23-42	1010
33,703	Pretty Dolly	12-11-42	1094
33,704	Double Up	1-29-43	1206
33,705	Gem-Jams	3-19-43	1263
	JAMBOREES (Average 9 Min.) 1942-43		
34,401	Jerry Wald & Orch.	9-11-42	950
34,402	Johnny Long & Orch.	10-2-42	998
34,403	Ray McKinley & Orch.	10-30-42	1022
34,404	Dick Stabile & Orch.	11-27-42	1070
34,405	Enric Madriguera & Orch.	12-25-42	1094
	VICTORY SPECIALS 1942-43		
34,201	Conquer by the Clock	10-27-42	1114
34,202	City of Courage	2-11-43	1206
	FAMOUS JURY TRIALS (Average 18 Min.) 1942-43		
33,201	The State vs. Glen Willet	9-18-42	974
33,202	The State vs. Thomas Crosby	11-13-42	1070
	THIS IS AMERICA (Average 19 Min.) 1942-43		
33,101	Private Smith of the U. S. A.	10-2-42	971
33,102	Women at Arms	10-30-42	1031
33,103	Army Chaplain	12-18-42	1102
33,104	Boomton, D. C.	2-12-43	1159
33,105	Air Crew	3-12-43	1215
33,106	Medicine on Guard	4-9-43	1263

20TH CENTURY-FOX

	ADVENTURES NEWSCAMERAMAN (Average 9 Min.) 1942-43		
3201	Along the Texas Range	10-9-42	974
3202	Climbing the Peaks	4-16 43	
	MAGIC CARPET (9 Minutes) 1942-43 (Color)		
3151	Desert Wonderland	8-1-42	856
3152	Wedding in Bikaner	8-28-42	898
3153	Valley of Blossoms	9-25-42	950
3154	Royal Araby	10-23-42	998
3155	Gay Rio	2-19-43	1022
3156	Strange Empire	1-15-43	1138
3157	Land Where Time Stood Still	4-2-43	1263
	SPORTS REVIEWS (Average 9 Min.) 1942-43		
3301	Well-Rowed Harvard	8-14-42	899
3351	Neptune's Daughters	11-20-42	1022
3302	When Winter Calls	12-25-42	1138
3303	Steelhead Fighters	2-12-43	1148
3304	Back to Bikes	3-12-43	1227
	TERRYTOONS (TECHNICOLOR) (7 Minutes) 1942-43		
3551	All Out for "V"	8-7-42	926
3552	Life with Fido	8-21-42	926
3553	School Daze	9-18-42	950
3554	Night Life in the Army	10-2-42	974
3555	The Mouse of Tomorrow	10-16-42	..
3556	Nancy In Doing Their Bit	10-30-42	..
3557	Frankenstein's Cat	11-27-42	..
3558	Barnyard WAAC	12-18-43	1138
3559	Scrap for Victory	1-22-43	1171
3560	Barnyard Blackout	3-5-43	..
3561	Shipyard Symphony	3-19-43	..
3562	Patriotic Pooches	4-9-43	..
	SPECIAL		
3567	Somewhere in the Pacific	1-8-43	1171
3568	He Dood It Again	2-5-43	1227
	TERRYTOONS (Black & White) (7 Minutes) 1942-43		
3501	The Big Build-Up	9-4-42	926
3502	Ickle Meets Pickle	11-13-42	1046
	THE WORLD TODAY (9 Minutes) 1942-43		
3401	W. A. V. E. S.	4-30-43	..

Prod. No.	Title	Rel. Date	P.D. Page
	MARCH OF TIME (Average 20 Minutes) 1942-43		
V9-1	The F.B.I. Front	9-11-42	911
V9-2	The Fighting French	10-9-42	948
V9-3	Mr. and Mrs. America	11-6-42	1007
V9-4	Africa Prelude to Victory	12-4-42	1055
V9-5	The Navy and the Nation	1-1-43	1102
V9-6	One Day of War—Russia 1943	1-29-43	1127
V9-7	The New Canada	2-26-43	1171
V9-8	America's Food Crisis	3-26-43	1215
V9-9	Inside Fascist Spain	4-23-43	1263
	DRIBBLE PUSS PARADE (9 Minutes)		
3901	Monkey Doodle Dandies	12-11-42	1046
	VICTORY FILM		
3801	It's Everybody's War	11-6-42	1031

UNITED ARTISTS

	WORLD IN ACTION (Two Reels) 1942-43		
....	New Soldiers Are Tough	7-3-42	699
....	Our Russian Ally	8-14-42	784
....	Hitler's Plan	9-4-42	854
....	Inside Fighting China	10-2-42	898
....	Mask of Nippon	11-6-42	971
....	Fighting Freighters	1-9-43	1055
....	Invasion of North Africa	2-12-43	1148
....	Road to Tokyo	4-16-43	..
	SPECIAL		
....	Don't Hook Now	4-30-43	1171

UNIVERSAL

	COLOR CARTUNE (Average 7 Min.) 1942-43		
7241	Andy Panda's Victory Garden	9-7-42	926
7242	The Loan Stranger	10-19-42	998
7243	Air Raid Warden	12-21-42	1118
7244	The Screwball	2-15-43	1148
7245	Swing Your Partner	4-26-43	..
	SWING SYMPHONIES (Average 7 Min.) 1942-43		
7231	Yankee Doodle Swing Shift	9-21-42	899
7332	Boogie Woogie Sioux	11-30-42	1046
7233	"Cow-Cow Boogie"	1-4-42	1171
7234	Egg Cracker Suite	3-22-43	1239
	PERSON—ODDITIES (Average 9 Min.) 1942-43		
7371	Human Sailboat	9-14-42	926
7372	Jail Hostess	9-28-42	950
7373	King of the 49-ers	10-12-42	1046
7374	Double Talk Girl	11-16-42	1007
7375	Designed by Fannie Hurst	12-14-42	1118
7376	Let Huey Do It	1-25-43	1171
7377	She's A-1 In the Navy	2-8-43	1148
7378	Little Clayton Farmfront Wonder	3-8-43	1227
7379	Shepherd of the Roundhouse	4-19-43	..
	VARIETY VIEWS (9 Minutes) 1942-43		
7351	Trouble Spot of the East	9-7-42	899
7352	canadian Patrol	9-21-42	926
7353	Spirit of Democracy	10-5-42	974
7354	New Era In India	11-2-42	1010
7355	Western Whoopee	12-28-42	899
7356	Winter Sports Jamboree	1-8-43	1171
7357	Mother of Presidents	2-1-43	1148
7358	Hungry India	3-1-43	1206
7359	Mr. Chimp Goes to Town	4-12-43	..
	MUSICALS (Average 15 Min.) 1942-43		
7121	Trumpet Serenade	9-9-42	899
7122	Serenade in Swing	10-14-42	899
7123	Jivin' Jam Session	11-11-42	899
7124	Swing's the Thing	12-2-42	1007
7125	Chasin' the Blues	1-13-43	1046
7126	Hit Tune Jamboree	2-10-43	1148
7127	Swingtime Blues	3-3-43	1190
7128	Swing That Band	4-7-43	1263

Prod. No.	Title	Rel. Date	P.D. Page
	VICTORY FEATURETTES 1942-43		
0995	Keeping Fit	10-26-42	998
0996	Arsenal of Might	2-22-43	1148
0997	What Are We Fighting For	5-24-43	..
	2-REEL SPECIAL		
7111	Roar, Navy Roar	11-25-42	1046
7110	"Eagle Vs. Dragon"		..

VITAPHONE

	TECHNICOLOR SPECIALS (Average 20 Min.) 1942-43		
8001	A Ship Is Born	10-10-42	1010
8002	Fighting Engineers	1-2-43	1118
8003	Young and Beautiful	3-13-43	1227
8004	Eagles of the Navy	4-24-43	..
	BROADWAY BREVITIES (20 Minutes) 1942-43		
8101	The Spirit of Annapolis	9-5-42	926
8102	The Nation Dances	9-26-42	974
8103	The Spirit of West Point	11-20-42	1007
8104	Beyond the Line of Duty	11-7-42	1010
8105	Vaudeville Days	12-19-42	1070
8106	The Man Killers		..
8107	Little Isles of Freedom	1-30-43	1078
8108	Our African Frontiers	2-13-43	1206
8109	Army Show	2-27-43	1227
8110	Rear Gunner	4-10-43	
	HOLLYWOOD NOVELTIES (10 Minutes) 1942-43		
8301	Sweeney Steps Out	9-12-42	950
8302	You Want to Give Up Smoking	11-14-42	1022
8303	Stars on Horseback	4-3-43	1251
8304	So You Think You Need Glasses	12-26-42	1118
8305	This Is Your Enemy	1-23-43	1206
8306	King of the Archers	2-8-43	1206
	THE SPORTS PARADE (10 Minutes) 1942-43		
8401	Sniffer Soldiers	9-12-42	950
8402	South American Sports	10-17-42	1007
8403	The Right Timing	10-31-42	1022
8404	Cuba, Land of Adventure and Sport	1-9-43	1070
8405	America's Battle of Beauty	11-21-42	1070
8406	Horses! Horses! Horses!	12-12-42	1070
8407	Sporting Dogs	3-20-43	1239
8408	Women in Sports	2-20-43	1206
8409	With Rod and Reel on Anticosti Island	5-1-43	..
	MELODY MASTER BANDS (10 Minutes) 1942-43		
8501	Army Air Force Band	9-19-42	950
8502	Six Hits and a Miss	10-24-42	1007
8503	U. S. Marine Band	11-14-42	1007
8504	Borrah Minevitch and his Harmonica School	12-26-42	1118
8505	U. S. Navy Band	1-16-43	1138
8506	Ozzie Nelson & Orch.	3-27-43	1251
	LOONEY TUNES CARTOONS (7 Minutes) 1942-43		
8601	The Hep Cat	10-3-42	950
8602	The Daffy Duckaroo	10-24-42	1022
8603	My Favorite Duck	12-5-42	1007
8604	Confusions of a Nutzy Spy	1-23-43	1007
8605	To Duck or Not to Duck	3-6-43	1227
8606	Hop and Go	3-27-43	1263
8607	The Wise Quacking Duck	4-17-43	..
	MERRIE MELODIES CARTOONS (Color) (7 Minutes) 1942-43		
8701	The Dover Boys	9-19-42	950
8702	The Sheepish Wolf	10-17-42	950
8703	The Hare Brained Hypnotist	10-31-42	1007
8704	A Tale of Two Kitties	11-21-42	1007
8705	Ding Dog Daddy	12-5-42	1007
8706	Case of the Missing Hare	12-12-42	1007
8707	Coal Black and de Sebben Dwarfs	1-16-43	1007
8708	Pigs In a Polka	2-6-43	1070
8709	Tortoise Wins by a Hare	2-20-43	1206
8710	Fifth Column Mouse	3-6-43	1251
8711	Flop Goes the Weasel	3-20-43	1251
8712	Super Rabbit	4-3-43	1263
8713	The Unbearable Bear	4-17-43	..
8714	Greetings Bait	5-1-43	..
	OFFICIAL U. S. VICTORY FILMS (Distributed by Various Major Exchanges)		
	Pots to Planes		509
	Bomber		509
	Food for Freedom		509
	Red Cross Trailer		509
	Women in Defense		509
	Safeguarding Military Information		509
	Tanks		509
	Any Bonds Today		509
	Ring of Steel		587
	Fighting Fire Bombs		587
	Lake Carrier		715
	United China Relief		...
	Winning Your Wings		674
	Keep 'Em Rolling		674
	Mr. Gardenia Jones		674
	Your Air Raid Warden		770
	Vigilance		771
	Out of the Frying Pan		926
	Salvage		848
	Manpower		971
	Japanese Relocation		971
	Dover		1018
	Fuel Conservation		1048
	Colleges at War		1078
	Community Transportation		1102
	Paratroops		1114
	You, John Jones		1138
	Night Shift		1148
	Troop Train		1171
	Point Rationing of Foods		1182
	Since Pearl Harbor		1206
	Farmer at War		1206
	Right of Way		1239
	Food for Fighters		1239
	U. S. TREASURY DEPT.		
	The Spirit of '43		1138
	WAR ACTIVITIES COMMITTEE (Released Through 20th-Fox)		
	Battle of Midway		912
	(Released Through Warner Bros.)		
	At the Front		1190
	BRITISH MINISTRY OF INFORMATION		
	21 Miles		971
	Control Room		1018
	C. E. M. A.		1018
	Fighting French Navy		1070
	Lift Your Head Comrade		1094
	Letter from Ulster		1094
	Speed Up on Stirlings		1114
	MISCELLANEOUS		
	Quebec (Canadian Film Board)		1070
	Kokoda Battle Front		1070
	(Australian Dept. of Information)		
	Sword of the Spirit		1055
	(Verity Film)		

SERIALS

COLUMBIA

	1942-43		
4120	The Secret Code (15 Episodes)	9-4-42	899
4140	The Valley of Vanishing Men (15 episodes)	12-17-42	1138

REPUBLIC

	1942-43		
281	King of the Mounties (12 episodes)	10-10-42	998
282	G-Men vs. the Black Dragon (15 Episodes)	1-2-43	1022
283	Daredevils of the West (12 episodes)	4-17-43	..
284	Secret Service in Darkest Africa (15 episodes)		..

UNIVERSAL

	1942-43		
7881-92	Junior G-Men of the Air (12 episodes)	6-30-42	784
7781-95	Overland Mail (15 episodes)	9-22-42	950
7681-93	Adventures of Smilin' Jack (13 episodes)	1-8-43	994
8681-92	Don Winslow of the Coast Guard (13 episodes)	3-30-43	1227

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subjects Chart with Synopsis Index can be found on pages 1264-1265.

Feature Product Including Coming Attractions, listed by Company, in order of release, on pages 1252-1253.

Title	Company	Prod. Number	Stars	Release Date	Running Time	M. P. Herald Issue (REVIEWED)	Product Digest Page (REVIEWED)	Advance Synopsis Page	Service Data Page
ABOVE Suspicion	MGM	....	Joan Crawford-Fred MacMurray	Not Set	....	.....	....	1081	....
Across the Pacific	WB	202	Humphrey Bogart-Mary Astor	Sept. 5,'42	98m	Aug. 22,'42	927	726	....
Action in the North Atlantic	WB	....	Humphrey Bogart-Raymond Massey	Not Set	....	.....	....	983	....
Adventures of Mark Twain	WB	....	Fredric March-Alexis Smith	Not Set	....	....	....	936	....
Aerial Gunner	Para.		Chester Morris-Richard Arlen	Not Set	78m	Mar. 20,'43	1226	1091	....
After Midnight with Boston Blackie	Col.	4031	Chester Morris-Ann Savage	Mar. 18,'43	64m	Mar. 13,'43	1203	1192	....
Air Force	WB	217	John Garfield-Gig Young	Mar. 20,'43	124m	Feb. 6,'43	1145	936	1218
Air Raid Wardens, The	MGM	....	Laurel and Hardy	Apr.,'43	67m	Mar. 20,'43	1214	1091	....
A-Haunting We Will Go	20th-Fox	302	Laurel and Hardy	Aug. 7,'42	67m	July 11,'42	927	....	....
Alibi	Rep.	214	Margaret Lockwood-Hugh Sinclair	Mar. 24,'43	66m	Apr. 3,'43	1237	....	....
Alaska Highway	Para.	....	Richard Arlen-Jean Parker	Not Set	....	.....	....	1192	....
Always a Bridesmaid	Univ.	....	Andrews Sisters-Patric Knowles	Not Set	....	.....	....	1192	....
Amazing Mrs. Holliday, The (formerly Forever Yours)	Univ.	7005	Deanna Durbin-Edmond O'Brien	Feb. 19,'43	98m	Feb. 6,'43	1145	936	....
American Empire	UA	....	Richard Dix-Leo Carrillo	Dec. 11,'42	81m	Dec. 12,'42	1053	871	....
Andy Hardy's Double Life (formerly Andy Hardy Steps Out)	MGM	318	Mickey Rooney-Lewis Stone	Dec.-Feb.,'43	92m	Dec. 5,'42	1042	796	1174
Apache Trail	MGM	304	Lloyd Nolan-Donna Reed	Sept.-Nov.,'42	66m	June 27,'42	938	726	....
Ape Man, The	Mono.	....	Bela Lugosi-Wallace Ford	Mar. 19,'43	64m	Feb. 27,'43	1181	1104	....
Arabian Nights	Univ.	7063	Sabu-Maria Montez-Jon Hall	Dec. 25,'42	87m	Dec. 26,'42	1090	872	1174
Arizona Stagecoach	Mono.	....	The Range Busters	Sept. 4,'42	58m	.....	....	....	....
Army Surgeon	RKO	312	James Ellison-Jane Wyatt	Dec. 4,'42	63m	Oct. 24,'42	969	701	....
Arsenic and Old Lace	WB	...	Cary Grant-Priscilla Lane	Not Set	....	.....	....	....	....
Assignment in Brittany	MGM	...	Pierre Aumont-Susan Peters	Apr.,'43	98m	Mar. 13,'43	1201	1019	....
At Dawn We Die (British) (formerly Tomorrow We Live)	Rep.	778	John Clements-Godfrey Tearle	Mar. 20,'43	85m	Dec. 26,'42	1159	....	....
Attack by Night	Col.	....	Merle Oberon-Brian Aherne	Not Set	....	.....	....	....	....
Avengers, The (British) (formerly Day Will Dawn)	Para.	4213	Ralph Richardson-Deborah Kerr	Block 3	88m	Nov. 7,'42	993	....	....
Avenging Rider, The	RKO	...	Tim Holt	Not Set	55m	Feb. 13,'43	1158	....	....
BABY Face Morgan	PRC	317	Mary Carlisle-Richard Cromwell	Sept. 15,'42	62m	July 25,'42	903	....	....
Background to Danger	WB	....	George Raft-Brenda Marshall	Not Set	....	.....	....	1058	....
Bad Company	Univ.	....	Dead End Kids	Not Set	....	.....	....	1055	....
Bad Men of Thunder Gap	PRC	352	Dave O'Brien-Jim Newill	Mar. 5,'43	....	.....	....	....	....
Bambi (color)	RKO	391	Disney Feature Cartoon	Aug. 21,'42	70m	May 30,'42	685	....	1130
Bandit Ranger	RKO	381	Tim Holt	Sept. 25,'42	56m	.....	....	....	....
Bataan (formerly Bataan Patrol)	MGM	....	Robert Taylor-Thomas Mitchell	Not Set	....	.....	....	1127	....
Battle Cry of China (Reissue) (formerly Kukan)	UA	....	Chinese Feature	Aug. 7,'42	61m	July 5,'41	840	....	....
Behind Prison Walls	PRC	313	Alan Baxter-Gertrude Michael	Mar. 22,'43	64m	Feb. 6,'43	1146	1078	....
Behind the Eight Ball	Univ.	7029	Ritz Bros.-Carol Bruce	Dec. 4,'42	60m	Dec. 12,'42	1054	794	....
Berlin Correspondent	20th-Fox	311	Dana Andrews-Virginia Gilmore	Sept. 11,'42	70m	Aug. 15,'42	927	797	....
Best Foot Forward	MGM	....	Lucille Ball-William Gaxton	Not Set	....	.....	....	1191	....
Between Us Girls (formerly Love and Kisses, Caroline)	Univ.	7010	Diana Barrymore-Robert Cummings	Sept. 4,'42	89m	Aug. 29,'42	890	772	....
Big Street, The	RKO	301	Henry Fonda-Lucille Ball	Sept. 4,'42	87m	Aug. 8,'42	902	701	....
Billy the Kid in Fugitive of the Plains	PRC	359	Buster Crabbe-Al St. John	Mar. 12,'43	56m	Apr. 3,'43	1238	....	....
Billy the Kid in The Kid Rides Again	PRC	358	Buster Crabbe-Al St. John	Jan. 27,'43	60m	Mar. 20,'43	1215	1104	....
Billy the Kid in Mysterious Rider	PRC	357	Buster Crabbe-Al St. John	Nov. 20,'42	55m	Jan. 30,'43	1137	1033	....
Billy the Kid in Western Cyclone	PRC	360	Buster Crabbe-Al St. John	May 14,'43	....	.....	....	....	....
Black Raven, The	PRC	321	George Zucco-Wanda MacKay	May 31,'43	61m	Mar. 20,'43	1215	....	....
Black Swan, The (color)	20th-Fox	320	Tyrone Power-Maureen O'Hara	Dec. 4,'42	85m	Oct. 17,'42	958	855	1218
Blocked Trail, The	Rep.	274	Three Mesquiteers	Mar. 12,'43	55m	Apr. 3,'43	1238	....	....
Blondie Buys a Horse	Col.	....	Penny Singleton-Arthur Lake	Not Set	....	.....	....	1241	....
Bombardier	RKO	....	Pat O'Brien-Randolph Scott-Anne Shirley	May 14,'43	....	.....	....	912	....
Bomber's Moon	20th-Fox	....	George Montgomery-Annabella	Not Set	....	....	....	....	....
Boogie Man Will Get You, The	Col.	4026	Boris Karloff-Peter Lorre	Oct. 22,'42	66m	Oct. 24,'42	969	....	....
Boots and Saddles (Re-release)	Rep.	2301	Gene Autry-Smiley Burnette	Jan. 15,'43	58m	Nov. 13,'37	1114	....	....
Border Patrol	UA	....	William Boyd	Apr. 2,'43	67m	Jan. 30,'43	1137	....	....

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Boss of Big Town	PRC	310	John Litel-Florence Rice	Dec. 7,'42	64m	Oct. 17,'42	959		
Boston Blackie Goes Hollywood	Col.	4030	Chester Morris-Richard Lane	Nov. 5,'42	68m	Feb. 27,'43	1181	794	
Bowery at Midnight	Mono.		Bela Lugosi-John Archer	Oct. 30,'42	63m	Oct. 3,'42	934		
Boy From Stalingrad	Col.		Bobby Samarzich-Conrad Binyon	May 20,'43				1191	
Brains Trust, The (British)	Strand-Anglo		Quiz Experts	Not Set	34m	Feb. 6,'43	1147		
Buckskin Frontier	UA		Richard Dix-Jane Wyatt	May 14,'43	76m	Mar. 13,'43	1202	983	
Busses Roar	WB	203	Richard Travis-Julie Bishop	Sept. 19,'42	61m	Aug. 22,'42	903		
CABIN in the Sky	MGM		"Rochester"-Ethel Waters	Apr.,'43	98m	Feb. 13,'43	1157	1019	
Cairo	MGM	307	Jeanette MacDonald-Robert Young	Sept.-Nov.,'42	101m	Aug. 15,'42	915		1034
Calaboose	UA-Roach		Jimmy Rogers-Noah Beery, Jr.	Jan. 29,'43	45m			1241	
Call of the Canyon	Rep.	131	Gene Autry-Smiley Burnette	Aug. 5,'42	71m	Aug. 22,'42	938	800	
Calling Wild Bill Elliott	Rep.	2311	Bill Elliott-Gabby Hayes	Apr. 16,'43					
Captive Wild Woman	Univ.		Evelyn Ankers-John Carradine	June 11,'43				1127	
Careful, Soft Shoulder	20th-Fox	312	Virginia Bruce-James Ellison	Sept. 18,'42	69m	Aug. 15,'42	915		
Carson City Cyclone	Rep.	275	Don Barry-Lynn Merrick	Mar. 23,'43	57m				
Casablanca	WB	214	Humphrey Bogart-Ingrid Bergman	Jan. 23,'43	102m	Nov. 28,'42	1029	936	1218
Cat People	RKO	313	Simone Simon-Tom Conway	Dec. 25,'42	73m	Nov. 14,'42	1005	962	1174
Chatterbox	Rep.	219	Joe E. Brown-Judy Canova	Apr. 27,'43	76m	Apr. 10,'43	1250	1127	
Chetniks, the Fighting Guerrillas (formerly Fighting Chetniks)	20th-Fox	328	Philip Dorn-Virginia Gilmore	Feb. 5,'43	73m	Jan. 9,'43	1115	995	1218
Cheyenne Roundup	Univ.	276	Johnny Mack Brown-Tex Ritter	Apr. 29,'43	59m	Apr. 17,'43	1261		
China	Para.		Loretta Young-Alan Ladd	Block 4	78m	Mar. 20,'43	1226	1091	
China Girl	20th-Fox	323	George Montgomery-Gene Tierney	Jan. 1,'43	95m	Dec. 5,'42	1041	872	1218
Cinderella Swings It	RKO	318	Guy Kibbee-Gloria Warren	Jan. 22,'43	69m	Jan. 23,'43	1125		
City of Silent Men	PRC	308	Frank Albertson-June Lang	Oct. 12,'42	64m	Sept. 12,'42	898		
City Without Men	Col.	4013	Linda Darnell-Doris Dudley	Jan. 14,'43	75m	Feb. 27,'43	1181	1009	
Clancy Street Boys	Mono.		East Side Kids	Apr. 23,'43	66m	Apr. 3,'43	1238		
Coastal Command (British)	Para.-Crown		War Documentary	Not Set	73m	Nov. 14,'42	1005		
Commandos Strike at Dawn	Col.	4004	Paul Muni-Lillian Gish	Jan. 7,'43	98m	Dec. 19,'42	1078	962	1218
Coney Island	20th-Fox		Betty Grable-George Montgomery	Not Set				995	
Corregidor	PRC	31	Otto Kruger-Elissa Landi	Mar. 29,'43	74m	Mar. 27,'43	1226	1104	
Corvettes in Action	Univ.		Randolph Scott-Andy Devine	June 25,'43				1240	
Cosmo Jones in the Crime Smasher (formerly Adventures of Cosmo Jones)	Mono.		Edgar Kennedy-Frank Graham	Jan. 29,'43	62m	Feb. 20,'43	1170	1055	
Counter Espionage	Col.	4027	Warren William-Eric Blore	Sept. 3,'42	72m	Oct. 10,'42	945	871	
Cowboy in Manhattan	Univ.		Robert Paige-Frances Langford	May 21,'43	60m	Apr. 10,'43	1250	1240	
Crash Dive (color)	20th-Fox		Tyrone Power-Anne Baxter	Not Set				962	
Crime by Night	WB		Jane Wyman-Jerome Cowan	Not Set				1091	
Criminal Investigator	Mono.		Robert Lowery-Jan Wiley	Oct. 23,'42	61m	Dec. 12,'42	1054	1033	
Cross Your Fingers	Univ.		Alan Jones-Kitty Carlisle	Not Set					
Crystal Ball, The	UA		Paulette Goddard-Ray Milland	Jan. 22,'43	81m	Jan. 23,'43	1125	960	1218
DARING Young Man, The	Col.	4021	Joe E. Brown-Marguerite Chapman	Oct. 8,'42	73m	Dec. 19,'42	1067	871	
Dawn on the Great Divide	Mono.		Buck Jones-Rex Bell	Dec. 18,'42	66m	Dec. 19,'42	1066	1031	
Days of Old Cheyenne	Rep.	276	Don Barry-Lynn Merrick	Apr. 29,'43				1241	
Deadline Guns	Col.		Russell Hayden-Bob Wills	Not Set				1081	
Dead Man's Gulch	Rep.	274	Don Barry-Lynn Merrick	Feb. 12,'43	56m	Feb. 20,'43	1170	1127	
Dead Men Walk	PRC	320	George Zucco-Mary Carlisle	Feb. 10,'43	63m	Feb. 20,'43	1170	1031	
Deep in the Heart of Texas	Univ.	7071	Johnny Mack Brown	Sept. 25,'42	62m	Sept. 12,'42	898		
Desert Song, The (color)	WB		Dennis Morgan-Irene Manning	Not Set				872	
Desert Victory (British)	20th-Fox		War in Africa Feature	Not Set	60m	Apr. 3,'43	1237		
Desperadoes, The (color)	Col.	4005	Randolph Scott-Glenn Ford	May 25,'43	85m	Mar. 20,'43	1213	871	
Desperate Journey	WB	204	Errol Flynn-Ronald Reagan	Sept. 26,'42	107m	Aug. 22,'42	915		1082
Destination Unknown	Univ.	7030	Irene Hervey-William Gargan	Oct. 9,'42	61m	Oct. 3,'42	946	912	
Destroyer	Col.		Edward G. Robinson-Marguerite Chapman	Not Set				1162	
Devil with Hitler, The	UA-Roach		Alan Mowbray-M. Woodworth	Nov. 20,'42	45m	Oct. 24,'42	969		
Diary of a Nazi (Russian)	Artkino		War Documentary	Mar. 24,'43	68m	Apr. 3,'43	1237		
Dixie	Para.		Bing Crosby-Dorothy Lamour	Not Set				1091	
Dixie Dugan	20th-Fox	332	James Ellison-Lois Andrews	Mar. 12,'43	67m	Mar. 13,'43	1203	1082	
Dr. Gillespie's Criminal Case	MGM		Lionel Barrymore-Van Johnson	Not Set				1192	
Dr. Gillespie's New Assistant	MGM	317	Lionel Barrymore-Van Johnson	Dec.-Feb.,'43	86m	Nov. 15,'42	1005		
Dr. Renault's Secret	20th-Fox	321	Lynn Roberts-John Shepperd	Dec. 11,'42	58m	Dec. 17,'42	959	936	
DuBarry Was a Lady	MGM		Lucille Ball-Red Skelton	Not Set				1019	
EDGE of Darkness	WB	219	Errol Flynn-Ann Sheridan	Apr. 24,'43	118m	Mar. 27,'43	1225	982	
En Enda Natt (Swedish)	Scandia		Ingrid Bergman-Olof Sandborg	Not Set	89m	Dec. 26,'42	1077		
Eyes in the Night	MGM	309	Edward Arnold-Ann Harding	Sept.-Nov.,'42	79m	Sept. 12,'42	898	797	1130
Eyes of the Underworld	Univ.	7037	Richard Dix-Lon Chaney	Jan. 8,'43	61m	Oct. 17,'42	960		
FACULTY Row	MGM		Mary Astor-Herbert Marshall	Not Set				1240	
Falcon's Brother, The	RKO	309	George Sanders-Jane Randolph	Nov. 6,'42	63m	Oct. 3,'42	935	871	
Falcon Strikes Back, The	RKO	325	Tom Conway-Harriet Hilliard	May 7,'43	65m	Mar. 20,'43	1214		
Fallen Sparrow, The	RKO		Maureen O'Hara-John Garfield	Not Set				1182	
Fall In	UA-Roach		William Tracy-Jean Porter	Mar. 5,'43	48m	Apr. 17,'43	1262	796	
Fighting Buckaroo, The	Col.	4203	Charles Starrett-Kay Harris	Feb. 1,'43	58m	Apr. 17,'43	1262		
Fighting Devil Dogs	Rep.	211	Lee Powell-Herman Brix	Jan. 29,'43	69m	Feb. 6,'43	1147		
Fighting Frontier	RKO	383	Tim Holt	Jan. 15,'43	57m	Feb. 13,'43	1158		
Fighting Sea Monsters	Times		Marine Animal Feature	Mar. 9,'43	61m	Mar. 20,'43	1215		
Find, Fix and Strike (British)	Ealing-ABFD		War Documentary	Not Set	37m	Sept. 12,'42	898		

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Fires Were Started (British)	Crown-Gen'l	...	British Documentary	Not Set	63m	Apr. 17,'43	1261	....	....
First of the Few, The (British)	Howard-Gen'l	.	Leslie Howard-David Niven	Not Set	118m	Sept. 5,'42	889	....	....
Five Graves to Cairo	Para.	...	Franchot Tone-Anne Baxter	Not Set	....	.....	....	1192	....
Flight for Freedom	RKO	321	Rosalind Russell-Fred MacMurray	Apr. 2,'43	101m	Feb. 6,'43	1145	983	1218
Flying Fortress (British)	WB	211	Richard Green-Carla Lehmann	Dec. 5,'42	68m	June 27,'42	914	....	1174
Follies Girl	PRC	30	Wendy Barrie-Gordon Oliver	May 3,'43	....	.....	....	1104	....
Follow the Band (formerly Trombone from Heaven)	Univ.	....	Leon Errol-Mary Beth Hughes	May 14,'43	....	.....	....	1241	....
Footlight Serenade	20th-Fox	301	John Payne-Betty Grable	Aug. 1,'42	80m	July 11,'42	915	715	873
Foreign Agent	Mono.	....	John Shelton-Gail Storm	Oct. 9,'42	64m	Sept. 19,'42	911	....	....
Forest Rangers, The (color)	Para.	4206	Fred MacMurray-Paulette Goddard	Block 2	87m	Oct. 3,'42	933	872	1218
Forever and a Day	RKO	320	British and American Stars	Mar. 26,'43	104m	Jan. 23,'43	1125	....	....
For All We Know (formerly Flesh and Fantasy)	Univ.	....	Charles Boyer-Barbara Stanwyck	Not Set	....	.....	....	1058	....
For Me and My Gal	MGM	312	Judy Garland-George Murphy	Sept.-Nov.,'42	104m	Sept. 12,'42	897	751	1218
Fortress on the Volga (Russian)	Artkino	....	Mikhail Gelovani-Nikolai Bogoliubov	Not Set	77m	Jan. 9,'43	1101	....	....
For Whom the Bell Tolls (color)	Para.	....	Gary Cooper-Ingrid Bergman	Not Set	....	.....	....	855	....
Frankenstein Meets the Wolf Man	Univ.	7012	Lon Chaney-Bela Lugosi	Mar. 12,'43	73m	Feb. 27,'43	1181	1055	....
GAUCHO Serenade (Re-release)	Rep.	2303	Gene Autry	Apr. 15,'43	66m	May 18,'40	1262	....	....
Gentleman Jim	WB	212	Errol Flynn-Alexis Smith	Nov. 14,'42	104m	Oct. 31,'42	981	936	1130
George Washington Slept Here	WB	210	Jack Benny-Ann Sheridan	Nov. 28,'42	93m	Sept. 19,'42	909	871	1218
Get Hep to Love	Univ.	7022	Gloria Jean-Robert Paige	Oct. 2,'42	77m	Oct. 3,'42	934	.	....
Ghost and the Guest, The	PRC	314	Florence Rice-Jimmie Dunn	Apr. 19,'43	....	.....	....	1241	....
Ghost Rider	Mono.	....	Johnny Mack Brown	Apr. 2,'43	....	.....	....	1241	....
Gildersleeve's Bad Day	RKO	....	Harold Peary-Jane Darwell	Not Set	....	.....	....	1241	....
Girl Crazy	MGM	....	Mickey Rooney-Judy Garland	Not Set	....	.....	....	1191	....
Girl Trouble	20th-Fox	309	Don Ameche-Joan Bennett	Oct. 9,'42	82m	Sept. 19,'42	923	855	....
Girls in Chains	PRC	305	Arline Judge-Roger Clark	May 17,'43	71m	Apr. 10,'43	1250	....	....
Give Out, Sisters	Univ.	7021	Andrews Sisters-Richard Davies	Sept. 11,'42	65m	Sept. 5,'42	889	....	....
Glass Key, The	Para.	4203	Brian Donlevy-Veronica Lake-Alan Ladd	Block 1	85m	Aug. 29,'42	914	....	1130
Good Fellows, The	Para.	....	Cecil Kellaway-Helen Walker	Not Set	....	.....	....	1191	....
Good Morning, Judge	Univ.	....	Dennis O'Keefe-Louise Allbritton	May 7,'43	....	.....	....	1240	....
Gorilla Man, The	WB	216	John Loder-Paul Cavanagh	Jan. 16,'43	64m	Dec. 12,'42	1054	....	....
Great Gildersleeve, The	RKO	314	Harold Peary-Freddy Mercer	Jan. 1,'43	62m	Nov. 15,'42	1006	995	....
Great Impersonation, The	Univ.	7032	Ralph Bellamy-Evelyn Ankers	Dec. 18,'42	71m	Dec. 19,'42	1066	912	....
Great Without Glory	Para.	...	Joel McCrea-Betty Field	Not Set	....	.....	....	912	...
HAIL to the Rangers	Col.	....	Charles Starrett	Not Set	....	.....	....	1055	....
Half Way to Shanghai	Univ.	7035	Irene Hervey-Kent Taylor	Sept. 18,'42	62m	Sept. 19,'42	923	....	1082
Hangmen Also Die	UA	....	Brian Donlevy-Walter Brennan	Mar. 26,'43	131m	Mar. 27,'43	1225	1191	....
Happy Go Lucky (color)	Para.	...	Mary Martin-Dick Powell-Rudy Vallee	Block 4	81m	Jan. 2,'43	1089	797	1218
Hard Way, The	WB	209	Ida Lupino-Dennis Morgan	Feb. 20,'43	109m	Sept. 19,'42	923	796	....
Harrigan's Kid	MGM	....	Bobby Readick-William Gargan	Not Set	80m	Mar. 13,'43	1202	1191	....
Haunted Ranch (formerly Ridin' Double)	Mono.	....	Range Busters	Feb. 19,'43	57m	Mar. 6,'43	1190	1019	....
Heart of a Nation, The (French)	Graetz	...	Raimu-Michele Morgan	Not Set	111m	Mar. 27,'43	1239	....	....
Heart of the Golden West	Rep.	251	Roy Rogers-Gabby Hayes	Dec. 11,'42	65m	Nov. 21,'42	1017	....	....
Heaven Can Wait	20th-Fox	....	Don Ameche-Gene Tierney	Not Set	....	.....	....	1240	....
He Hired the Boss	20th-Fox	334	Stuart Erwin-Evelyn Venable	Apr. 2,'43	73m	Mar. 13,'43	1203	1127	....
He's My Guy	Univ.	7041	Dick Foran-Irene Hervey	Mar. 26,'43	65m	Mar. 27,'43	1226	1127	....
Hello, 'Frisco, Hello (color)	20th-Fox	333	Alice Faye-John Payne	Mar. 26,'43	98m	Mar. 13,'43	1202	1127	....
Henry Aldrich, Editor	Para.	4209	Jimmy Lydon-Charlie Smith	Block 2	72m	Oct. 3,'42	934	663	1130
Henry Aldrich Gets Glamour	Para.	....	Jimmy Lydon-Charlie Smith	Block 4	72m	Jan. 2,'43	1089	986	....
Henry Aldrich Swings It	Para.	...	Jimmy Lydon-Charlie Smith	Not Set	....	.....	....	1104	....
Here We Go Again	RKO	305	Fibber McGee-Edgar Bergen-"Charlie"	Oct. 9,'42	76m	Aug. 29,'42	938	....	1082
Hi, Buddy	Univ.	7031	Dick Foran-Harriet Hilliard	Feb. 26,'43	68m	Feb. 20,'43	1170	1079	....
Hidden Hand, The	WB	208	Craig Stevens-Elizabeth Fraser	Nov. 7,'42	67m	Sept. 19,'42	910	....	1082
High Explosive	Para.	....	Chester Morris-Jean Parker	Not Set	62m	Mar. 27,'43	1226	983	....
Highways by Night	RKO	304	Richard Carlson-Jane Randolph	Oct. 2,'42	63m	Aug. 8,'42	938	715	....
Hi! Neighbor	Rep.	201	Lulubelle & Scotty-Jean Parker	July 27,'42	72m	July 25,'42	927	772	1218
Hit Parade of 1943	Rep.	215	John Carroll-Susan Hayward	Mar. 26,'43	82m	Mar. 13,'43	1202	1043	....
Hitler, Dead or Alive	House	...	Ward Bond-Dorothy Tree	Not Set	70m	Nov. 21,'42	1018	....	1082
Hitler's Children	RKO	316	Tim Holt-Bonita Granville	Mar. 19,'43	83m	Jan. 2,'43	1089	986	1218
Hi'Ya, Chum	Univ.	7039	Jane Frazee-Ritz Brothers	Mar. 5,'43	61m	Feb. 6,'43	1147	1127	....
Hoppy Serves a Writ	UA	...	William Boyd-Andy Clyde	Mar. 12,'43	67m	Mar. 20,'43	1213	....	....
How's About It?	Univ.	7025	Andrews Sisters-Robert Paige	Feb. 5,'43	61m	Feb. 6,'43	1147	....	....
Human Comedy, The	MGM	...	Mickey Rooney-Frank Morgan	Not Set	115m	Feb. 27,'43	1190	1019	....
ICE-CAPADES Revue	Rep.	206	Ellen Drew-Richard Denning	Dec. 24,'42	79m	Dec. 19,'42	1066	797	1130
Iceland	20th-Fox	306	Sonja Henie-John Payne	Oct. 2,'42	79m	Aug. 15,'42	902	797	1082
Idaho	Rep.	252	Roy Rogers-Virginia Grey	Mar. 10,'43	70m	Feb. 20,'43	1169	1162	1218
I Dood It	MGM	....	Red Skelton-Eleanor Powell	Not Set	...	.....	...	1192	....
I Escaped from the Gestapo (formerly No Escape)	Mono.	..	Dean Jagger-John Carradine	May 14,'43	75m	Apr. 17,'43	1261	1162	....
I Married a Witch	UA	..	Fredric March-Veronica Lake	Oct. 30,'42	78m	Oct. 24,'42	969	797	1218
Immortal Sergeant, The	20th-Fox	327	Henry Fonda-Maureen O'Hara	Jan. 29,'43	91m	Jan. 9,'43	1101	995	1174
In the Rear of the Enemy (Russian)	Artkino	.	War Documentary	Oct. 9,'42	59m	Oct. 17,'42	958	....	
In Which We Serve (British)	UA		Noel Coward-Bernard Miles	Feb. 12,'43	113m	Oct. 17,'42	957	....	1218
Isle of Missing Men	Mono.	..	John Howard-Gilbert Roland	Sept. 18,'42	67m	Aug. 15,'42	927	772	....

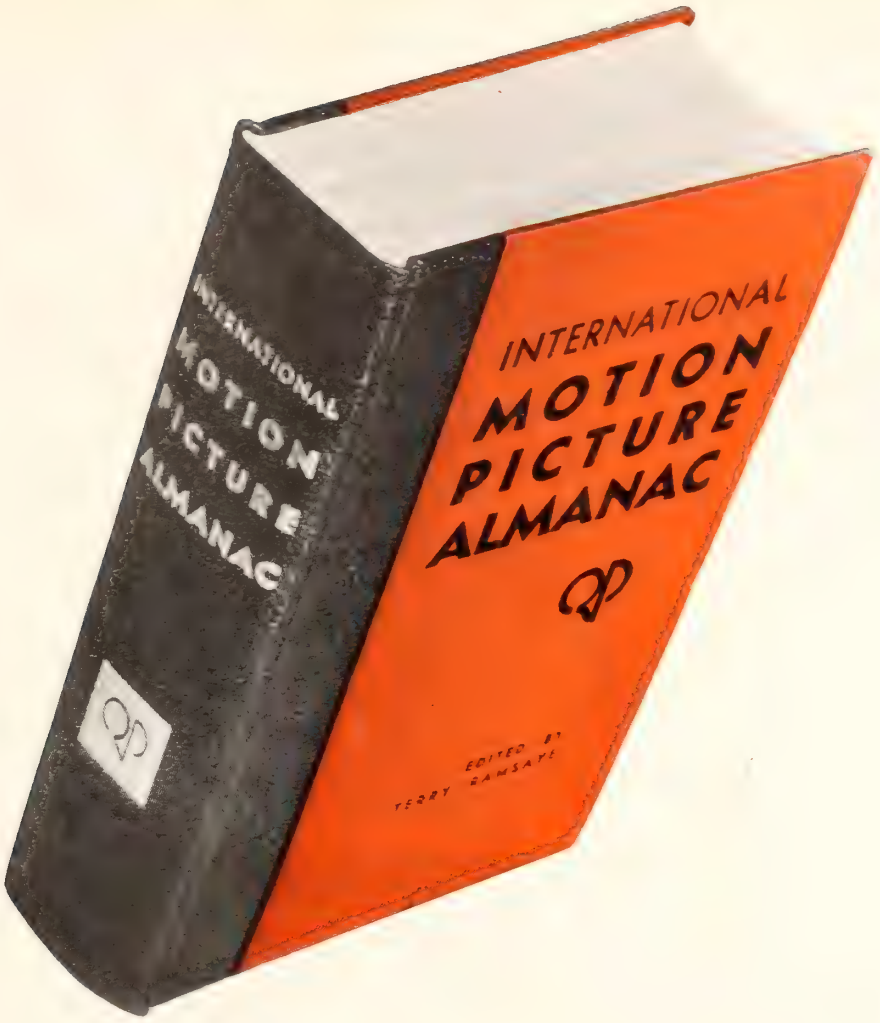
Title	Company	Prod. Number	Stars	Release Date	Running Time	— REVIEWED — M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
It Ain't Hay	Univ.	7001	Abbott and Costello	Mar. 19,'43	81m	Mar. 13,'43	1201	1058	.
It Comes Up Love (formerly On the Beam)	Univ.	7023	Gloria Jean-Ian Hunter	Apr. 9,'43	65m	Feb. 6,'43	1146	986	
It's That Man Again (British)	Gains.	....	Tommy Handley	Not Set	84m	Feb. 27,'43	1182	....	..
I Walked with a Zombie	RKO	324	Frances Dee-Tom Conway	Apr. 30,'43	68m	Mar. 20,'43	1214	1057	...
JACARE	UA	...	Animal feature	Nov. 27,'42	65m	Dec. 26,'42	1077	..	1218
Jane Eyre	20th-Fox	....	Orson Welles-Joan Fontaine	Not Set	....	.....	....	1240	....
Johnny Doughboy	Rep.	205	Jane Withers-Patrick Brook	Dec. 31,'42	63m	Dec. 26,'42	1077	971	1218
Journey for Margaret	MGM	314	Robert Young-Laraine Day	Dec.-Feb.,'43	79m	Oct. 31,'42	981	912	1174
Journey Into Fear	RKO	307	Joseph Cotten-Dolores Del Rio	Feb. 12,'43	71m	Feb. 6,'43	1146	796	1218
Junior Army	Col.	4038	Freddie Bartholomew-Billy Halop	Nov. 26,'42	71m	Feb. 20,'43	1170	1009	..
Just Off Broadway	20th-Fox	310	Lloyd Nolan-Marjorie Weaver	Sept. 25,'42	65m	Aug. 15,'42	902	797	.
KEEP 'Em Slugging	Univ.	7040	Dead End Kids	Apr. 2,'43	61m	Mar. 6,'43	1189	....	...
Keeper of the Flame	MGM	320	Spencer Tracy-Katharine Hepburn	Dec.-Feb.,'43	100m	Dec. 19,'42	1065	936	..
Kid Dynamite	Mono.	....	East Side Kids	Feb. 5,'43	66m	Jan. 23,'43	1126	....	....
King Arthur Was a Gentleman (British)	Gains.	....	Arthur Askey-Evelyn Dall	Not Set	98m	Jan. 16,'43	1114	....	...
King of the Cowboys	Rep.	254	Roy Rogers	Apr. 9,'43	67m	Apr. 10,'43	1249	1241	....
LADIES' Day	RKO	322	Lupe Velez-Eddie Albert-Max Baer	Apr. 9,'43	62m	Mar. 20,'43	1213	962	....
Lady Bodyguard	Para.	....	Eddie Albert-Anne Shirley	Block 4	70m	Jan. 2,'43	1090	946	...
Lady from Chungking	PRC	302	Anna May Wong-Harold Huber	Dec. 21,'42	70m	Nov. 7,'42	1006	574	1174
Lady in the Dark	Para.	....	Ginger Rogers-Ray Milland	Not Set	....	.....	....	1091	....
Lady of Burlesque	UA	....	Barbara Stanwyck-Eddie O'Shea	Apr. 9,'43	....	.....	....	1182	....
Lady Takes a Chance, A	RKO	....	Jean Arthur-John Wayne	Not Set	....	.....	....	1240	....
Land of Hunted Men	Mono.	....	Range Busters	Mar. 26,'43	58m	.....	....	....	....
Lassie Come Home	MGM	....	Roddy McDowall-Edmund Gwenn	Not Set	....	.....	....	1240	....
Last Ride, The	WB	....	Richard Travis-Eleanor Parker	Not Set	....	.....	....	1115	....
Last Will of Dr. Mabuse (French)	Krellberg	....	Jim Gerald-Thomy Bourdelle	Mar. 19,'43	94m	Mar. 20,'43	1214	....	....
Laugh Your Blues Away (formerly How Do You Do?)	Col.	4033	Bert Gordon-Jinx Falkenburg	Nov. 12,'42	70m	Feb. 13,'43	1159	986	....
Law of the Northwest	Col.	....	Charles Starrett-Shirley Patterson	Not Set	....	.....	....	1018	....
Leather Burners, The	UA	....	William Boyd	May 28,'43	58m	Apr. 10,'43	1250	....	....
Leopard Man, The	RKO	....	Dennis O'Keefe-Margo	Not Set	....	.....	....	1241	....
Let's Have Fun	Col.	4040	Bert Gordon-Margaret Lindsay	Mar. 4,'43	65m	.....	....	....	....
Life Begins at Eight-thirty	20th-Fox	322	Monty Woolley-Ida Lupino	Dec. 25,'42	85m	Dec. 5,'42	1041	962	1218
Little Joe, the Wrangler	Univ.	7072	Johnny Mack Brown	Nov. 13,'42	64m	Dec. 19,'42	1067	....	....
Little Tokyo, U.S.A.	20th-Fox	303	Preston Foster-Brenda Joyce	Aug. 14,'42	64m	July 11,'42	938	....	....
Living Ghost, The	Mono.	....	James Dunn-Joan Woodbury	Nov. 27,'42	61m	Oct. 31,'42	982	....	....
London Blackout Murders	Rep.	210	John Abbott-MaryMcLeod	Jan. 15,'43	59m	Dec. 12,'42	1067	....	....
Lone Prairie, The	Col.	4209	Russell Hayden-Bob Wills	Oct. 15,'42	58m	.....	....	1058	....
Lone Rider in Death Rides the Plains	PRC	365	Bob Livingston-Al St. John	Apr. 30,'43	....	.....	....	....	....
Lone Rider in Wild Horse Rustlers	PRC	364	Bob Livingston-Al St. John	Feb. 12,'43	55m	Apr. 3,'43	1238	....	....
Lone Rider in Overland Stagecoach	PRC	363	Bob Livingston-Al St. John	Dec. 11,'42	58m	Jan. 23,'43	1126	1018	....
Lone Star Trail, The	Univ.	7077	Johnny Mack Brown-Tex Ritter	Not Set	....	.....	....	1019	....
Lost Canyon	UA	....	William Boyd	Dec. 18,'42	63m	Jan. 23,'43	1126	....	....
Loves of Edgar Allan Poe, The	20th-Fox	305	John Shepperd-Linda Darnell	Aug. 28,'42	67m	July 11,'42	914	751	....
Lucky Jordan	Para.	4215	Alan Ladd-Helen Walker	Block 3	84m	Nov. 21,'42	1017	986	1082
Lucky Legs	Col.	4032	Jinx Falkenburg-Kay Harris	Oct. 1,'42	64m	Feb. 13,'43	1158	797	...
MADAME Spy	Univ.	7034	Constance Bennett-Don Porter	Dec. 11,'42	63m	Dec. 5,'42	1042	...	..
Magnificent Ambersons, The	RKO	371	Joseph Cotten-Dolores Costello	July 10,'42	88m	July 4,'42	938	507	947
Major and the Minor, The	Para.	4202	Ginger Rogers-Ray Milland	Block 1	100m	Aug. 29,'42	927	....	1174
Man in the Trunk, The	20th-Fox	315	Lynne Roberts-George Holmes	Oct. 23,'42	71m	Sept. 19,'42	911	855	..
Manila Calling	20th-Fox	314	Lloyd Nolan-Carole Landis	Oct. 16,'42	81m	Sept. 19,'42	911	871	...
Man of Courage	PRC	319	Barton MacLane-Charlotte Wynters	Jan. 4,'43	67m	Jan. 30,'43	1137	1031	.
Mantrap, The	Rep.	217	Lloyd Corrigan-Dorothy Lovett	Apr. 13,'43	58m	Apr. 17,'43	1262	1191	....
Man's World, A	Col.	4044	M. Chapman-Wm. Wright	Sept. 17,'42	60m	Dec. 12,'42	1055	....	..
Margin for Error	20th-Fox	330	Joan Bennett-Milton Berle	Feb. 19,'43	74m	Jan. 9,'43	1101	995	..
Mashenka (Russian)	Artkino	....	V. Karavayeva-M. Kuznetzov	Nov. 20,'42	67m	Nov. 28,'42	1030	....	..
McGuerins from Brooklyn	UA-Roach	....	Max Baer-William Bendix	Dec. 31,'42	46m	Feb. 6,'43	1147	....	..
Meanest Man in the World	20th-Fox	329	Jack Benny-Priscilla Lane	Feb. 12,'43	57m	Jan. 9,'43	1115	962	...
Meet John Bonniwell	UA	....	Richard Dix-Jane Wyatt	Not Set	....	.....	....	1182	...
Mexican Spitfire's Elephant	RKO	302	Lupe Velez-Leon Errol	Sept. 11,'42	64m	Aug. 8,'42	915	....	..
Miracle of Morgan's Creek, The	Para.	....	Eddie Bracken-Betty Hutton	Not Set	....	.....	....	1079	....
Mission to Moscow	WB	....	Walter Huston-Ann Harding	Not Set	....	.....	....	1058	...
Miss V from Moscow	PRC	318	Lola Lane-Noel Madison	Nov. 23,'42	71m	Dec. 5,'42	1042	1031	....
Moonlight in Havana	Univ.	7026	Allan Jones-Jane Frazee	Oct. 16,'42	62m	Oct. 17,'42	959	....	..
Moon and Sixpence, The	UA	....	George Sanders-Herbert Marshall	Oct. 2,'42	89m	Sept. 12,'42	912	....	1130
Moon Is Down, The	20th-Fox	335	Cedric Hardwicke-Henry Travers	Apr. 9,'43	90m	Mar. 13,'43	1201	1091	....
More the Merrier, The	Col.	....	Jean Arthur-Joel McCrea	May 13,'43	104m	Apr. 10,'43	1249	1182	....
Moscow Strikes Back (Russian)	Rep.	....	Documentary	Aug. 15,'42	55m	Aug. 15,'42	840	....	1130
Mountain Rhythm	Rep.	209	Weaver Bros. & Elviry	Jan. 8,'43	70m	Dec. 12,'42	1054	1009	...
Mr. Lucky (formerly From Here to Victory)	RKO	....	Cary Grant-Laraine Day	May 28,'43	....	.....	. ..	1081	....
Mrs. Wiggs of the Cabbage Patch	Para.	4208	Fay Bainter-Carolyn Lee	Block 2	80m	Oct. 3,'42	934	663	1218
Mug Town	Univ.	7027	Dead End Kids	Dec. 18,'42	60m	Jan. 23,'43	1126	....	....
Mummy's Tomb, The	Univ.	7019	Dick Foran-Elyse Knox	Oct. 23,'42	61m	Oct. 17,'42	970	....	1130
Murder in Times Square	Col.	4034	Edmund Lowe-Marguerite Chapman	Apr. 1,'43	....	.....		1079	
My Friend Flicka (color)	20th-Fox	....	Roddy McDowall-Preston Foster	Not Set	90m	Apr. 10,'43	1249	962	..
My Heart Belongs to Daddy	Para.	4214	Richard Carlson-M. O'Driscoll	Block 3	75m	Nov. 7,'42	993	871	..

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My Son, the Hero	PRC	311	Patsy Kelly-Roscoe Karns	Apr. 5,'43	68m	Jan. 23,'43	1126	....	....
Mysterious Doctor, The	WB	219	Eleanor Parker-John Loder	Mar. 6,'43	57m	Feb. 27,'43	1181	1091	....
NAVY Comes Through, The	RKO	308	Pat O'Brien-George Murphy	Oct. 30,'42	81m	Oct. 17,'42	957	715	1130
'Neath Brooklyn Bridge	Mono.	....	East Side Kids	Nov. 20,'42	61m	Oct. 17,'42	960	....	....
Next of Kin, The (British)	Univ.	....	Basil Sydney-Nova Pilbeam	May 7,'43	90m	Apr. 10,'43	1262	....	....
Nightmare	Univ.	7015	Diana Barrymore-Brian Donlevy	Nov. 13,'42	81m	Nov. 14,'42	1018	....	1174
Night for Crime, A	PRC	304	Glenda Farrell-Lyle Talbot	Feb. 18,'43	78m	Aug. 1,'42	903	....	....
Night Monster	Univ.	7038	Irene Hervey-Bela Lugosi	Oct. 23,'42	73m	Oct. 24,'42	970	....	1130
Night Plane from Chungking	Para.	....	Robert Preston-Ellen Drew	Block 4	68m	Jan. 2,'43	1102	983	....
Night to Remember, A	Col.	4009	Loretta Young-Brian Aherne	Dec. 10,'42	90m	Dec. 19,'42	1066	986	1130
Nine Men (British)	Ealing-UA	....	Jack Lambert-Richard Wilkinson	Not Set	67m	Feb. 13,'43	1158	....	....
Northwest Rangers	MGM	319	James Craig-Patricia Dane	Dec.-Feb.,'43	64m	Oct. 31,'42	981	960	1218
No Place for a Lady	Col.	4036	William Gargan-Margaret Lindsay	Feb. 11,'43	67m	.....	....	1057	....
No Time for Love	Para.	....	Claudette Colbert-Fred MacMurray	Not Set	....	.....	....	855	....
Now, Voyager	WB	206	Bette Davis-Paul Henreid	Oct. 31,'42	117m	Aug. 22,'42	902	....	1174
OLD Acquaintance	WB	....	Bette Davis-John Loder	Not Set	....	.....	....	1192	....
Old Chisholm Trail, The	Univ.	7073	Johnny Mack Brown	Dec. 11,'42	60m	Jan. 16,'43	1113	....	....
Old Homestead, The	Rep.	202	Weaver Bros. and Elviry	Aug. 17,'42	67m	Aug. 29,'42	938	855	....
Old Mother Riley, Detective (British)	Br. Nat'l-Anglo	....	Arthur Lucan	Not Set	80m	Feb. 13,'43	1159	....	....
Omaha Trail (formerly Ox Train)	MGM	311	James Craig-Dean Jagger	Sept.-Nov.,'42	61m	Sept. 19,'42	923	796	....
Once Upon a Honeymoon	RKO	311	Ginger Rogers-Cary Grant	Nov. 27,'42	116m	Nov. 7,'42	1006	855	1218
One Dangerous Night	Col.	4029	Warren William-Eric Blore	Jan. 21,'43	77m	.....	....	983	....
One of Our Aircraft Is Missing (British)	UA	....	Godfrey Tearle-Eric Portman	Oct. 16,'42	86m	Apr. 11,'42	903	....	1174
One Thrilling Night (formerly Do Not Disturb)	Mono.	....	John Beal-Wanda McKay	June 5,'42	69m	July 4,'42	914	662	....
Orchestra Wives	20th-Fox	308	George Montgomery-Ann Rutherford	Sept. 4,'42	97m	Aug. 15,'42	927	797	1130
Our Lady of Paris (French)	Hirliman-Florida	....	Catholic Art Documentary	Mar. 12,'43	56m	Mar. 20,'43	1215	....	....
Outlaw, The	Hughes	....	Jack Buetel-Jane Russell	Not Set	121m	Feb. 13,'43	1157	....	....
Outlaws of Pine Ridge	Rep.	272	Don Barry-Lynn Merrick	Oct. 27,'42	57m	Nov. 21,'42	1017	....	....
Over My Dead Body	20th-Fox	325	Milton Berle-Mary Beth Hughes	Jan. 15,'43	68m	Dec. 12,'42	1053	995	....
Ox-Bow Incident, The	20th-Fox	....	Henry Fonda-Mary Beth Hughes	Not Set	....	.....	....	872	....
PALM Beach Story, The	Para.	4211	Claudette Colbert-Joel McCrea	Block 3	90m	Nov. 7,'42	993	663	1174
Panama Hattie	MGM	303	Ann Sothern-Red Skelton	Sept.-Nov.,'42	79m	July 25,'42	915	396	1034
Pardon My Gun	Col.	4202	Charles Starrett-Alma Carroll	Dec. 1,'42	57m	.....	....	1058	....
Pardon My Ski (formerly Oh, Doctor)	Univ.	....	Abbott and Costello	Not Set	....	.....	....	1162	....
Payoff, The	PRC	303	Lee Tracy-Tina Thayer	Jan. 21,'43	74m	Nov. 28,'42	1030	....	....
Petticoat Larceny	RKO	....	Ruth Warrick-Walter Reed	Not Set	....	.....	....	1240	....
Phantom of the Opera	Univ.	....	Nelson Eddy-Susanna Foster	Not Set	....	.....	....	1192	....
Pied Piper, The	20th-Fox	304	Monty Woolley-Roddy McDowall	Aug. 21,'42	87m	July 11,'42	903	751	1082
Pilot No. 5	MGM	....	Franchot Tone-Marsha Hunt	Not Set	70m	Apr. 10,'43	1250	971	....
Pirates of the Prairie	RKO	382	Tim Holt	Nov. 20,'42	57m	Apr. 3,'43	1239	1033	....
Pittsburgh	Univ.	7008	Marlene Dietrich-John Wayne	Dec. 11,'42	93m	Dec. 5,'42	1042	....	1218
Power of God, The	St. Rts.	....	John Barclay-Thomas Louden	Not Set	58m	Oct. 24,'42	970	....	....
Powers Girl, The	UA	....	Anne Shirley-George Murphy	Jan. 15,'43	93m	Dec. 19,'42	1078	....	1174
Power of the Press	Col.	4037	Guy Kibbee-Lee Tracy	Jan. 28,'43	64m	Apr. 3,'43	1238	1055	....
Prairie Chicken	UA-Roach	....	Jimmy Rogers-Noah Beery, Jr.	Not Set	....	.....	....	986	....
Presenting Lily Mars	MGM	....	Judy Garland-George Murphy	Not Set	....	.....	....	962	....
Pride of the Army (also called War Dogs)	Mono.	....	Billy Lee-Addison Richards	Nov. 13,'42	63m	Oct. 10,'42	946	....	....
Pride of the Yankees, The	RKO	351	Gary Cooper-Teresa Wright	Mar. 5,'43	128m	July 18,'42	915	....	1082
Princess O'Rourke	WB	....	Priscilla Lane-Robert Cummings	Not Set	....	.....	....	962	....
Priorities on Parade	Para.	4201	Ann Miller-Jerry Colonna	Block 1	79m	Aug. 1,'42	914	....	....
Prison Mutiny (formerly You Can't Beat the Law)	Mono.	....	Edward Norris-Joan Woodbury	Feb. 12,'43	61m	Jan. 30,'43	1137	1081	....
Private Miss Jones	MGM	....	Kathryn Grayson-Gene Kelly	Not Set	....	.....	....	1079	....
Purple V, The	Rep.	212	John Archer-Mary McLeod	Mar. 12,'43	58m	Apr. 3,'43	1238	1162	....
QUEEN of Broadway	PRC	312	Rochelle Hudson-Buster Crabbe	Mar. 8,'43	62m	Nov. 28,'42	1030	1018	....
Queen Victoria (British)	Renown	....	Anna Neagle-Anton Walbrook	Not Set	84m	Jan. 16,'43	1113	....	....
Quiet Please, Murder	20th-Fox	331	Gail Patrick-George Sanders	Mar. 19,'43	70m	Dec. 19,'42	1067	983	....
RAIDERS of San Joaquin	Univ.	....	Johnny Mack Brown	Not Set	59m	.....	....	1009	....
Random Harvest	MGM	....	Ronald Colman-Greer Garson	Not Set	126m	Nov. 28,'42	1029	796	1082
Rangers Take Over, The	PRC	351	Tex O'Brien-Jim Newill	Dec. 25,'42	60m	Jan. 16,'43	1114	1055	....
Ravaged Earth	Crystal	....	Documentary on China	Not Set	68m	Dec. 5,'42	1043	....	....
Reap the Wild Wind (color)	Para.	....	Ray Milland-Paulette Goddard	1941-42	124m	Mar. 21,'42	1250	408	795
Redhead from Manhattan	Col.	....	Lupe Velez-Michael Duane	May 6,'43	....	.....	....	1241	....
Red River Robin Hood	RKO	....	Tim Holt	Not Set	57m	Oct. 17,'42	960	....	....
Reunion in France (formerly Reunion)	MGM	315	Joan Crawford-Philip Dorn-John Wayne	Dec.-Feb.,'43	102m	Dec. 5,'42	1041	872	1218
Reveille with Beverly	Col.	4014	Ann Miller-William Wright	Feb. 4,'43	78m	Mar. 13,'43	1202	1162	....

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Rhythm of the Islands	Univ.	7042	Allan Jones-Jane Frazee	Apr. 16,'43	60m	Mar. 13,43	1203	1127	
Rhythm Parade	Mono.	....	Gale Storm-Robert Lowery	Dec. 11,'42	70m	Dec. 19,'42	1067	983	
Riders of the Northwest Mounted	Col.	4211	Russell Hayden-Bob Wills	Feb. 15,'43	57m	Feb. 27,'43	1182	1019	
Ridin' Down the Canyon	Rep.	253	Roy Rogers-Gabby Hayes	Dec. 30,'42	55m	Dec. 12,'42	1054	1019	
Riding High	Para.	....	Dorothy Lamour-Dick Powell	Not Set	....	.....	....	....	....
Riding Through Nevada	Col.	4201	Charles Starrett-Shirley Patterson	Oct. 1,'42	61m	Feb. 20,'43	1169	1058	..
Right About Face	MGM	....	Kay Kyser-Lena Horne	Not Set	....	.....	....	1241	....
Road to Morocco	Para.	4207	Bob Hope-Bing Crosby-Dorothy Lamour	Block 2	83m	Oct. 3,'42	933	872	1130
Robin Hood of the Range	Col.	....	Charles Starrett-Kay Harris	Not Set	....	.....	....	1057	
SADDLES and Sagebrush	Col.	4212	Russell Hayden-Bob Wills	Apr. 22,'43	....	.....	....	1240	....
Sagebrush Law	RKO	384	Tim Holt	Apr. 2,'43	56m	.....	....	....	....
Saludos Amigos (color)	RKO	392	Disney South American feature	Feb. 19,'43	43m	Dec. 19,'42	1065	...	1174
Salute for Three	Para.	....	Macdonald Carey-Betty Rhodes	Not Set	75m	Mar. 27,'43	1226	1091	....
Salute to the Marines	MGM	....	Wallace Beery-Fay Bainter	Not Set	....	.....	....	1057	....
Santa Fe Scouts	Rep.	265	Three Mesquiteers	Apr. 16,'43	....	.....	....	....	....
Sarong Girl	Mono.	....	Ann Corio-Tim and Irene	May 28,'43	....	.....	....	....	....
Scattergood Survives a Murder	RKO	306	Guy Kibbee-Margaret Hayes	Oct. 16,'42	66m	Oct. 17,'42	959	912	...
School for Jive	Univ.	....	Gloria Jean-Donald O'Connor	June 4,'43	....	.....	....	....	....
Secret Enemies	WB	205	Craig Stevens-Faye Emerson	Oct. 17,'42	59m	Aug. 22,'42	914	...	....
Secret Mission (British)	Hellman-Gen'l	....	Hugh Williams-Carla Lehmann	Not Set	94m	Sept. 26,'42	922	....	....
Secrets of a Co-Ed	PRC	309	Otto Kruger-Tina Thayer	Oct. 26,'42	67m	Sept. 19,'42	910	....	....
Secrets of the Underground	Rep.	208	John Hubbard-Virginia Grey	Dec. 18,'42	69m	Feb. 13,43	1159	1009	...
Seven Days Leave	RKO	310	Lucille Ball-Victor Mature	Nov. 13,'42	87m	Oct. 17,'42	958	872	1174
Seven Miles from Alcatraz	RKO	315	James Craig-Bonita Granville	Jan. 8,'43	62m	Nov. 14,'42	1006	962	....
Seven Sweethearts	MGM	308	Van Heflin-Kathryn Grayson	Sept.-Nov.,'42	98m	Aug. 15,'42	902	....	1174
Shadow of a Doubt	Univ.	7065	Teresa Wright-Joseph Cotten	Jan. 15,'43	108m	Jan. 9,'43	1114	936	....
Shadows on the Sage	Rep.	261	Three Mesquiteers	Aug. 24,'42	57m	Jan. 2,'43	1090	....	....
Shantytown	Rep.	218	Mary Lee-John Archer	Apr. 20,'43	....	.....	....	1191	....
She Has What It Takes	Col.	4029	Jinx Falkenberg-Tom Neal	Apr. 15,'43	....	.....	....	1192	....
Sherlock Holmes and the Voice of Terror	Univ.	7020	Basil Rathbone-Nigel Bruce	Sept. 18,'42	65m	Sept. 12,'42	897	....	....
Sherlock Holmes and the Secret Weapon (formerly Sherlock Holmes Fights Back)	Univ.	7024	Basil Rathbone-Nigel Bruce	Feb. 12,'43	68m	Jan. 2,'43	1090	....	....
Sherlock Holmes in Washington	Univ.	....	Basil Rathbone-Nigel Bruce	Apr. 30,'43	71m	Apr. 3,'43	1237	983	....
Siege of Leningrad	Artkino	....	Soviet Documentary	Feb. 11,'43	62m	Feb. 20,'43	1169	....	....
Silent Witness	Mono.	....	Frank Albertson-Maris Wrixon	Jan. 15,'43	62m	Dec. 19,'42	1066	1033	....
Silk, Blood and Sun (Mexican)	Maya Film	....	Jorge Negrete-Gloria Marin	Not Set	86m	Feb. 6,'43	1146	....	....
Silver Queen	UA	....	George Brent-Priscilla Lane	Nov. 13,'42	80m	Nov. 14,'42	1005	936	....
Silver Fleet, The (British)	Archers-Gen'l	....	Ralph Richardson-Googie Withers	Not Set	88m	Mar. 20,'43	1214	....	....
Silver Skates	Mono.	....	Patricia Morison-Kenny Baker	Feb. 26,'43	76m	Jan. 16,'42	1113	....	1218
Sin Town	Univ.	7017	Constance Bennett-Brod Crawford	Sept. 25,'42	73m	Oct. 3,'42	934	898	....
Sky's the Limit, The	RKO	....	Fred Astaire-Joan Leslie	Not Set	....	.....	....	1162	....
Slightly Dangerous (formerly Nothing Ventured)	MGM	....	Lana Turner-Robert Young	Apr.,'43	94m	Mar. 6,'43	1189	1057	....
Smith of Minnesota	Col.	4035	Bruce Smith-Arline Judge	Oct. 15,'42	66m	Oct. 17,'42	959	797	....
Soliga Solberg (Swedish)	Scandia	....	Edvard Persson	Sept. 12,'42	89m	Sept. 19,'42	910	....	....
Sombrero Kid, The	Rep.	271	Don Barry-Lynn Merrick	July 31,'42	56m	Oct. 3,'42	935	796	.
Something to Shout About	Col.	4006	Don Ameche-Jack Oakie-Janet Blair	Feb. 25,'43	90m	Feb. 13,'43	1157	1043	1218
Somewhere I'll Find You	MGM	301	Clark Gable-Lana Turner	Sept.-Nov.,'42	107m	Aug. 8,'42	902	726	984
Somewhere in France (formerly Foreman Went to France)	UA	....	Constance Cumming-Tommy Trinder	May 7,'43	83m	Feb. 20,'43	1169	....	....
So Proudly We Hail	Para.	....	Claudette Colbert-Paulette Goddard	Not Set	....	.....	....	1104	....
Son of Dracula	Univ.	....	Alan Curtis-Lon Chaney	Not Set	....	.....	....	1241	....
South of the Border (Re-release)	Rep.	2302	Gene Autry	Mar. 1,'43	71m	Dec. 16,'39	1158	....	....
Spirit of Stanford, The	Col.	4022	Frankie Albert-Marguerite Chapman	Sept. 10,'42	73m	Oct. 31,'42	982	796	1082
Spring Song (Russian)	Artkino	....	Nikolai Kunovalov-Ludmila Tzelikovskaya	Sept. 11,'42	74m	Sept. 19,'42	910	....	....
Springtime in the Rockies (color)	20th-Fox	317	Betty Grable-John Payne	Nov. 6,'42	91m	Sept. 26,'42	921	855	1174
Squadron Leader X (British)	RKO	....	Eric Portman-Beatrice Varley	May 21,'43	100m	Nov. 28,'42	1030	....	....
Stage Door Canteen	UA	....	Stage and Screen Stars	Apr. 25,'43	....	.....	....	1115	....
Stand By, All Networks	Col.	4042	John Beal-Florence Rice	Oct. 29,'42	64m	Mar. 6,'43	1189	797	....
Stand By for Action (formerly Clear for Action)	MGM	316	Charles Laughton-Robert Taylor	Dec.-Feb.,'43	109m	Dec. 12,'42	1053	871	1174
Star Spangled Rhythm	Para.	4231	Betty Hutton-Eddie Bracken-Victor Moore	Special	100m	Jan. 3,'43	1102	855	1218
Stormy Weather	20th-Fox	....	Bill Robinson-Lena Horne	Not Set	....	.....	....	1192	....
Stranger in Town, A (formerly Mr. Justice Goes Hunting)	MGM	....	Frank Morgan-Jean Rogers	Apr.,'43	67m	Feb. 13,'43	1158	1079	....
Street of Chance	Para.	4210	Burgess Meredith-Claire Trevor	Block 2	74m	Oct. 3,'42	933	871	1082
Strictly in the Groove	Univ.	7028	Leon Errol-Mary Healy	Nov. 20,'42	60m	July 4,'42	914	...	.
Submarine Alert	Para.	....	Richard Arlen-Wendy Barrie	Not Set	....	.....	....	772	
Sundown Kid	Rep.	273	Don Barry-Linda Johnson	Dec. 28,'42	55m	Jan. 16,'43	1113	....	
Sweet Rosie O'Grady	20th-Fox	....	Betty Grable-Robert Young	Not Set	....	.....	....	....	....
Swing Shift Maisie	MGM	....	Ann Sothern-James Craig	Not Set	...	.....	....	1191	....
TAHITI Honey	Rep.	216	Simone Simon-Dennis O'Keefe	Apr. 6,'43	69m	Apr. 3,'43	1238	1191	....
Tales of Manhattan	20th-Fox	313	C. Boyer-R. Hayworth-G. Rogers	Oct. 30,'42	118m	Aug. 8,'42	927	706	1130
Tarzan Triumphs	RKO	319	Johnny Weissmuller-Frances Gifford	Feb. 19,'43	77m	Jan. 23,'43	1125	983	1174
Taxi Mister	UA-Roach	....	William Bendix-Grace Bradley	Apr. 16,'43	46m	Mar. 13,'43	1203	986	....
Tennessee Johnson	MGM	322	Van Heflin-Ruth Hussey	Dec.-Feb.,'43	100m	Dec. 19,'42	1065	946	....
Tenting Tonight on the Old Camp Ground	Univ.	7074	Johnny Mack Brown	Feb. 5,'43	61m	Mar. 6,'43	1189	1018	....
Terror House	PRC	322	Wilfred Lawson-James Mason	Apr. 19,'43	...	.....	....	...	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
Texas to Bataan	Mono.	....	Range Busters	Oct. 16,'42	56m	Sept. 26,'42	922	....	..
Thank Your Lucky Stars	WB	....	All Warner Contract Players	Not Set	....	.....	....	1058	..
That Nazty Nuisance	UA-Roach	....	William Tracy-Joe Sawyer	Not Set	....	.....	....	1019	....
That Other Woman	20th-Fox	318	Virginia Gilmore-James Ellison	Nov. 13,'42	75m	Oct. 17,'42	960	936	....
They Came to Blow Up America (formerly School for Sabotage)	20th-Fox	....	George Sanders-Anna Sten	Not Set	....	.....	....	1162	....
They Got Me Covered	RKO	352	Bob Hope-Dorothy Lamour	Feb. 5,'43	96m	Jan. 2,'43	1102	872	1174
This Land Is Mine	RKO	323	Charles Laughton-Maureen O'Hara	Apr. 23,'43	103m	Mar. 20,'43	1213	1162	....
Those Kids from Town (British)	Anglo	....	Percy Marmont-Marie O'Neill	Not Set	75m	May 2,'42	633	....	....
Three Hearts for Julia	MGM	321	Ann Sothern-Melvyn Douglas	Dec.-Feb.,'43	90m	Jan. 9,'43	1101	1009	....
Thunder Birds (color)	20th-Fox	307	John Sutton-Gene Tierney	Nov. 20,'42	78m	Oct. 17,'42	958	796	1130
Thunder Rock (British)	Charter-Metro	....	Michael Redgrave-Barbara Mullen	Not Set	111m	Oct. 3,'42	935	....	....
Thundering Trails	Rep.	263	Three Mesquiteers	Jan. 25,'43	56m	Feb. 13,'43	1159	1115	....
Time to Kill	20th-Fox	326	Lloyd Nolan-Heather Angel	Jan. 22,'43	61m	Dec. 5,'42	1042	995	....
Tish	MGM	302	Marjorie Main-Lee Bowman	Sept.-Nov.,'42	83m	July 25,'42	938	772	1034
Tomorrow We Live	PRC	307	Jean Parker-Ricardo Cortez	Sept. 29,'42	64m	Sept. 26,'42	922	....	....
Tomorrow We Live (British) (now At Dawn We Die)	Brit. Lion	....	John Clements-Godfrey Tearle	Not Set	85m	Dec. 26,'42	1077	....	....
Tonight We Raid Calais	20th-Fox	....	Annabella-John Sutton	Not Set	70m	Apr. 3,'43	1239	1192	....
Tornado in the Saddle	Col.	4210	Russell Hayden-Bob Wills	Dec. 15,'42	59m	.....	....	1058	....
Trail Riders	Mono.	....	Range Busters	Dec. 4,'42	55m	.....	....	1018	....
Traitor Within, The	Rep.	207	Don Barry-Jean Parker	Dec. 16,'42	62m	Dec. 5,'42	1043	983	1174
Trombone from Heaven	Univ.	....	Leon Errol-Mary Beth Hughes	Not Set	....	.....	....	1241	....
Truck Busters	WB	213	Richard Travis-Ruth Ford	Feb. 6,'43	58m	Jan. 23,'43	1126	....	....
True to Life	Para.	....	Mary Martin-Franchot Tone	Not Set	....	.....	....	1079	....
Two Fisted Justice	Mono.	....	Range Busters	Jan. 8,'43	61m	Jan. 23,'43	1127	1031	....
Two Weeks to Live	RKO	317	Lum 'n' Abner	Feb. 26,'43	75m	Feb. 6,'43	1147	....	....
UNDERCOVER Man	UA	....	William Boyd-Andy Clyde	Oct. 23,'42	68m	May 9,'42	647	....	....
Underground Agent	Col.	4039	Bruce Bennett-Leslie Brooks	Dec. 3,'42	68m	Feb. 6,'43	1148	1009	...
Undying Monster, The	20th-Fox	319	James Ellison-Heather Angel	Nov. 27,'42	60m	Oct. 17,'42	970	936	1082
Unpublished Story (British)	Col.	....	Richard Greene-Miles Malleson	Not Set	91m	Apr. 11,'42	598	....	...
VALLEY of Hunted Men	Rep.	262	Three Mesquiteers	Nov. 13,'42	60m	Mar. 6,'43	1190	1031	....
Varsity Show (Reissue)	WB	215	Dick Powell-Fred Waring	Dec. 19,'42	81m	Aug. 21,'37	1043	....	....
Vengeance of the West	Col.	3216	Bill Elliott-Tex Ritter	Sept. 3,'42	60m	.....	....	....	....
Victory through Air Power	UA	....	Disney Cartoon Feature	Not Set	....	.....	....	....	....
WAKE Island	Para.	4205	Brian Donlevy-Robert Preston	Block 1	87m	Aug. 15,'42	902	772	1130
War Against Mrs. Hadley, The	MGM	306	Fay Bainter-Edward Arnold	Sept.-Nov.,'42	86m	Aug. 8,'42	902	797	1174
War Dogs	Mono.	....	Billy Lee-Addison Richards	Nov. 13,'42	63m	Oct. 10,'42	946	....	....
Watch on the Rhine	WB	....	Bette Davis-Paul Lucas	Not Set	....	.....	....	986	....
We Are the Marines	20th-Fox	324	Marine Feature	Jan. 8,'43	70m	Dec. 12,'42	1053	....	....
We'll Smile Again (British)	Brit. Nat'l-Anglo	....	Bud Flanagan-Chesney Allen	Not Set	93m	Oct. 31,'42	982	....	....
Went the Day Well? (British)	Ealing-UA	...	Leslie Banks-Basil Sydney	Not Set	92m	Nov. 14,'42	1006	...	....
We Sail at Midnight (British)	Crown Film	....	War Documentary	Not Set	27m	Nov. 21,'42	1017	....	....
West of the Law	Mono.	....	Buck Jones-Tim McCoy	Nov. 2,'42	55m	Nov. 7,'42	994	....	....
We've Never Been Licked	Univ.	....	Richard Quine-Noah Beery, Jr.	May 14,'43	....	.....	....	1115	....
When Johnny Comes Marching Home	Univ.	7016	Allan Jones-Jane Frazee	Jan. 1,'43	74m	Dec. 26,'42	1090	....	1218
Whistling in Dixie	MGM	313	Red Skelton-Ann Rutherford	Dec.-Feb.,'43	74m	Oct. 31,'42	981	946	1174
White Cargo	MGM	310	Hedy Lamarr-Walter Pidgeon	Sept.-Nov.,'42	89m	Sept. 19,'42	923	871	1174
White Savage (color)	Univ.	....	Maria Montez-Jon Hall	Apr. 23,'43	76m	Apr. 17,'43	1261	1079	....
Who Done It?	Univ.	7002	Abbott and Costello	Nov. 6,'42	75m	Nov. 7,'42	993	971	1082
Wildcat	Para.	4204	Richard Arlen-Arline Judge	Block 1	73m	Aug. 29,'42	938	....	....
Wild Horse Stampede	Mono.	....	Ken Maynard-Hoot Gibson	Apr. 16,'43	....	.....	....	....	....
Wings and the Woman (British) (formerly They Flew Alone)	RKO	303	Anna Neagle-R. Newton	Sept. 18,'42	94m	May 2,'42	903	....	1082
World at War	WAC	....	Documentary	Sept. 18,'42	66m	Sept. 5,'42	890	....	....
Wrecking Crew	Para.	4212	Richard Arlen-Chester Morris	Block 3	73m	Nov. 7,'42	994	986	....
Wyoming Hurricane	Col.	....	Russell Hayden-Bob Wills	Not Set	....	.....	....	1079	....
X MARKS the Spot	Rep.	204	Damian O'Flynn-Helen Parrish	Nov. 4,'42	56m	Nov. 7,'42	994	986	....
YANK at Eton, A	MGM	305	Mickey Rooney-Edmund Gwenn	Sept.-Nov.,'42	87m	Aug. 15,'42	915	726	1130
Yankee Doodle Dandy	WB	201	James Cagney-Joan Leslie	Jan. 2,'43	126m	June 6,'42	903	674	1082
Yanks Ahoy	UA-Roach	....	Joe Sawyer-William Tracy	Not Set	47m	Mar. 13,'43	1203	1019	....
Yanks Are Coming, The	PRC	301	Maxie Rosenbloom-Mary Healy	Nov. 9,'42	65m	Oct. 3,'42	935	....	1130
You Can't Beat the Law	Mono.	....	Edward Norris-Jean Woodbury	Feb. 12,'43	61m	Jan. 30,'43	1137	1081	....
You Can't Escape Forever	WB	207	George Brent-Brenda Marshall	Oct. 10,'42	77m	Sept. 26,'42	921	898	1034
You Love Me, I Love You ("Tu M'Ami —Io T'Amo") (Italian)	Hoffberg	....	Aleda Valli-Amedeo Nazzari	Apr. 3,'43	95m	Apr. 17,'43	1262	....	....
You Were Never Lovelier	Col.	4002	Fred Astaire-Rita Hayworth	Nov. 19,'42	97m	Oct. 10,'42	945	796	1174
Young and Willing	UA	....	William Holden-Susan Hayworth	Feb. 5,'43	82m	Feb. 13,'43	1170	663	....
Youngest Profession, The	MGM	.	Virginia Weidler-Edward Arnold & Guests	Not Set	81m	Mar. 6,'43	1189	1081	....
Young Mr. Pitt (British)	20th-Fox	316	Robert Morley-Robert Donat	Feb. 26,'43	103m	July 4,'42	914	....	....
Youth on Parade	Rep.	203	John Hubbard-Martha O'Driscoll	Oct. 24,'42	75m	Oct. 3,'42	934	....	...

Feature Product including Coming Attractions, listed Company by Company, in Order of Release on Page 1252.



THE 1943-44 INTERNATIONAL MOTION PICTURE ALMANAC IS NOW IN PREPARATION. THIS WILL BE THE FOURTEENTH ANNUAL EDITION OF THE INDUSTRY'S WORLDWIDE FACTUAL AUTHORITY AND WILL PROVIDE THE MOST UP-TO-THE-MINUTE SCREEN REFERENCE

EDITED BY TERRY RAMSAYE

QUIGLEY PUBLICATIONS
ROCKEFELLER CENTER NEW YORK



"Oh! I Must See That!"

Women may not be experts in lobby-ad research... but leave it to them to do their shopping where the ad glamour has been piled on with a sixteen inch trowel... Tonight... or any night... when one hundred and twenty pounds of pure paradise... alone or in convoy ... and consisting of soft focus blonde or upper bracket brunette... steps shopping into your lobby... your show-case must measure up to the emergency... She may be Tillie Keythumper, the demon stenog ... or Pamela Snoot, the Park Avenue eye-caresser... or even plain Jane Kane, the wonder welder of Wynotte... but who ever she is... she will go big... for ads that are lavishly lovely in litho and lighting and lettering... that's what our lobby displays *are*... Eye-*catchers* and eye-*holders* . . . An advertising ingenuity developed from years of experience . . . in creating ads . . . that say nothing but "Box Office."



NATIONAL *Screen* SERVICE
PRIZE BABY OF THE INDUSTRY

MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

Crash Dive

They Came to Blow Up America

Shantytown

Good Morning, Judge

Days of Old Cheyenne

Calling Wild Bill Elliott

Land of Hunted Men

One Dangerous Night

The Lone Prairie

Carson City Cyclone

Gyandev of India

Sagebrush Law

MANPOWER order freezes all production workers in present jobs; distribution, exhibition not yet affected

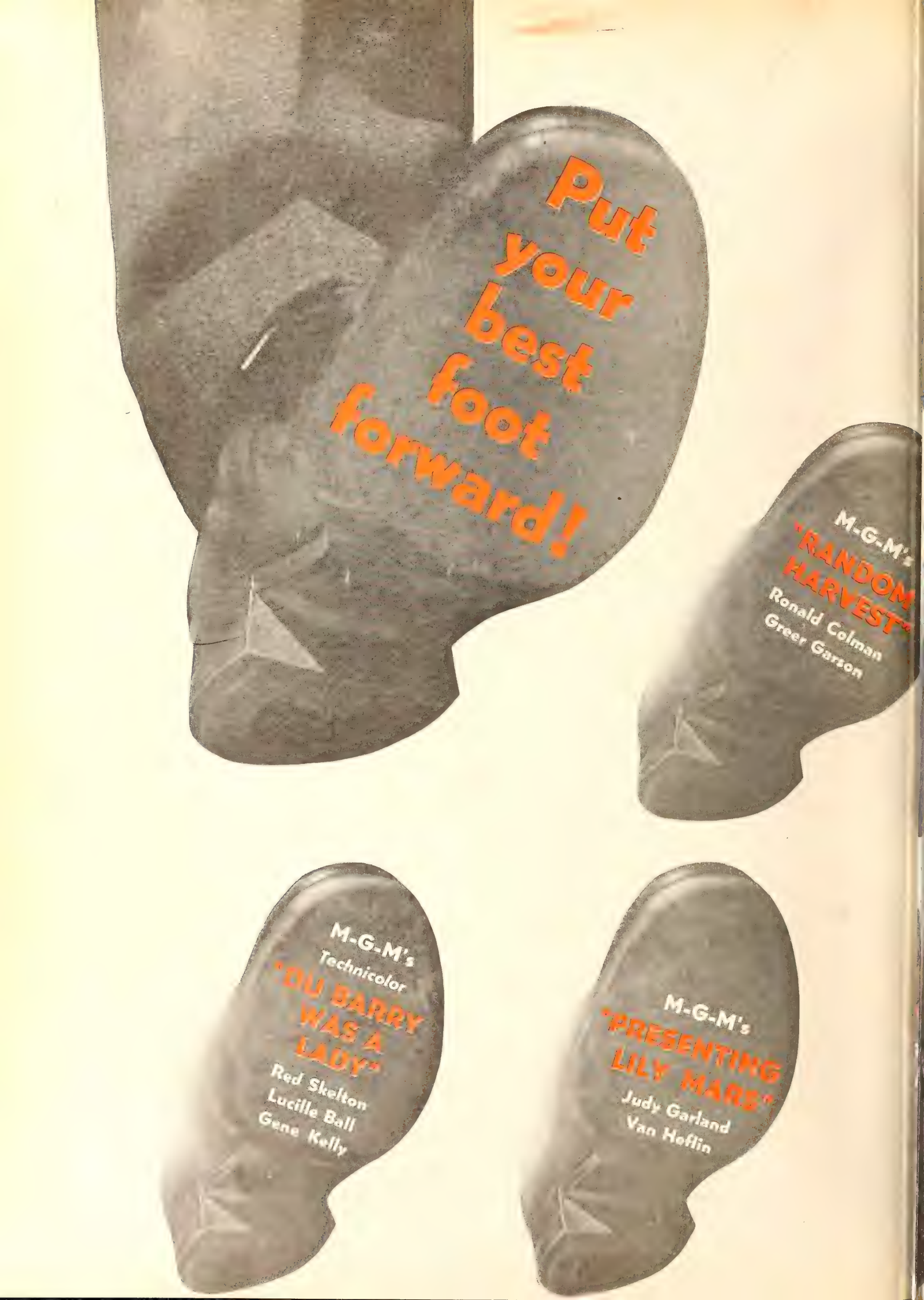
ARBITRATION cases filed by exhibitors show steady decline—A graph of two years' operation

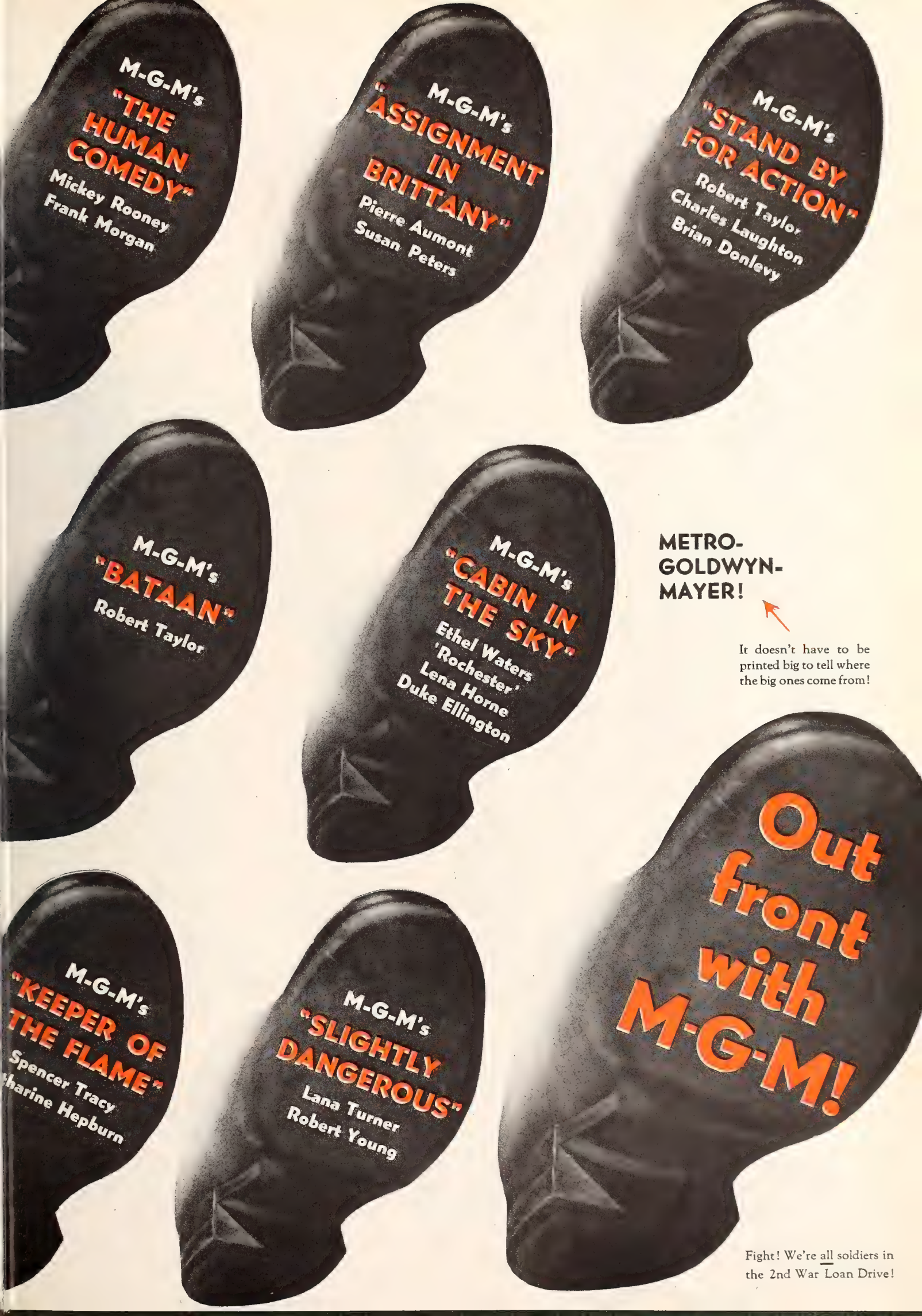
U. S., HOLLYWOOD and educators eye 16mm field as outlet for propaganda and entertainment films

VOL. 151, NO. 4

APRIL 24, 1943

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Ronald Colman
Greer Garson
M-G-M's Technicolor "DU BARRY WAS A LADY"
Red Skelton
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Gene Kelly
M-G-M's "PRESENTING LILY MARS"
Judy Garland
Van Heflin


M-G-M's
"THE HUMAN COMEDY"
Mickey Rooney
Frank Morgan
M-G-M's
"ASSIGNMENT IN BRITTANY"
Pierre Aumont
Susan Peters
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"STAND BY FOR ACTION"
Robert Taylor
Charles Laughton
Brian Donlevy
M-G-M's
"BATAAN"
Robert Taylor
M-G-M's
"CABIN IN THE SKY"
Ethel Waters
'Rochester'
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Duke Ellington
METRO-GOLDWYN-MAYER!
It doesn't have to be printed big to tell where the big ones come from!
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"KEEPER OF THE FLAME"
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M-G-M's
"SLIGHTLY DANGEROUS"
Lana Turner
Robert Young
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When a picture's so BIG—so LONG-RUNNING so tuned to the beat of America's Heart . . YOU DON'T HAVE TO ASK WHO MADE I

BUY MORE WAR BONDS!

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AS THE MEN WHO LOVED 'MARY ANN'—THE FLYING FORTRESS: JOHN GARFIELD • GIG YOUNG • H


3,000 TICKETS to
WARNERS'
Jack L. Warner, Executive Producer
HOWARD HAWKS
SELL MORE WAR BONDS!

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PRODUCED BY THE FILM UNITS
OF THE BRITISH ARMY AND R.A.F.

*Released thru 20th CENTURY-FOX

MOTION PICTURE HERALD

COLVIN BROWN, *Publisher*

MARTIN QUIGLEY
President and Editor-in-Chief

TERRY RAMSAYE, *Editor*

Vol. 151, No. 4

April 24, 1943

MANPOWER MUDDLE

THIS industry of the motion picture, and most others, generally, has long been sore beset by the amazing, contradictory and confusing expressions of Mr. Paul V. McNutt of the War Manpower Commission and Major General Lewis B. Hershey, director of the Selective Service system.

The motion picture's needs and inquiries for definition of status, under the draft, of technologically and creatively necessary personnel arrive nowhere. And the while, from day to day, if not from hour to hour, have come official statements and utterances in the press changing the apparent status of men within the battle age brackets.

The immediate effect of this has been to send a wave of uncertainty and apprehension through every working organization in American business at frequent intervals—all to the service of no discernible purpose. The man of less than 38, or maybe it is 45, has not been able to face his day's work with any attitude of certainty about the next fortnight. No employer of such persons has been able to calculate what his staff might look like thirty days ahead.

It would not seem probable, despite what we are not being told, that the army, or the war, is quite so uncertain.

It is, further, of a very special sort of interest to note that General Hershey has now for about two weeks been quoted, in discussing the military status of musicians and other artists and their possible deferment as "essential", as saying: "The important factor is whether the public is satisfied. Our action must be based on public acceptance. . . . "

One may wonder by what device and method the General proposes to inform himself of the public's state of mind about deferrable personnel, and what order of expression he would consider a mandate from the people.

This sounds more like politics than the building of a military machine.

The total effect is to make this vital element of the war program, this factor of personal participation, totally confusing.

The motion picture has given and is giving much of service, skills and manpower. Along with other American industries, it is entitled to a dependable, consistent and orderly presentation of what the demands of war are or what they are likely to be.

△ △ △

SERVICE and FREEDOM

THAT message from Mr. Will H. Hays, delivered with his annual report to the members of the Motion Picture Producers and Distributors of America last week, reiterating the screen's service to the world, is one that can do with emphasis in these days of confusion.

"It [the screen] creates a world community, and because its basic themes are rooted in the common concerns of all people, it is a cohesive force in a world torn by conflict and discord."

And there is considerably more than casual generalization, too, in certain other aspects of Mr. Hays' observations, as when he said: "We pledge ourselves to defend the freedom of the film from meddlesome restrictions that serve the special interests of those who seek to impose them by force."

■ ■ ■ ■

AND, in sequel to Mr. Hays' observations, it is relevant to record that this week the annual meeting of the members of the Associated Press in New York heard from Kent Cooper, general manager, an urging that the American press should exert itself in behalf of maintaining a free press in this country, and should make "a crusade" for freedom of world news in the peace conference to come.

Clearly enough, as the news pages of the day reveal, the press is feeling pressures of the same order that Mr. Hays had in mind concerning the motion picture. The two great media, screen and press, have kinships in problems of a wartime world.

△ △ △

SELLING GOODWILL

THAT piece on this page under the title of "They Are Guests", a few weeks ago, has been eliciting a bit of comment from showmen readers. In the course of a letter relating to it from Mr. Leonard Goldenson, whose speech gave rise to the utterance, he observes:

"I noted in the *Herald Tribune* on the financial page where Mr. Ira A. Hirschmann, vice-president of Bloomingdale's, advised retailers not to 'sell their goodwill short' during this period of easy sales because, he said, there will be a 'day of reckoning' for the neglect of regular customers.

"Mr. Hirschmann further stated: 'Judging from the way some of the stores are permitting customers to be pushed around and the way they have compromised on quality of goods and the care in the representation of that goods, you would think that there was no future, except today and tomorrow. . . .

" 'The temptation to cut quality and to misrepresent is very great, however. This is the best test of the character of your business.' "

For the motion picture the presentation and representation of the merchandise of entertainment is a real part of the entertainment, part of the show itself. That is because the theatre is a "place to go", and a "place to go" is part of the American way.

△ △ △

THE Office of War Information, Department of the Interior, has forwarded to Motion Picture Herald a bulletin announcing:

"Victory Gardens can be protected from animal pests without the necessity of destroying the responsible animals. . . . It would be well for gardeners to live-trap the few rabbits that may be living in close proximity to a garden . . . transporting and releasing trapped animals in areas where they will cause little or no damage."

Provision for gasoline for this tender transportation and deportation of the rabbits is not indicated. If you encounter traffic jams the first week in May, it will be gardeners and farmers trading rabbits. This release is numbered OWI-1624 and is sub-signed X-13624.

—*Terry Ramsaye*

THIS WEEK IN THE NEWS

Senators Look, Listen

PROPAGANDA activities of the Office of War Information came under the scrutiny of the Senate Judiciary Committee this week, as criticisms of Elmer Davis' agency grew steadily louder. The committee prepared to start its investigation by having Mr. Davis hold his weekly press conferences in a Senate hearing room so that the members could see the wheels go round.

Senator Taft of Ohio submitted resolutions calling on the OWI and Nelson Rockefeller, Coordinator of Inter-American Affairs, to submit prints of all pictures, transcripts of all radio programs and copies of all literature designed for foreign consumption, and hereafter to submit such material as it is issued.

The investigation will concentrate first on the broadcasting activities of the OWI, Mr. Taft asserting that "ugly rumors are abroad that much of this short-wave broadcasting is futile and idiotic and very inferior to that of other nations. It is said that some of it is Communist and some of it is Fascist and that much of it tries to play European politics, about which we know nothing, instead of presenting the American point of view." Senator O'Mahoney of Wyoming, author of the resolution calling for the investigation, also declared the committee wants "to find out what is being said on these short-wave broadcasts."

OWI and CIAA operations also are scheduled for a going-over by the House Appropriations subcommittee in the near future, when it takes up the agencies' money bill for the coming fiscal year. President Roosevelt has asked $47,342,000 for OWI, as compared with $36,000,000 for the current year.

The inquiry originated with charges that the OWI was using its facilities for political propaganda. Last week 15 writers and researchers resigned from OWI, protesting that advertising and salesmen in key positions were diverting the agency from truthful reporting to "high pressure promotion and slick salesmanship."

Tax Free Opera

EXEMPTION from $160,000 worth of annual New York City real estate taxes was given to the Metropolitan Opera Association this week when Governor Thomas Dewey signed a state law exempting the Metropolitan Opera House as a cultural institution. Only those parts of the building used for studios and commercial purposes remain subject to the tax. The building and land are currently assessed at approximately $4,600,000.

Praising the Metropolitan as "the refuge and almost sole trustee of opera in the world," Governor Dewey said it was difficult to determine which benefited the more from the other, the city from the opera or the opera from the city. Mayor La Guardia, who opposed the bill, commented, "What I could do for art if I could spend the state's money!"

The law permits the Association to rent the Opera House for concerts, ballet and other performances if the money is used to support the opera. Exemptions from the Federal ticket tax for opera, concerts and other cultural entertainments were ended last year.

STUDIO workers are frozen in their jobs by WMC Page 13

ARBITRATION complaints drop—a record of 27 months Page 14

FIELD of 16mm. films is expanding to big business status Page 15

ALL-WOMAN staff takes over big suburban theatre Page 16

BURNED houses cannot be rebuilt, WPB warns exhibition Page 17

PRODUCERS roam world in locales of films of global war Page 21

BLACK market in film raw stock active in Argentina Page 22

GRIFFITH trust action may be settled by consent decree Page 24

THEATRES of nation push sale of Bonds in loan drive Page 26

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Riot on Broadway

THE Easter holidays, and ace trumpeter Harry James, combined this week to bring record crowds to Broadway houses and distinction again to the Paramount theatre. It was there in 1938 that Benny Goodman had the jitterbugs dancing in the aisles. It was then, too, when McBride's ticket office nearby, had its plate glass window broken.

On Wednesday, the crowds came again, bigger and better. They were quieter, but they broke the window. The first James devotees arrived at 4:00 A.M., and at eight o'clock there were 7,700 youngsters, ranging from 14 to 17 in age. Thirty policemen guarded the property around the boxoffice and in the lobby, jammed by hundreds. At five o'clock, the house record was broken.

The Radio City Music Hall reported its pre-Easter week "the biggest." Approximately 150,000 thronged the house, 2,000 more than last year. Other Broadway houses reported similar records.

Exhibitor Producer

EXHIBITOR W. R. Frank, operator of 16 theatres in the Minneapolis-St. Paul area and for 32 years a figure in exhibition and distribution, gave Hollywood two things to think about last week, in addition to the one he had provided previously by announcing plans for production of "Dr. Paul Joseph Goebbels—His Life and Loves" as an independent venture. Last week he added the information that the production, to be directed by Alfred Zeisler, UFA studio executive in Germany and in contact with Goebbels during that nation's nationalization of its motion picture industry, was to be budgeted at $500,000 and given a 72-day shooting schedule. That degree of confidence in an independent production, for which no release outlet has been negotiated, is virtually without parallel in recent years.

Overhead

WAR expenditures by the United States Government reached a new high of $7,112,000,000 during March, according to a release from the Office of War Information. This was $1,031,000,000, or 17 per cent higher than in February. The previous high for monthly expenditure, January, 1943, was exceeded by 13.7 per cent, or $858,000,000. The average daily rate of expenditure in March was $263,400,000, a four per cent rise

Heads Up!

"LIFT Your Head, Comrade," a 15-minute documentary film from the British Ministry of Information has reached the United States. The picture, which describes how anti-Fascist refugees from Nazi concentrations camps are now working against Hitler, will be shown to American distributors and the OWI for possible theatrical release here.

Arthur Koestler, refugee Austrian writer and journalist, and one-time editor of a left wing Budapest trade union paper, prepared the script for "Lift Your Head, Comrade." It is described as an impressive account of the bitter hatred for Nazism of those who escaped from its wrath to fight in Britain. Mr. Koestler wrote "Darkness at Noon," a best-selling anti-Nazi novel.

The Soviet Embassy in London has taken issue with the script of "Demi-Paradise," a recently completed Two Cities film, it was disclosed Monday at a meeting of the Associated Cinema Technicians. Russia, it was indicated, would lodge formal protest if the picture as released adhered to the original script. Not long ago the Denham studio workers and management engaged in a dispute over the film which led to Anthony Asquith's resignation as president of the ACT. Denham workers objected to sequences of "Demi-Paradise" and the ACT, supporting the principles of free discussion by its members, appointed a committee to observe production of the film.

$80,000 on the Line

THE SIXTEEN defendants who had entered pleas of *nolo contendere* in response to Federal charges of conspiracy in an advertising boycott of the *New York Times*, in a rate rise controversy, paid their fines of $5,000 each last week over a period of three days. It was a parade of attorneys bearing certified checks to the seventh floor office of George J. H. Follmer, clerk, in the United States Court House in New York's Foley Square, concluding the matter with the last check on April 15th.

Street Show

COMING to Broadway on April 30th with a record of $30,000,000 in War Bond and Stamp sales across the country is a two-man Jap suicide submarine captured at Pearl Harbor. It will make its Times Square debut under the sponsorship of the New York exhibitors' division of the War Activities Committee. Bonds and Stamps purchased at Broadway theatres will be good for a closeup peek at the insides of the sub. After five days in Manhattan and surrounding boroughs, the 81-foot sub will continue its road tour through Westchester, Connecticut and New England. The captured boat has been on a tour of one night stands since last October. All along the route theatre men and the War Activities Committee have played an important part in exploiting its visits and selling Bonds and Stamps. In some 60 appearances in Texas under film industry auspices, over $13,000,000 worth of Bonds were sold. Comparable records were set in Washington, and many other towns through the south and southwest.

GROSSES IN DIGEST

Increasing the readers' service of Product Digest, there has been added to the Service Data feature an additional reference line to final Picture Gross reports. Service Data, this week on Product Digest page 1280, includes Picture Gross, Overall Performance percentages on "Air Force", "Chetniks", "Commandos Strike at Dawn", "The Hard Way", "Hitler's Children", "Immortal Sergeant", "In Which We Serve", "Keeper of the Flame", "Meanest Man in the World", "Random Harvest", "Shadow of a Doubt" and "Star Spangled Rhythm".

Victory in Sweden

THE Germans are losing their Swedish film market, it was announced last week by the American Swedish News Exchange, which compared 1941 and 1942 film imports. Thirty-seven German films were shown in Sweden in 1941, and only 28 in 1942. American pictures still dominate the Swedish screen. In 1942, it exhibited 158. There were 21 British films there last year.

Hit in Moscow

OPENING in six of Moscow's largest theatres at the same time, "Desert Victory," Britain's account of the Eighth Army triumph over Rommel, has achieved the greatest success ever scored in Soviet Russia by a foreign film. The Moscow radio, according to the CBS listening post, said that 35,000 Russians daily were viewing the British propaganda film. The British military mission arranged special showings for Red army leaders and the *New York Times* reported that *Pravda* and *Red Star* devoted considerable space to reviews of the picture. In the United States the film is being distributed for the British Ministry by 20th Century-Fox.

Last Ride

EVER SINCE the sometimes gay nineties Richard Brown was the cabman who met the Edgewater ferry, opposite 125th Street, Manhattan, for traffic to Fort Lee. In the dawn years of the screen that was the busy and merry center of production and many were the notables who travelled that way and rode with Richard. First it was in horsecabs and then in chuffing motors. Among those that Richard remembered were Lillian Russel and the Barrymores, William S. Hart and Diamond Jim Brady, a great one for beauties in those days, and Bob Fitzsimmons and Gentleman Jim Corbett. That other great Brady, William A., the perennial producer of stage and screen, rode with Richard, too.

The cabman always wore a flower in his buttonhole, and grew so famed as a gardener that for twenty years he was Park Commissioner of fair Fort Lee.

Monday of this week Mr. Brown died, aged 78, at Englewood Hospital. His like will be seen on the Jersey shore no more.

100% for Bonds

A ONE HUNDRED per cent support of the April War Bond drive was presented by the *Minneapolis Star Journal* of April 13th and the *Minneapolis Morning Tribune* of April 14th, in which every advertisement, save in the classified column, was devoted to Bond and Stamp sales. This was a movement in cooperation with the Minneapolis Retailers Association. Even the theatres devoted their entire space for these issues to the Bond message. Compensating for that and in service to the readers the papers carried theatre directory information in their editorial columns for the issues concerned. New York department stores devoted all their advertising space in the city's newspapers April 12th to War Bond advertising.

'Kings' in Church

SAINT BARTHOLOMEW'S Protestant Episcopal church in New York's smart Park Avenue, included in its Holy Week program the exhibition of Cecil B. DeMille's "King of Kings," a film which was first released in April, 1927.

Good Friday, at 8 o'clock in the evening, was set as the hour for a brief service in the Auditorium, a part of Saint Bartholomew's building group at 50th Street and Park Avenue, to be followed by the running of the definitely religious offering depicting the life of Christ.

The present distribution of the picture after its sixteen years of life, is in the hands of the King of Kings Committee, a non-sectarian religious group of which Dr. G. Paul Butler of Hastings, N. Y., is chairman.

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THIS WEEK the Camera observes:



By Staff Photographer

■ AT A REPUBLIC SCREENING of "King of the Cowboys" for Mr. and Mrs. John Howe of Portsmouth, N. H., and 31 seniors of the Kittery, Me., high school. Manager of the Colonial, Portsmouth, and a member of the Managers' Round Table, Mr. Howe substituted, in the manpower shortage, for the regular teacher-guide in bringing the students on a New York tour.



ON THE SET of PRC's "Isle of Forgotten Sins": Leon Fromkess, production chief; Gale Sondergaard, feminine lead; Edgar Ulmer, director; Richard Bettendorf, formerly a Foley, Minnesota, exhibitor, now an Air Corps private.



"LITTLE LULU", of the comic strip, will make her screen debut in a Paramount one reel Technicolor series. This was her screen test. Story on page 34.



■ THE NEWSREEL POOL, on the President's war inspection tour, was represented by the Paramount News men Hugo Johnson, right, and Al Oéth, left. In center is George Skadding, Associated Press. They are wearing the correspondents' uniforms, which were compulsory for the trip.

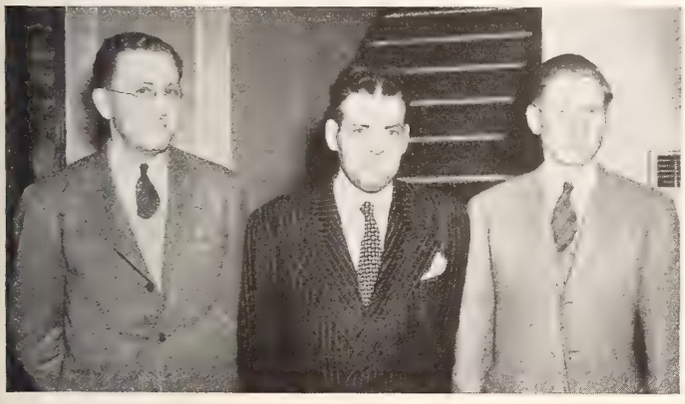


FOR GREEK WAR RELIEF. Mrs. Spyros Skouras and Mrs. Vincent Astor, who captains the women's ticket committee for the benefit May 18 at Madison Square Garden, New York; and Harry Brandt, co-chairman of the show.

AT "THE MORE THE MERRIER" Cleveland screening: right, C. H. Smith, Tillamook; Kenneth Cooper, city commissioner; J. Beale, Columbia branch manager; C. R. McFadden, Portland; Albert Fink, Evergreen circuit; Marion Kohn; Roy Brown, Evergreen.



BELOW, H. McManus, F. Arthur Simon, and Howard Spiess, of Cooperative Theatres of Ohio.





"SURPRISE PACKAGE," being scored in Mexico City, brought together RKO and Disney personnel at a luncheon in that city: Jack Dunham, production manager; Mrs. Charles Woolcott; Homer Brightman, writer; Dorothy Hughes, secretary; Norman Ferguson, producer; Max Gomez, RKO branch manager; Mrs. Dunham; Daniel Greenhouse, RKO Chile manager; Mrs. Max Gomez; Mike Hoffay, RKO foreign publicity; Mr. Woolcott, music director.

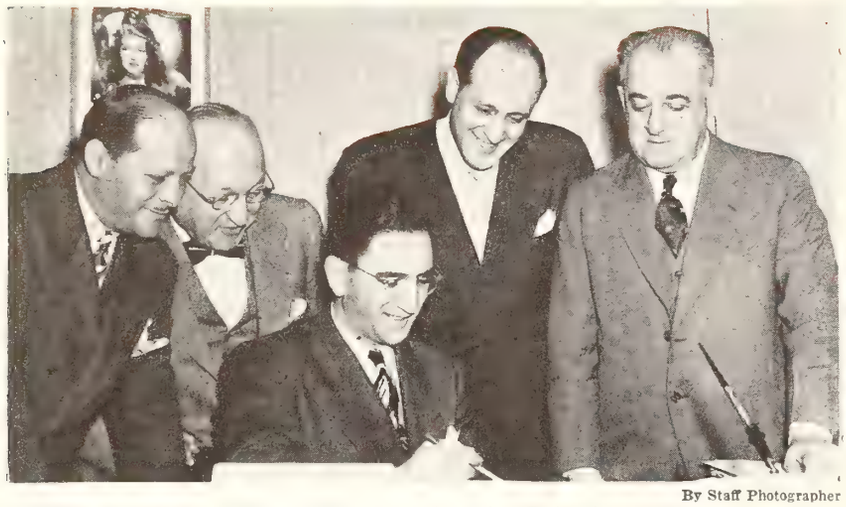


MEETING. Roddy McDowall, of Twentieth Century-Fox's "My Friend Flicka," shakes hands with Tracy Barham, Intermountain circuit manager, at Salt Lake City.



REALIGNMENT of National Screen Service offices into three divisions under Jack Cohen, William Bein, and William Sussman, was announced at the eastern sales meeting in New York last week. At right are George Dembow, sales manager; Mr. Cohen, Mr. Sussman, Mr. Bein.

By Staff Photographer



By Staff Photographer

AN EXPLOITATION DRIVE is mapped at the Columbia New York home office by Frank Rosenberg, seated, director of that unit, and field aides. In order, are Abe Bernstein, Boston; Edward Rosenbaum, Philadelphia; Mr. Rosenberg; Sid Zins, Cleveland; Jules Serkowich, Chicago.

A MINIMUM of 20 features, six westerns, and two Sherman specials will be on the new UA schedule, Edward Raftery, below, the company's president, said in New York last week.



By Staff Photographer

ANOTHER SERVICE role will be played by Pat O'Brien, right, as "Iron Major" Frank Cavanaugh, former Fordham and Boston College football coach. With Mr. O'Brien are Robert Fellows, who will produce for RKO, and Jack Coffey, Fordham.



PREMIERE. At "Hangmen Also Die," Capitol Theatre, New York, opening: Colonel Vladimir Hurban, Czech minister; Arnold Pressburger, producer; Dr. Jan Papanek, Czech minister plenipotentiary.

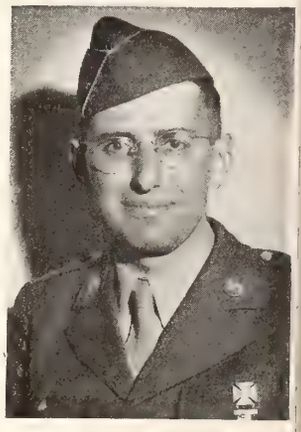




By Staff Photographer

RAY MOON, who last week assumed management of the Twentieth Century-Fox New York exchange, succeeding Arthur Abeles, now at the home office.

VISIT, after four months in the Army. Jose Schorr, former Columbia publicity man, at the New York home office.



WMC FREEZES PRODUCTION EMPLOYEES IN JOBS

Considered To Be Engaged in an Essential Activity in Communications

Workers in the production branch of the motion picture industry were frozen in their jobs Sunday by new labor transfer regulations issued by the War Manpower Commission. They were aimed to implement President Roosevelt's recent "hold-the-line" economic stabilization directive, Paul V. McNutt, chairman of the WMC, said.

Studio workers were considered by the order to be engaged in esential communications activity, one of the 35 essential industries designated by the WMC. Workers in broadcasting and television also were frozen in their jobs by the directive.

Such persons, it was ruled, might not transfer to jobs in other industries at a higher rate of pay, nor might they shift to jobs in other essential fields at a higher pay rate without specific War Manpower Commission approval.

Theatre, circuit, exchange, home office or other distribution and exhibition workers were not affected by the order, according to first interpretations by industry lawyers. They pointed out that so far only a few studio workers had received essential ratings for draft deferment purposes

No restrictions were placed on the transfer of workers from non-essential to essential jobs nor were changes within non-essential activities limited.

Under the communications category the WMC listed as essential the "production of motion pictures (including technical and vocational training films for the Army, Navy and war production industries)." All workers so engaged are covered by the order.

The order further prescribed that:

(1) No employer shall hire for work in a non-essential activity any employee engaged in essential work, within the past 30 days, if the new salary rate exceeds that paid in the essential job.

(2) No employer shall hire for essential work any worker already in essential work if the new wage rate would exceed that most recently received by the employee.

(3) Employers may hire workers now in essential activities for jobs in essential fields without regard to pay only if the new activity is within one of the WMC's designated Employment Stabilization Areas and the shift is in line with the objectives of the stabilization program.

Order Modified to Permit Shifts

On Monday the WMC issued further modifications of the order broadening the provisions to permit job shifts within essential activities when a worker's previous employer grants him an availability release. Also workers may appeal to local WMC directors for permission to make changes, even at higher wage rates. It was indicated, however, that few if any approvals of wage increases would be forthcoming.

While workers in essential activities thus are practically wedded to their jobs, it was emphasized that the regulations in no way prejudice the existing rights of an employee with his present employer.

Violations of the labor regulations will render both employer and worker subject to the penalties of the Stabilization Act. The employer faces a fine of up to $1,000 or imprisonment for one year, or both, and disallowance of wages paid the worker, for income tax purposes. For the worker, a fine of up to $1,000 or imprisonment for one year, or both, is possible for violations.

Talent Status Not Clear in Ruling

Mr. McNutt admitted that there were numerous loopholes in the regulations and that some confusion would inevitably result in applying them, according to press reports of the interview on Saturday at which the new order was announced. He indicated, however, that subsequent amendments and interpretations would seek to tailor the job freezing regulation to particular situations.

As far as the motion picture industry was concerned it appeared that the immediate effect of the order would be to prohibit the shift from one studio to another of technical and administrative workers.

Application of the rule to talent was not immediately clear. It was pointed out, however, that employees in essential fields might take a 30-day vacation, or work at a non-essential industry at identical pay and then shift to another essential studio job at any rate of pay. Mr. McNutt warned, however, that if there were too many instances of this the regulations would be revised.

Exhibitors were concerned with the order only in respect to the hiring of new employees. They must be certain, it was pointed out, that they did not hire men away from essential war jobs, or pay salary increases to new workers which would violate the wage stabilization and job transfer regulations. In cases of doubt they were advised to insist that new workers produce releases from their previous jobs, or to contact regional WMC offices for specific interpretations.

Workers in the studio unions which are members of the basic agreement are not expected to suffer from the rulings. Many work at studios on a temporary basis, or are hired intermittently for particular pictures. They are paid the standard wage established by the union contract. This is the same for the major studios and should not preclude changes from one studio to another, inasmuch as no wage shift is involved.

Actors' Groups To Seek Manpower Ruling

It may be necessary, however, for workers to receive certificates of availability at the termination of each job for a studio. Interpretation of this point is awaiting clarification of the general order at the Los Angeles office of the WMC. The area has been designated as a labor shortage sector.

Members of Actors Equity, the Screen Actors Guild and other entertainer unions desire a ruling from the War Manpower Commission on the exact status of their wartime work, it was reported this week following a meeting at New York Friday of the Associated Actors and Artists of America, parent body of the AFL talent unions. They were to confer this Saturday, April 24th, in New York on a joint program for seeking a WMC designation.

Consideration for Selective Service deferment is not sought by any actor group, a spokesman made clear, but he added that the actors felt that their work should be given definite status one way or another by the WMC. At present it is rated neither as essential nor non-essential.

The acting groups are said to feel that in the work of their members as a morale group, and in the selling of Bonds and Stamps and conveying information to the public, they are performing more valuable service than if they were ordered to take jobs in war factories or on farms.

The Equity council met in New York on Tuesday to discuss the situation. Paul Dullzell, executive secretary, was reported to have proposed that all talent guilds present a uniform stand on the manpower question.

ACTORS DOUBLE ON ASSEMBLY LINES

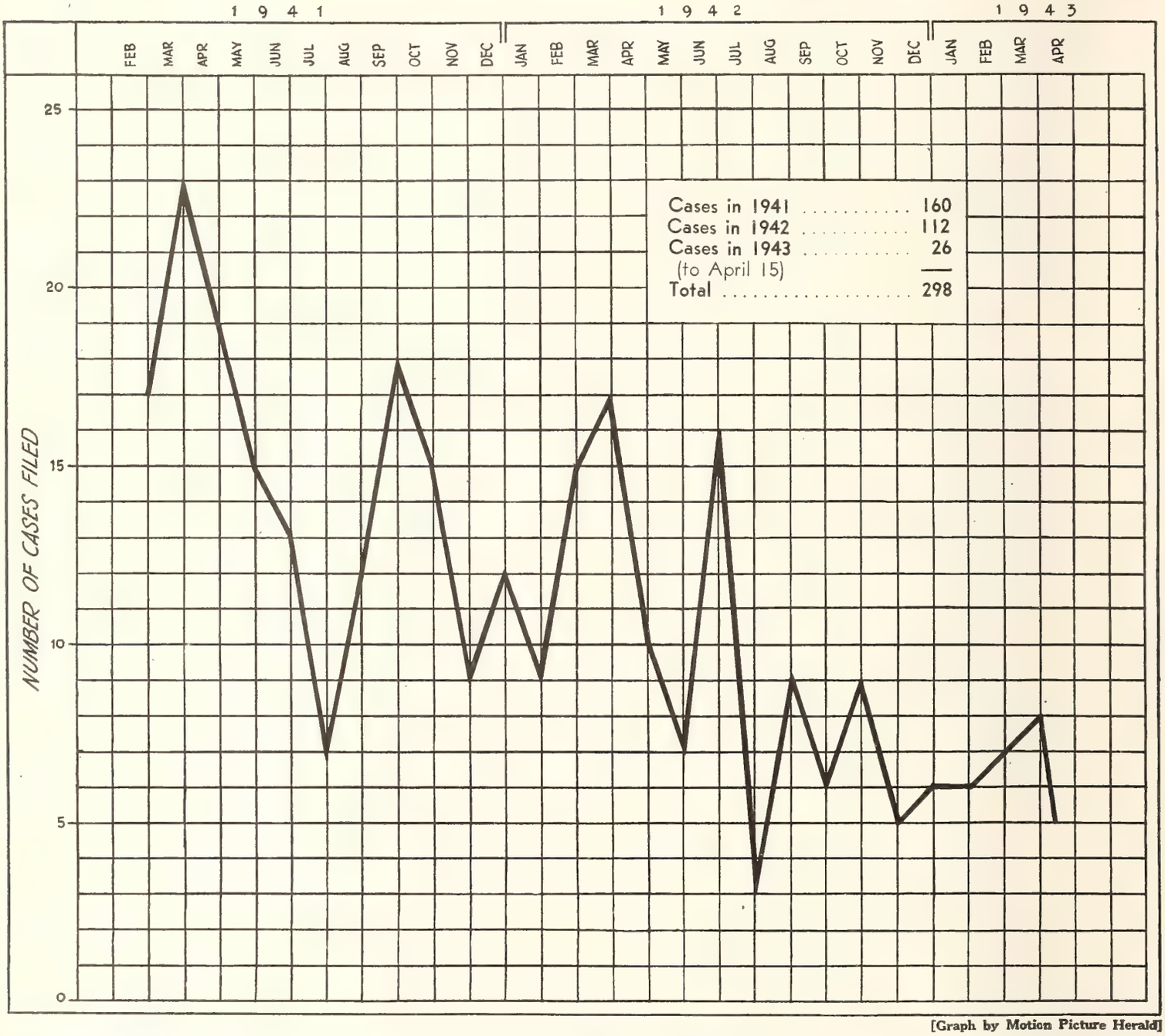
Approximately 200 actors will double in roles on the assembly lines at the Lockheed-Vega aircraft factory in Los Angeles under a new plan for part time defense work, the Screen Actors Guild disclosed this week. The aircraft company, working with the guild, has arranged to split shifts in approximately 100 production line jobs in order to give Hollywood players a chance to aid directly in war production.

Under the plan one actor would work at the factory from 4 until 8 P.M., his team mate taking over the bench from 8 P.M. to midnight. If one were detained before the cameras at film studios his partner, or another SAG member "at liberty," would take over the full shift. If the plan is successful it will be tried in other Los Angeles war plants.

Smith Lieutenant in Army

E. J. Smith, Jr., manager of RKO Radio's contract department, will report for duty as a first lieutenant in the Army on April 26th. He was tendered a farewell luncheon by associates on Wednesday.

Arbitration Complaints Fading, A Record of 27 Months



[Graph by Motion Picture Herald]

EXHIBITOR complaints under the motion picture arbitration system established by the Consent Decree have been in steady decline over the 27 months since tribunals were opened in 31 exchange cities to hear clearance, some run and specific run grievances. A total of 298 actions had been filed up to April 15th.

Figures furnished from the records of the American Arbitration Association, administrator of the system, provide an interesting index of exhibitor interest in arbitration. They show that the grievances of theatre men have never reached the numbers predicted in advance. When Paramount, MGM, RKO, Twentieth Century-Fox and Warner Brothers signed the decree, it was predicted that several thousand cases a year would be filed.

Demands for clearance adjustments accounted for over 60 per cent of the cases, or a total of 209. Some run requests, under Section VI of the Decree, amounted to only 34 cases. Theatres filed 18 arbitration demands for a specific run in the 20 months since September 1, 1941, when Section X of the Decree became operative. There were 32 combination cases.

Exhibitors won 108 of the awards of regional arbitrators, through March 31st, the AAA record disclosed. Distributors successfully defended 73 cases. About 20 per cent were withdrawn or settled.

The Appeal Board ruled on 64 decisions by arbitrators. It reversed 15 of their awards, modified 31 and upheld 18.

Exhibitor organizations, the Department of Justice, and attorneys for the distributors all have been examining the arbitration record with special interest recently in order to make up their minds as to its value and the desirability of continuing the system. The way will be open for modification or elimination after November 20th when the Decree trial period ends.

16MM. FIELD EXPANDING TO BIG BUSINESS STATUS

U. S., Studios, Schools Eye Medium as Outlet for Varied Purposes

The production and distribution of 16 millimeter films of all kinds and for all purposes has reached the status of big business. The organization of new studio facilities and exhibition outlets and the expansion of existing outlets followed closely upon U. S. participation in the war and the consequent attentions to the motion picture as an education and propaganda medium.

Meanwhile, 16mm. theatrical exhibition, through the portable or jack-rabbit circuits and in established theatres equipped solely for substandard exhibition, has come into its own.

New and significant developments in the field are:

1. The recent formation of the Educational Film Library Association, a group formed for the purpose of supplying visual aid needs, including 16mm. films, to educational institutions, and coordinating all efforts in this direction under one organization unit, on a national basis, with headquarter offices at the American Film Center in New York. The center operates on an annual $50,000 grant from the Rockefeller Foundation.

2. Prediction by non-theatrical producers and distributors that post-war development of industrial training, morale, sales and advertising films will be on an unprecedented scale, through resources of private industry.

3. Possibility of Govermental use of the 16mm. field for information shorts on post-war adjustments in the U. S., designed for domestic consumption, and also propaganda pictures designed for foreign distribution.

4. Educators now are planning projects to extend production and distribution of 16mm. films as visual aids in schools and colleges.

5. The motion picture inustry, under the auspices of the Hays office, is considering production of specially designed films in 16mm. for educational channels and also production of pictures, for the same field, which would impart information about England, Canada, China, Russia and other United Nations. Committees to act on each phase of this program have been formed and represent industry leaders and educators.

6. Construction of new theatres, or adaptability of old ones, for exclusive showing of 16mm. films. According to Nathan Golden, chief of the film unit, Bureau of Foreign and Domestic Commerce of the Department of Commerce, the "economic" use of 16 mm. films during this war points to a post-war development of theatres built especially for exhibition of this medium.

The function of the 16mm. film has changed radically since the outbreak of the war and has been calculated by Government agencies to perform the job of war information or training. Use of the medium for advertising, sales and other commercial purposes has been tabled for the duration. The structure of production and distribution of the product, however, is being utilized by the Government, by private industry and by the United Nations to teach, to train and to impart war information and propaganda.

The Army, Navy and Coast Guard use 16mm. films for training. The Office of War Information utilizes the field for war information and propaganda. Private industry is a big customer for training and morale pictures. England, Canada, Russia and other United Nations are distributing propaganda. Educators are leaning heavily on audio-visual instruction.

UNITED NATIONS FILMS FLOOD 16MM. FIELD

A flood of pictures depicting various phases of life among the United Nations has been poured into the 16mm. field for the past year. Through the information services of the individual countries, the following totals of films have been made available: Australia, 16; Belgium, 21; Canada, 24; China, 26; Czechoslovakia, 17; Fighting France, 11; Netherlands, 19; Norway, 12; Poland, 7; Russia, 26. The British Ministry of Information, through its film division, has about 100 pictures for distribution, available at five regional offices. Films on Russia in 16mm. are being distributed to trade union, labor halls and other groups through Brandon Films, Inc.

Most of Business Is For Government

There are approximately 20,000 of the 16mm. sound projectors in operation in the U. S., of which 15,000 are in schools and colleges and the remaining 5,000 in libraries, museums, clubs, churches and commercial distributing agencies. In addition, present estimates place the number of projectors in use by the Army at 20,000. There are about 4,000 projectors in war plants. Figures of the total of machines in use by the Navy, Coast Guard and Marine Corps are not available, but it is estimated that they number another 10,000 to 15,000.

For the past 18 months equipment manufacturers such as Bell and Howell, Ampro, Victor Animatograph, DeVry and others have been turning out 16mm. projectors for Government use only. Non-theatrical commercial producers, including Jam-Handy, Sound Masters, Audio Productions, West Coast Sound Studios, Loucks and Norling and Emerson Yorke Studios, are busy making films and, as in the case of Castle Films, distributing them, for the Army, Navy, Coast Guard, OWI or Coordinator's office.

About 80 per cent of the volume of business of these commercial companies is devoted to Government agencies with only 20 per cent given over to private industry for training and morale pictures. With the raw stock restrictions ordered by the War Production Board last year, no 16mm. film priority is obtainable unless for Government use or for pictures definitely keyed to the war effort.

Guided by the experience of the British Ministry of Information in the 16mm. field, the non-theatrical division of the film section of OWI last autumn set up a distribution system for Government films which would give the maximum distribution to the widest possible audience, estimated at 2,000,000 weekly. OWI channels films through more than 60 distributing agencies which have 90 offices throughout the country. As many as 200 to 500 prints for each subject are provided, and the films reach the regular 16mm. users. No current figures are available, however, on the number of pictures in circulation plus the number of prints for each, or the total amount of showings.

New Educational Group Formed

The most vital and far-reaching development in the field came this week, with the announcement in New York of the formation of the Educational Film Library Association, an organization which grew out of the Educational Film Library Committee, set up last year to distribute Government films in 16mm. to schools, colleges, film libraries, museums and other institutions. Under the chairmanship of L. C. Larson, an instructor of the School of Education of Indiana University and a consultant in Audio-Visual Aid Extension Division of the University, the assocation has been incorporated as a non-profit organization, financed by membership dues which range from $5 to $50, depending on the size of the film library.

According to Mr. Larson, who was in New York this week, the EFLA selected the American Film Center at Rockefeller Plaza, which operates in the educational field, under a grant from the Rockefeller Foundation, as its headquarters. Donald Slesinger, director of the center, also is one of the acting directors of the new group. The purpose of the unit is to coordinate all activities in furnishing the needs of schools and colleges for visual aid materials, including 16mm. films, under one organization. The association, Mr. Larson said, "has no production tieups. We will make available to our members, films, slides, radio transcriptions or other audio-visual aids which educators and others require in the course of their instructional programs."

Plans Also Include Official Journal

If and when the motion picture industry completes its contemplated production plan, designed to make films in 16mm. for educational institutions, the new association "would be a ready market for such product," it was said. The directors, however, are not interested "in who makes films" for the field. They want to furnish "the best motion picture or any other material which educators need." A clearing house for suggestions submitted by members, and all information pertaining to the field, will be forthcoming next autumn in the form of a journal, or official publication of the association.

A representative of the Hays office this week commented that the new group had been formed "under good auspices" and said its objectives were "high-minded." He pointed out, however, that the only weakness in the setup, as he saw it, "might develop from the group's using an over-balance of Government films which may be considered 'propaganda', to the exclusion of some pictures produced by commercial companies."

An All-Woman Staff takes over 1,758-seat Suburban Theatre

OUT FLUSHING WAY, in New York, the 1,758-seat Skouras Roosevelt is doing well, thank you, almost entirely serviced by women. From St. Louis and a background as insurance executive, advertising writer and teacher, Miss Mildred Fitzgibbons bustled into the house six months ago. She has built her female organization in the "community pattern." The women live in the neighborhood; they participate in local affairs; they like their work and the institution of the theatre, and perform varied jobs; and their daughters and even their husbands have joined the happy work. On this page, the Roosevelt staff at work.



THE BOSS. Miss Mildred Fitzgibbons, former teacher of history, and college and insurance executive, now an exhibitor.

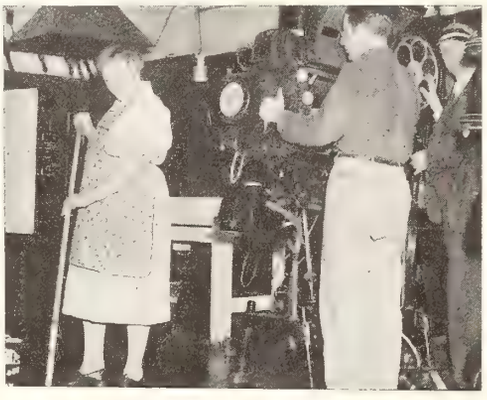


[Pictures by Staff Photographer]

CHIEF OF STAFF. Mrs. Florence Sirvinska, who also is relief matron and relief cashier. In the baby carriage is her daughter, Joan.



THE DAY'S RECEIPTS are in the bag being closed by cashier Dorothy Carlow and watched by patrolman Dick Marr, who will escort her to the bank.



PORTER. Mrs. Mary Walters, who does everything from holding children to firing the furnace. Watching her are operators Lewis Myerson and William Budge.





"BROOM GIRL" is Betty, Mrs. Walters' daughter. At right, usherette Dorothea Jones tidies special usherette's room backstage in the Flushing theatre.



RECORDS AND REPAIRS. Mrs. Marie Smith is secretary, accountant, advertising aide, an AWVS. Mrs. Seeger washes and mends standing pole tapes, repairs torn and slashed seats, minds children.



FROM MANHATTAN, and errands at the Skouras circuit headquarters and elsewhere, Peggy Roth, relief cashier, reports to Miss Fitzgibbons. Nineteen, Miss Roth started in the Roosevelt at 16, as usherette.



VICTORY GARDEN, at theatre's rear. With Miss Fitzgibbons and Mrs. Seeger is usherette Eleanor Tambasco. Mrs. Walters' husband, John, tends the plot regularly in his spare time.

BURNED HOUSES CANNOT BE REBUILT, WPB WARNS

Fire Rate Rises by 400%; Officials Disturbed and Urge Safety Measures

Exhibitors who lose their theatres by fire may find themselves out of the motion picture business for the duration, officials of the War Production Board warned last weekend.

The fire rate for theatres has increased almost 400 per cent during the past four months, according to a report from the amusements section of the War Production Board, now headed by A. G. Smith. Officials expressed deep concern over the climb in fire losses as shown by priority applications for replacement parts.

Every theatre operator must redouble precautions against fire damage, the WPB said, calling attention to a series of safety rules drafted by the amusement division. Even slight film or booth fires although they do not cause serious structural damage or threaten the safety of patrons can destroy or damage virtually irreplaceable equipment, they pointed out.

Since January 1st the WPB disclosed that 43 theatre fires had been reported to Washington. This figure compares with but 10 blazes in the preceding four months.

Even these figures, it was said, may not represent the true picture, inasmuch as they cover only those theatre operators who have sought permission to rebuild or to obtain new parts.

Because of the generally tightening situation with respect to virtually all building materials, and particulary to projection and sound equipment, officials said the WPB has been forced to tighten up on its approval of reconstruction permits for theatres damaged or destroyed by fires. "Very few applications for the necessary priority ratings are now being granted," the WPB said.

Reconstruction Doubtful At Present Time

"Reconstruction of theatres destroyed by fire is very doubtful under the present circumstances," the WPB said. "This puts the burden of responsibility as to whether or not present theatre plants are to be maintained for the duration flatly on the shoulders of the theatre exhibitor or operator."

Particularly in those communities where the remaining theatres are sufficient to handle most local patronage it will be difficult to obtain rebuilding permits. The remaining theatres might be forced to accommodate added patronage by running shorter programs or through longer operating hours, officials said.

The WPB indicated that replacement priorities generally would be granted first to theatres destroyed in communities that have no other film entertainment outlet.

All building materials and manpower are growing scarce, the WPB pointed out, explaining that exceptions could not be made to the motion picture theatres for extensive rebuilding work. The manufacture of projectors, sound and electrical equipment and repair parts has been stopped for almost a year and existing stocks must be conserved to assure continued operation of present theatres, officials said.

There was no truth to contentions that unavoidable fire hazards had been created by a shortage of repair parts, Mr. Smith's division said. The WPB program contemplates the distribution and production of all necessary material for the maintenance and repair of currently operating equipment. It is intended to keep all machinery in safe condition.

"The shortage of trained manpower has had an effect on these fires," the WPB admitted. "Inexperienced projectionists or custodians of stage property must assume a portion of the responsibility for fires due to carelessness and inadequate precautions.

"Some exhibitors maintain that a shortage of repair parts for their projection and sound equipment results in development of unavoidable fire hazards. This is not true. Provision has been made for assuring availability of necessary repair and maintenance parts. It is up to exhibitors and operators to keep their projection and sound equipment in perfect repair at all times, preventing such fire hazards as worn projector parts, absence of fire-proof storage cabinets, etc.," they said.

WPB Prepares Safety Rules For Avoidance of Fire

Nine "safety first" rules to prevent theatre fires have been prepared by the WPB. The Government urges every exhibitor to study them and to see that they are posted in his booth and that every employee knows them. The fire prevention steps are:

1. Pull the main entrance switch at the conclusion of each day's operation. One employee should be delegated to this task.
2. Do not permit an accumulation of rubbish in closets, poster rooms, boiler or furnace rooms.
3. Appliance cords for vacuum cleaners, work lights or other portable apparatus should be inspected daily and, if found defective, repaired immediately.
4. Smoking in a projection booth should not be permitted under any circumstances.
5. At the conclusion of each day's run, all films should be removed from the projector magazine or rewinder and placed in the film storage cabinet. Trailers and ad films should never be left exposed.
6. The use of electric or other portable heaters should be avoided while handling film.
7. Porthole shutters should be tested frequently to see that the shutters slide freely. The entire porthole shutter system should be properly fused to insure closing instantaneously in case of fire.
8. Have local fire officials make regular inspections from roof to basement. Their recommendations should be followed implicitly.
9. Faulty electrical contacts and switchboard connections cause the majority of theatre fires. The entire electrical system should be checked frequently and contacts carefully tightened to eliminate this fire hazard.

Seek Change on Containers

New York City exchanges and theatres, aided by the Motion Picture Producers and Distributors of America, have filed a request that the city's film container regulations be changed to permit the use of fibre board containers. This would conform with recent Interstate Commerce Commission permission to use the fibre containers for the shipment of film.

Harris H. Murdock, chairman of the New York City Board of Standards and Appeals, was asked on Tuesday to approve the substitute containers. Mr. Murdock took the request under advisement and indicated that a hearing would be held soon.

At least two distributors, RKO and Columbia, have been cited for using cardboard cases recently, it was reported. Fire department inspectors warned that they violated existing rules. No further action was taken pending a decision by Mr. Murdock.

Laboratory tests submitted to the ICC and city show that the fibre containers are as good, and under some conditions better than metal cases for protecting film from fire, according to Arthur Dickinson, conservation director of the MPPDA. The laboratory tests showed that fibre board cases served as insulators, slowing the spread of fire to the film.

Trans-Lux Officers and Directors Reelected

All officers and directors of the Trans-Lux Corporation were reelected at the annual meeting of the company's stockholders last week. Officers elected to serve for an additional year were Percival E. Furber, president; E. H. Unkles and Robert Daine, vice-presidents; Albert D. Erickson, secretary-treasurer; A. T. Mulcahy, assistant secretary; Percy N. Fuber, chairman of the board.

Directors reelected were: Robert W. Atkins, George H. Eichelberger, Robert L. Gordon, Edwin G. Lauder, Jr., Robert S. Potter, Jerome B. Ross, Walter Siemers, Leslie E. Thompson, and Mr. Daine, Mr. Percival E. Furber and Mr. Percy N. Furber.

Extras' Union to Be Approved

The board of directors of the Associated Actors and Artistes of America, parent body of actor unions, indicated at a meeting last Friday at Los Angeles with Kenneth Thomson, executive secretary of the Screen Actors Guild, that approval would be given for the formation of a new autonomous local for film extras.

The proposal was brought forward by the SAG and is to be voted upon at a meeting of that organization pending the endorsement of the 4-A's. Final action, however, was not taken on the measure by the latter group since complete details had not been outlined by the SAG. It was expected that final arrangements would be made shortly, since upon Mr. Thomson's return to Hollywood on Monday, a meeting of the organization was to be held.

In the event that the SAG and Class B members are in agreement on the plan, the 4-A is expected to give its authorization, perhaps with only minor changes in the setup as already proposed.

MPPDA Officers Are Reelected

All officers of the Motion Picture Producers and Distributors of America were reelected by the directors, at the annual meeting of members and directors in New York last week. Presiding was Will H. Hays, president, whose annual report was unanimously approved. The Production Code also was reaffirmed by members.

Mr. Hays' 21st annual report, which reemphasized the importance of the Code, and of moral vigilance during wartime, was related in detail in the MOTION PICTURE HERALD last week.

Reelected officers, in addition to Mr. Hays were: Charles Francis Coe, vice-president and general counsel; Carl E. Milliken, secretary; George Borthwick, treasurer; Frederick DuVall, assistant treasurer. Elected directors were: Barney Balaban, Nate Blumberg, Mr. Borthwick, Jack Cohn, Cecil B. DeMille, Earle Hammons, Edgar Hatrick, Mr. Hays, Edward Raftery, N. Peter Rathvon, Nicholas M. Schenck, Spyros Skouras, Walter Wanger and Harry Warner. Guests at the meeting were Joseph Breen, director of the Production Code Administration, and Fred Beetson, executive vice-president of the Motion Picture Producers Association, Hollywood.

The Code is the "flexible habit of an art grown mature enough to discipline itself"; it has raised artistic and moral standards, and it is the foundation of the screen's freedom, Mr. Hays said in an interview at Rochester last week. He was a speaker on the Eastman Kodak program over Station WHAM.

Coe to Address Kiwanis in Atlanta

Charles Francis Coe, vice-president and general counsel of the MPPDA, will speak at a luncheon meeting of the Atlanta Kiwanis next Tuesday at the Ansley Hotel.

His address on the role of the motion picture in wartime will be the fourth in the series of regional public addresses by Mr. Coe. Plans now are being made for him to talk to groups in San Francisco and Seattle.

The Atlanta Variety Club will honor Mr. Coe at a dinner that evening. Robert Wilby and other exhibitor leaders will be hosts.

Albert Cohen Honored

Philadelphia film men tendered a farewell luncheon on Monday at Kugler's Arcadia Restaurant in honor of Albert M. Cohen, attorney for the Motion Picture Associates and prominent theatrical attorney, who leaves on AprilApril 28th to join the armed forces.

Wants President to Order End of Double Bills

Militant demand for regulation of the motion picture industry, with respect to double bills, by order of the President of the United States, comes from Ewald A. Stein, who operates the Out-Wickenberg-Way theatre in Wickenberg, Arizona.

Mr. Stein, in correspondence with Red Kann of Quigley Publications, in Hollywood, enclosed a copy of a letter which he addressed to President Roosevelt under date of April 9. The text of the letter follows:

"Here is a communication from a very small member of a large industry.

"While the Motion Picture Industry as a whole is with one hand aiding the war effort tremendously, at the same time with the other it is throwing into the teeth of the administration and forcing down the throats of the American citizenry one of the most flagrant wastes ever thought up by the mind of man. I refer to the 'double-feature' program.

"First, it *nearly* doubles the requirements for materials and man-hours on the production end, an obvious waste.

"And last, it forces the ultimate agent and the consumer to squander many thousands of man-hours, the former by having to keep his theatre open many additional useless hours, and the latter by spending hours he should be devoting to work *and* rest in enduring a three and one-half hour program that he wishes were only of two hours' duration.

"The intermediate wastes between we won't even mention.

"The only reason for double-feature programs, contrary to the claim that "the public wants them," is the greed and avarice of those engaged in this industry. The fellow on one side of the street is so afraid that the fellow on the other side is going to make fifteen cents more than he is, that both are willing to sacrifice the well-being of the industry as a whole, and even that of our country.

"So it looks as if the only means of terminating this waste will be by Federal order.

"May I suggest that you consider issuing an order prohibiting double features beginning with the 1943-44 product of the producers which will begin appearing on the entertainment market some time next fall.

"Don't take time from pressing duties to acknowledge. Just write a note in one corner of this letter and hand to one of your capable department heads with instructions to act. With that stroke of the pen you will be doing this country as well as one of its useful industries a great service."

This is the first expression on the subject of the double bill which has come to the attention of MOTION PICTURE HERALD in many months.

Decision Reserved in Warner Tax Suit

New York Federal Judge James Alger Fee last week reserved decision on a refund of a 10 per cent withholding tax paid by Warner Brothers to the Government in 1940. The suit was brought by Mrs. Hedwig Ehrlich, widow of Dr. Paul Ehrlich, whose husband furnished the background for the Warner film "Dr. Ehrlich's Magic Bullet."

The question to be decided by the court is whether the $42,500 paid by Warners to Mrs. Ehrlich constitutes income or liquidated damages paid in advance for an invasion of the rights of privacy. Mrs. Ehrlich's attorney argued that the money received from the film corporation was not income, but liquidated damages. The Government, however, held that the agreement did not provide for apportionment, and contended that it was income and subject to the withholding tax.

Blank Seeking Priorities For Hospital Materials

A. H. Blank, president of the Tri-States and Central States theatre corporations, and Ralph Branton, general manager of the circuits, recently in New York from Des Moines, left for Washington this week to confer with Government officials on priorities for building materials to be used in the construction of the Raymond Blank Memorial Hospital in Des Moines.

King Named Arbitration Head

Harry O. King, shipping executive and a War Production Board official, has been appointed president of the American Arbitration Association, the executive committee announced on Monday. He succeeds Cornelius Vanderbilt Whitney, now a colonel in the Army Air Force. The AAA is administrator of the motion picture arbitration system.

NSS Realigns Sales Setup

Three divisions have been added to National Screen Service operations, in a realignment of all exchanges except those on the West Coast under Arthur Aronson. The change was announced at the company's eastern regional meeting last Friday, Saturday and Sunday, at the Waldorf-Astoria, New York, by George Dembow, vice-president in charge of sales.

In the new alignment, Jack Cohen has charge of Albany, Buffalo, Boston, Cleveland, New Haven, New York, Philadelphia, Pittsburgh and Washington; William Bein, Chicago, Cincinnati, Detroit, Indianapolis, Milwaukee, St. Louis; William Sussman, Atlanta, Charlotte, Dallas, Des Moines, Kansas City, Memphis, Minneapolis, New Orleans and Oklahoma City.

Mr. Aronson remains in charge of Los Angeles, San Francisco, Seattle, Portland, Denver and Salt Lake City.

The meeting marked the beginning of the Herman Robbins Drive, a testimonial to the company president.

The second of the projected series of three regional meetings of the company's sales forces this year was to be at the Blackstone Hotel Chicago, Friday, Saturday and Sunday, and the third at the Ambassador Hotel, Los Angeles, on April 30th,-May 2nd.

Miss Brown to Produce Plays

Katharine Brown, until recently story editor for Hunt Stromberg Productions, Inc., is completing plans to produce stage plays in New York. Miss Brown was formerly eastern representative for David O. Selznick. Her first play will be "Suds in the Eye," a story by Mary Laswell, dramatized by Nathaniel Curtis.





NICE LINES!



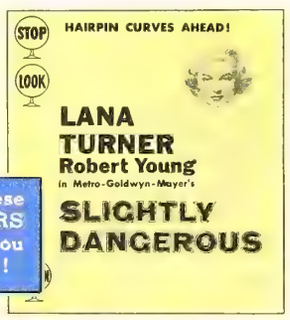
LANA TURNER
ROBERT YOUNG
"SLIGHTLY DANGEROUS"

WALTER BRENNAN • DAME MAY WHITTY
EUGENE PALLETTE • ALAN MOWBRAY

Screen Play by Charles Lederer and George Oppenheimer
Story by Ian McLellan Hunter and Aileen Hamilton
Directed by WESLEY RUGGLES • Produced by PANDRO S. BERMAN









METRO-GOLDWYN-MAYER'S COAST-TO-COAST HIT

Let's Keep Selling Bonds!

STUDIOS ROAM WORLD IN FILMS OF GLOBAL WAR

Locales for New Pictures Range from Istanbul to Guadalcanal

Hollywood Bureau

Motion picture entertainment of World War II probably will be set down by historians of the industry as a post graduate course in geography. Several times it had appeared as if a cycle in this or that particular line was about to develop—pictures about China, Russia, Norway, France, Africa or Japan—but each time the cycle died aborning as new news events dwarfed yesterday's headlines. In looking over the Hollywood production scene today and hazarding a glance into the future, one thing is certain: the spotlight is bound to fall sometime, somewhere, on every nation on the face of the globe.

Take a look at the titles that are now actually before the cameras, announced for early filming or ready for release: "Malta," "Constantinople," "Russia," "This Is Russia," "Brazil," "I Escaped from Hong Kong," "China," "Story of China," "Mad Brood of Japan," "Five Graves to Cairo," "The Fanatic of Fez," "Mexico City," "Equator," "Date Line—Istanbul," "Marseilles," "Passage to Marseilles," "Rainbow Island," "Very Hot in Haiti," "A Rookie in Burma," "Guadalcanal Diary," "America," "White Cliffs of Dover," "Doughboys in Ireland" and "China Sky."

With "The Moon Is Down" from 20th Century-Fox, and "Edge of Darkness" from Warners, it began to look as if a whole flood of pictures about subjugated Norway was on the way to the theatres; Warners' "Mission to Moscow" touched off a spark that ignited "Dark Eyes" at the same studio, "Russia" at MGM and "This Is Russia" at RKO, and "The Snow Is Red" at Fox. Columbia has prints of "The Boy from Stalingrad" in its exchanges awaiting an early release date. Paramount's "China" turned the light on that embattled corner of the world, but, at the moment, the brief cycle will be completed by RKO's "China Sky" and MGM's "Dragon Seed."

About three weeks ago it looked as if there definitely would be a cycle in one specific direction—Africa. The rout of Rommel and his Afrika Korps was the news in every newspaper in the land. Paramount was sitting pretty with "Five Graves to Cairo," already finished and set for trade showing on May 3rd. RKO announced "The Fanatic of Fez" and MGM climbed on the bandwagon with "Blue Print for a Miracle," which would show how American workers built the planes that routed Rommel.

MGM also thought that its "See Here, Private Hargrove," might take the hero into Africa. "Signal Corps," from 20th-Fox, will show how an American troop unit established a landing at Casablanca. Warners have had completed for several months "The Desert Song," in which the old operetta is brought up to date with Nazi activities among the Arabs in the Riff country of North Africa.

With the prognosticators busy prognosticating right now that "something big is about to happen in Turkey," all other studios are casting eyes in the direction of Warners, which are sitting on top of a print called "Background to Danger," finished three months ago, a George Raft vehicle that covers Turkey presumably in the manner FDR and the Brothers Warner covered "Casablanca." France's problems have a brief fling in the world's glance with MGM's "Reunion in France" and "Assignment in Brittany," RKO's story of a subdued but not conquered people in "This Land Is Mine."

Most Pictures Have War Background

These are the pictures now in work or in preparation that will give one member of the United Nations a speaking acquaintance with another.

Columbia: "Constantinople," "Appointin Berlin," "Somewhere in Sahara," "Attack by Night" (Norway), "Doughboys in Ireland," "Suez."

M-G-M: "Malta," "War and Peace" (the Tolstoy novel to be produced by Alexander Korda in England), "White Cliffs of Dover" (Irene Dunne starring film about American-English friendship and bonds, a Clarence Brown production), "A Thousand Shall Fall," "They Were Expendable" and "Cry Havoc" (all three about Bataan), "Ferry Command," "Memo to a Firing Squad," "Blue Print for a Miracle," "Suzy Q" and "Nine Marines" (all four about intertwining branches of the armed services), "Russia." MGM has almost twice as many war subjects in preparation as any other studio. The oft-postponed Pearl Buck novel, "Dragon Seed," about China, also is expected to face the cameras this year.

Paramount: Cecil B. DeMille's "The Story of Dr. Wassell" (the evacuation of Java), "Marseilles," "Date Line—Istanbul," "Five Graves to Cairo," "The Hour Before the Dawn" (a German girl helping English sabotage agents destroy the Reich), "The Hitler Gang," "For Whom the Bell Tolls" and "Minesweeper."

Rickenbacker Biography Is Included

Republic: "Brazil," "Merchant Marine," "Victory Fleet," "The Fighting Seabees," "Secret Service in Darkest Africa" (serial).

RKO Radio: "This Is Russia," "The Fanatic of Fez," "China Sky," "The Iron Major," "The Mad Brood of Japan" (the only picture for the moment about the Asiatic enemy with Paramount's "Sons of Tokyo" called off), "A Rookie in Burma" and "Marine Raiders."

Twentieth Century-Fox: Claire Boothe Luce's "Story of China," "Guadalcanal Diary," "The Immortal Sergeant" in release), "Crash Dive," "Tonight We Raid Calais," "They Came to Blow Up America," "The Snow Is Red," "Signal Corps," "Four Jills in a Jeep" (the adventures of four American actresses entertaining soldiers in England and Africa), the Eddie Rickenbacker biography (Winfield Sheehan), "I Escaped from Hong Kong," "War Correspondent," "The Incredible Earl of Suffolk" (a daring raid over the Channel), "Beach Head" (how American troops establish them), "Mexico City," "The Eve of St. Mark" (Bataan), "Torpedo Squadron 8." Twentieth Century-Fox is second only to Metro in number of timely subjects.

United Artists: "The Gaunt Woman" (a German mother ship which refuels the wolf pack of submarines, a Charles R. Rogers production).

Universal: "The WAAFS" and "Looking for Trouble" (Walter Wanger productions about war activities).

Warners: "Mission to Moscow," "Action in the North Atlantic," "Background to Danger," "Watch on the Rhine" (Bette Davis as a German wife repatriated in America), "To the Last Man" (Canadian Northwest Mounted story), "God Is My Co-Pilot" (the Flying Tigers in China raiding the Japs), "Equator," "Passage to Marseilles" (carrying on with most of the "Casablanca" cast), "In Our Time" (a Polish war hero and an English girl), "Al Schmid, War Hero," and "Baby Marine" (both about Marine heroes).

Several Are Planned On Brighter Side

On the home front scene there also are many pictures contemplated. Probably topping them all is Warners' "Battle Cry," into which the studio will throw all its resources and 22 name stars. Columbia has "Women at War," "Victory Caravan" and "Men of the Coast Guard." Sam Wood will highlight American history in "The Land Is Bright." "Mississippi" and "New Orleans" will reveal these places in the American scheme of things and tell the world about us.

"Mr. Winkle Goes to War" and "Washington, I Love You" will be on Columbia's brighter side. At MGM, they plan to tell about women at war in "Ladies in Gray" and the background for war in "Time of Peace." The King Vidor production of "America," of course, is planned to be as big as its title. The Twentieth Century-Fox studio has the same idea in mind with "Happy Land" and "One Destiny"; also the Harry Sherman-Technicolor spectacle called "Buffalo Bill," to star Joel McCrea; "Sioux City," and "Army Wife."

At Paramount, "A Medal for Benny" will be based on the John Steinbeck story of a home front hero, and "Girls Town" will tell of women defense workers in a Pennsylvania town almost bereft of men. "Adopt a Pilot" speaks of itself and "Standing Room Only" is to be a comedy about present-day, overcrowded Washington. RKO has "Government Girl." At Warners there is Jesse Lasky's proposed "Boy Scouts of America." "Will Rogers" also will be a slice of Americana.

Black Market in Film Active in Argentina

Producers Seeking Relief as Raw Stock Problem Becomes Acute

by NATALIO BRUSKI
in Buenos Aires

The increasing scarcity of raw film from which Argentina is suffering has been aggravated by the sprouting up of speculators who offer fantastic quantities of film at prices 10 times its normal value. Many producers, nevertheless, are willing to pay such prices, compelled by the necessity of obtaining raw stock or closing down their business.

Dozens of brokers have appeared from the headquarters of this ring of speculators, offering hundreds of thousands of metres of raw stock for all requirements, with the result that one producer is reported to have paid $48,600 for 380 tins of sand and used films, and another deal by the same gang, who on this occasion had arranged to sell for $600,000 a lot of tins filled with earth.

As has already been reported, the Argentine Academy of Science and Arts has addressed a petition to Will H. Hays, president of the Motion Picture Producers and Distributors of America, on behalf of the Argentine producers. The Academy also has sent a similar petition to the United States Ambassador in the Argentine, Mr. Norman Armour, who promised to intercede to the limit of his powers, to see that the request was satisfied. Representatives of the Academy were to have been received in audience last week by the President of the Republic to whom they were to present the problem facing the industry.

As part of the campaign to promote public support, the Academy has inserted in the principal newspapers and union reviews an advertisement signed by the following companies: Academy of Cinema Science and Arts of the Argentine, General Society of Authors of the Argentine (Argentores), Argentine Actors Association, First Argentine Cinema Museum, Studios Lumiton—San Miguel—Argentine Sono Film, E.F.A., Association of Argentine Artists, Pampa Film, Laboratorios Alex, Society of Cinema Contractors, Society of Cinema Critics and Rehearsal and Argentine Cinema Association.

Advertisement Stresses Industry's Need

The advertisement said:

"The Argentine cinema is deadly wounded. The shortage of raw film has reached its maximum. The closing down of its activities is only a matter of days. Thousands of artists, professionals and laborers will be deprived of their jobs and consequent means of subsistence. The vanishing of this industry will be greatly deplored by the Argentine public who holds a deep affection for its stars and its cinema.

"Under these trying circumstances, the national cinema, represented by its constituted associates, has addressed a message to the United States Ambassador, the essential part of which we reproduce:

" 'We understand the necessities of a great country at war, and all out to win that war, but our demand for raw film is so small in relation to the great quantity produced by the United States. We therefore earnestly request that the United States grant the required permit to enable this material to arrive in our country in the same manner as the Argentine land produce arrives in the United States shores. We are appealing in this instance to the principles of true and real American solidarity, in the firm belief that our appeal is a just one, and that the United States Government will not permit the Argentine cinema to die out, which is actually the case.' "

Argentine Cinema Congress Is To Be Held

The Association of Cinema Contractors at a meeting held on March 24th and attended by representatives of 102 cinema houses, agreed in principle to limit their exhibitions to two feature films and three shorts.

This agreement was reached in the interest of collaboration and solidarity, which they stated they owed to the United States of America in defense of the cause for which she is fighting, thus avoiding any unnecessary drainage on her resources of raw film required for national defense purposes. It also satisfies the requirements of Argentine authorities in economizing on electric power without necessarily increasing the ticket office prices, as would otherwise be necessary due to greater costs of production, insurance, freight, etc.

The directive committee of the Association of Cinema Critics of the Argentine has approved a project presented by Senor Roberto A. Talice, president of the Association, calling for a meeting of the First Argentine Cinema Congress, which is to be held in Buenos Aires at the earliest possible date.

A resolution also was passed to send a copy of the plan of the project to cinema institutions and associations, as well as a copy of the regulations which will govern such meetings.

Directors Scarce for Board Of Ex-Nazi Company

Difficulty is being experienced in obtaining 15 persons to serve on the board of directors of the General Aniline and Film Company, a former German holding company with interests in this country now under U. S. Government supervision, it was disclosed last week by Leo T. Crowley, Alien Property Custodian.

The board, which was to have been complete by May 11th, the date of its annual meeting, has several vacancies. Mr. Crowley said that since the members of the board would be serving without compensation, business men have not yet been obtained.

Dewey Vetoes Bingo Measure In New York

Governor Thomas E. Dewey of New York vetoed the Wilson bingo bill last Friday. It would have permitted the game to be conducted locally upon the petition of five per cent of the voters of a community. The Governor based his veto on the ground that the measure was "clearly unconstitutional," and that operation of the games would provide a source of political controversy.

He also vetoed the Todd bill, which would have required the Labor Department to inspect places of public assembly and enforce safety regulations, instead of the present method which vests authority in the Division of State Police. In his veto memorandum, the Governor said no appropriation had been made for the Labor Department to cover such duties.

Several measures affecting motion picture interests died last week as the Delaware legislature adjourned its session. Among them was a bill which advocated the legalization of dog racing in the state. The measure was designed primarily to obtain revenue lost from curtailed horse racing activities.

Another bill proposed concerned the closing of theatres on Sunday during the present oil crisis. A proposal for a new setup of the present film censor board was withdrawn before the legislature's adjournment. The passage of any of the bills would have affected exhibitors adversely.

The Iowa legislature also adjourned, leaving two measures to die. One would have placed inspection of theatres under the State Fire Marshal, while the other was aimed at the prevention of blind checking.

In Alabama, Senator R. O. Hill has prepared a bill to abolish the state's Sunday blue laws to permit theatre operation adjacent to military establishments and war plants. It is to be presented to the legislature next month, and has the approval of the Interim War Emergency Committee.

Hirliman Will Handle Reissues

Film Classics, Inc., has been formed in New York, with George A. Hirliman, president of Regal Productions, Inc., and Metropolitan Pictures Corporation, and Irvin Shapiro as managing directors. The company is to distribute reissues, according to Bertram Mayers, attorney for the new company, who announced the formation this week.

Mr. Mayers said that Film Classics closed a deal last Saturday with Gaumont-British for distribution rights to 36 pictures owned by the English company and previously released in this country by Twentieth Century-Fox. Gaumont-British was represented by Joseph H. Seidelman, export manager and a vice-president of Universal Pictures, and Adolph Schimel, attorney.

The object of the company, Mr. Mayers said, is "to continue in circulation the better type pictures produced independently in this country and abroad, which were distributed originally by the major film companies." Among the films said to have been acquired by Film Classics in the Gaumont-British deal are "The Girl Was Young," "The Lady Vanishes" and "Woman Alone," all directed by Alfred Hitchcock; "To the Victor," "Nine Days a Queen," "Transatlantic Tunnel," "I Was a Spy" and Robert Flaherty's "Man of Aran."

How high is the sky?

Cabin in the Sky is sky-high!



Because Cabin in the Sky is doing 200% business and Metro-Goldwyn-Mayer exhibitors sing Hallelujah!

Fight! We're all soldiers in the 2nd War Loan Drive!

Griffith Considering Consent Decree

Report Tentative Proposal by Circuit; Talk Revived After Nashville Case

The Government's "field" anti-trust action against the Griffith Amusement Company at Oklahoma City may be settled by a pre-trial consent decree. Tentative proposals for such a settlement were reported to have been advanced this week by the circuit.

Department of Justice officials in Washington Tuesday said that L. M. Rice, Dallas attorney, who is counsel for Griffith, had broached the subject of a decree last week. But no definite proposal has been filed formally. The matter was described as still in the exploratory stage.

Tom C. Clark, assistant attorney general in charge of the anti-trust division, was not in Washington, but his aides said that the Griffith circuit was free to ask for a decree settlement at any time. Mr. Rice visited Mr. Clark last week. The Government attorney was understood to have insisted, however, that the Department of Justice dictate the terms of any settlement.

A consent decree in the Griffith action was talked of several years ago when the case first neared trial. When it was postponed pending the disposition of the Crescent Amusement Company case at Nashville the decree suggestion was dropped. Talk of a decree was revived last month when the Government won what was generally conceded to be a sweeping victory at Nashville.

Raftery Petitions Crescent Changes

Approximately 300 exhibitors in small towns in Texas, Oklahoma and Missouri and the major distributors are involved in the Griffith suit. No trial date has been set.

A petition to amend the findings of fact and proposed decree in the Crescent Amusement Company's anti-trust conviction at Nashville was submitted to the court Monday and argued before Federal Judge Elmer Davies by Edward C. Raftery, president of United Artists and counsel for the company.

Mr. Raftery, with Benjamin Pepper, counsel, argued that the evidence did not warrant naming United Artists as illegally combining with the defendant circuit in the manner implied by the court's original finding.

Protests Assessment Of Costs to UA

He also asserted that provisions of the decree enjoining UA from further agreements with Crescent in the towns of Rogersville, Tenn., and Athens, Ala., concerned a situation which no longer existed and in which there was no "continuing menace." Mr. Raftery said the theatres there had been disposed of prior to the filing of the anti-trust suit.

Assessment of part of the large costs in the case against UA and other distributors was also protested by Mr. Raftery. United Artists, he said, was concerned in but two minor instances, and did not consider them important enough to warrant an appeal from Judge Davies' award.

Judge Davies took the United Artists motion under advisement Monday. It was indicated that the Government also would seek to present further argument in behalf of the decree within a few weeks. George H. Armistead, Jr., chief of the Crescent counsel, said that the circuit defendants would file one, and perhaps more, petitions to modify the pending decree.

Allied Directors Examine Decree

Trade practice problems and the future of the Consent Decree will be the principal concern of the board of directors of the Allied States Association of Motion Picture Exhibitors at a meeting in Detroit on May 5th and 6th, M. A. Rosenberg of Pittsburgh, Allied president, announced this week.

The session will determine whether to propose amendments to the New York decree in behalf of the independent theatre operators. The decree's trial period expires on November 20th. The directors also will decide whether Allied should advocate trial of the Government's original anti-trust and divorcement suits. The board will discuss possible changes and the manner in which they should be presented.

Mr. Rosenberg said Allied also was concerned over raw stock and film shortage problems and would seek to determine if there was any indication that the 25 per cent WPB cut in print stock and the release of fewer features had combined to create an avoidable product shortage. Film prices, including those of reissues, would continue to concern the Allied board, he added. It will vote on an extension of the Allied buying information service.

Mr. Rosenberg in a message to Allied members attacked protracted early runs and move-overs, asserting that in effect they extended clearance over subsequent theatres and injured the small exhibitor's market. He complained that distributors were using film shortage and price demands to establish a "seller's market" and promised that Allied would make vigorous protest.

Book "Reap the Wild Wind" At Regular Prices

"Reap the Wild Wind" has been booked over Loew's metropolitan circuit in New York for showings this Spring at regular admission prices, it was announced last week by Neil Agnew, Paramount sales manager. The film already has played the circuit at advanced prices.

More than 65 contracts for repeat engagements of the film at regular admission already have been signed with circuits and independent houses, it was said.

Warner Auditors Hold New York Meeting

Traveling auditors of Warner Brothers met at the company's home office last Thursday to discuss the simplification of branch routine with H. M. Doherty, in charge of exchange auditing. Sessions were held the following day with A. W. Schwalberg, exchange supervisor, and S. W. Hatch, in charge of contracts and sales records. Means of counteracting the loss of personnel was one of the chief topics discussed.

Named 20th-Fox Booker

Joseph Davidson of the Twentieth Century-Fox Pittsburgh branch, has been appointed head booker at the Des Moines office.

War Work to Be Topic at SMPE Convention

The various phases of the industry's aid to the war effort will be emphasized and the details examined, at the 53rd semi-annual convention of the Society of Motion Picture Engineers, May 4th through 6th, at the Hotel Pennsylvania, New York.

The convention this year will be held jointly with the national board meeting of the Motion Picture Theatre Owners of America. Ed Kuykendall, MPTOA president, will be the principal speaker at the "get together" luncheon on the opening day of the SMPE meeting.

Registration will be on the morning of Tuesday, May 4th. A business and technical session then will be held, followed by the luncheon. In the afternoon another technical session will be held. On Wednesday there will be two technical sessions, in the morning and afternoon and in the evening, the 53rd semi-annual banquet and dance is scheduled. Two technical sessions will feature Thursday's activities.

The arrangement and reception of papers is now proceeding. Sylvan Harris, chairman of the papers committee, and editor of the SMPE *Journal*, said this week that time remains for inclusion of additional worthy papers.

In charge of the reception and local arrangements is a committee headed by Dr. Alfred Goldsmith. Oscar Neu heads the hotel and transportation committee; Donald Hyndman, the luncheon and banquet; Julius Haber, the publicity.

The Atlantic Coast Section of the SMPE will meet April 29th, at the U. S. Army Signal Corps photo school, Astoria, Long Island.

MGM Has Special Ad on 'Comedy'

Sixty-seven daily newspapers in 31 exchange centers ran a Metro-Goldwyn-Mayer advertisement directed at exhibitors announcing special preview showings of the company's film, "The Human Comedy." The advertisement explained the purpose of trade showings with a note to readers explaining why the doors could not be opened to the public at the time.

Admission to the theatres was by invitation only, and the showings were held for members of the press, radio representatives, civic, social and industrial leaders besides the exhibitors. A four-page program was given to each member of the audience, the back cover carrying notices of the New York critics who reviewed the film at the Astor theatre.

In many instances, legitimate theatres in various cities were leased by the company for the special showing. The entire promotional campaign was under the supervision of Howard Dietz, advertising and publicity director of MGM, who also planned the special advertisement.

The picture will open in six key cities on April 29th, the company announced this week, Philadelphia, Detroit, Cleveland, St. Louis, Kansas City and Indianapolis. An engagement also has been scheduled for Cincinnati on April 30th and on May 6th it will be shown in Boston, New Orleans and Atlanta.

Honor Stanley Jacques

In honor of Stanley C. Jacques, RKO branch manager in Cincinnati, who is celebrating his 25th year with the company, the branch personnel will stage a sales drive, May 7th to 13th, to be known as "Stanley Jacques Anniversary Week."

"Rhythm of "Cabin in the Sky"



"Heart-interest of "Stranger in Town"



"Romance of "Slightly Dangerous"



"Howls of "Air Raid Wardens"



"Thrills of "Assignment in Brittany"





Fight! We're all soldiers in
the 2nd War Loan Drive!

Theatres Push Sale Of War Bonds

Plans Mature for Greek Relief Show, Expected to Raise $100,000

The theatres of the country this week and last contributed heavily to the sale of War Bonds in the Treasury Department's Second War Loan drive, which is expected to increase in intensity throughout the month. All theatres pledged to the industry's War Activities Committee are giving close attention to the sale of Bonds and, in the instances reported to the WAC New York headquarters, with greater rewards in pledges and sales.

The Loew's circuit held a Second War Loan drive in its home office on Wednesday and Thursday. A quota of $5,275,000 was set up. It will buy an air, land and sea fleet, a "Loew fleet." It was indicated as an "impossible" quota, the deficit to be made up by executives of the company after the appeals to employees Wednesday and Thursday. On those days, Red Skelton and Edward Arnold were to appear as Bond salesmen.

Meanwhile, also in New York, plans matured for the Greek War Relief benefit May 18th at Madison Square Garden. The motion picture industry, through representative executives, is the sponsor; and it is hoped the affair may raise more than $100,000. The entertainment committee, meeting last week at luncheon in the Hotel Astor, decided to stage the show in two parts: a 45-minute pageant depicting the part Greeks have played in world history; and a second part with variety acts, and starring "names" from the motion picture industry.

Hollywood Committee Sells $3,000,000 in Week

At the meeting were Harry Brandt, Edward Alperson, Hal Horne, George Woolf, Robert Weitman, Bert Lytell, John Hertz, Jr., William Morris, Jr., Bill Howard, Jesse Kay, James Sauter, Alan Corelli and William Feinberg. Jack Partington, stage producer at the Roxy theatre, New York, will direct the benefit show.

In Hollywood, and aiding the Treasury's Second War Loan, by an intra-industry drive for the sale of Bonds, the Motion Picture Committee for Hollywood reported Monday that it had disposed of more than $3,000,000 of the issues in the first week. Paramount made the first studio purchase, $500,000. Individuals who added to the total were: William Goetz, $100,000; Y. Frank Freeman, $50,000; Jane Murfin, $50,000; Irene Dunne, $50,000; Eddie Cantor, $50,000; Joseph Schenck, $25,000; Nate Blumberg, $25,000; Bob Hope, $25,000; Archie Mayo, $20,000; B. G. De Sylva, $50,000; Charles Feldman, $30,000; Clifford Work, $25,000; Lewis Milestone, $20,000. The MGM studio bought $200,000.

R. J. O'Donnell, state chairman for Red Cross War Fund Week in the theatres of Texas, announced that the state total might reach $190,000, with one-third of the total number of theatres participating still to be heard from. Already received is $146,524, of which $112,071 was collected in Interstate Theatres.

Dallas collections were $18,708, of which $16,616 was collected in Interstate's Dallas theatres. The national theatre campaign, directed by Barney Balaban, involved collections in the theatres during the week of April 1st.

The 1,627-seat Loew-Poli Bijou, Hartford, Conn., first house of the Poli circuit to be built and for many years a subsequent run house, inaugurated its new first run full week plan with a million dollar Bond premiere Thursday. Red Skelton and Charles Kullman were to make personal appearances and the Governor of Connecticut and Mayor of New Haven were among important invited guests.

Merchants and banks throughout the city cooperated in the sale of Bonds, which entitled purchasers to tickets for the opening, in seats scale for $100, $500 and $1,000 purchases.

One Theatre Disposes of Quarter Million in Bonds

William Drace, operator of the Grand theatre, Greer, S. C., sold War Bonds so effectively at the opening of Warners' "Air Force" that his total reached $250,000. The town's inhabitants number only 2,940.

War Bond sales in Fall River, Mass., for the first few days of the drive in which local theatres are cooperating reached $5,251,000. The report covered only a small portion of the "E" type Bonds, including mostly purchases by corporations.

Attendance at the New England premiere of Producers Releasing Corporation's "Corregidor" Wednesday evening at the Proven Picture theatre, Hartford, Conn., required the purchase of a War Bond.

Clifford Giessman, manager of the RKO Golden Gate theatre, San Francisco, is asking organizations which request acts for Bond rallies to buy $25,000 in Bonds at his theatre.

A total of 111 Balaban and Katz employes last month contributed to the Red Cross blood bank.

The special posters of the Office of War Information, heretofore shipped directly to all WAC theatres from that office, now will be distributed from National Screen Service exchanges.

This new distribution arrangement is expected to result in increased efficiency, with greater display advantage resulting. The first group which theatres are to receive under the new plan will be the May allotment, a series of four painted by Norman Rockwell, each depicting one of the "Four Freedoms." These also carry a message urging the viewer to buy War Bonds and Stamps.

Maurice Druker, WAC public relations chairman for the Memphis territory, is now in the Army. Todd Ferguson of MGM has replaced him.

In Washington, Dan Terrell, city publicity chairman, is on foreign service for the Office of War Information. Frank LaFalce, area chairman, has named Hardie Meakin, of the RKO Keith's theatre, to succeed Mr. Terrell.

KNOX GRATEFUL FOR FILMS TO NAVY

"Warm appreciation" for the film industry's gift of 16mm. prints of recent features to the Navy, was expressed by Secretary of the Navy Frank Knox, in a letter last week to Francis Harmon, vice-chairman of the War Activities Committee. The prints now are available to all service men overseas. Originally, they were for the Army only. Mr. Knox termed the gift of 4,700 prints "valued patriotic service rendered to American bluejackets throughout the world."

3 Pictures Open On Broadway

Three new pictures opened on Broadway this week, running with strong holdover attractions which were expected to draw record crowds during the Easter holiday week. The premieres included: MGM's "Assignment in Brittany," starring the French actor Pierre Aumont, Susan Peters and Signe Hasso, which opened Wednesday night at Loew's Criterion; Columbia's "Reveille with Beverly," featuring Ann Miller and Dick Purcell, at the Abbey theatre, Friday night, and Paramount's "China," co-starring Alan Ladd and Loretta Young, at the Paramount, Wednesday night. "China" marks the last screen appearance of Mr. Ladd, who entered the Army immediately upon completion of the film.

Gala holiday programs featured the stage attractions this week of Broadway's film-stage show theatres, including the Paramount, Roxy, Capitol, Strand and Radio City Music Hall. The latter house presented its traditional "Glory of Easter" pageant in addition to "Easter Parade," a presentation staged by Leonidoff. RKO's "Flight for Freedom," starring Rosalind Russell and Fred MacMurray, began its second week at the Music Hall on Thursday.

Paramount announced this week that Mexico and the U. S. would join hands for the premiere of "Aerial Gunner," at the Arcadia theatre, Harlingen, Tex., May 8th and 9th. Governors of three Mexican states and other top-ranking officials from that country, in addition to Governor Stevenson of Texas, were expected to attend. The picture was filmed at the Harlingen Gunnery School with the cooperation of the Army Air Corps.

Admission will be through purchase of War Bonds by the public, persons wishing to attend being required to buy at least one Bond plus a souvenir ticket at the regular admission price. The Interstate's radio program, "Show Time," also is included in the exploitation plans, with a broadcast scheduled for the following day. Texas press representatives, stars from the Paramount studio and civic leaders also will attend the preview, the company said. The 26-piece military band from the Gunnery School will open proceedings on May 3rd, playing at a rally which will initiate a week-long Bond selling program.

The western premiere of this William Pine and William Thomas production will be held by Paramount at the Las Vegas Army Gunnery School, Las Vegas, Nev., Tuesday, May 18.

Northwest Theatre Reopens

The Motor Inn open air theatre, operated by E. W. Johnson on the Tacoma-Seattle Highway, has resumed the showing of pictures.

M-G-M TRADE SHOWINGS

CITY	PLACE ADDRESS	DAY, DATE & HOUR of SCREENING (C) SWING SHIFT MAISIE (D) DR. GILLESPIE'S CRIMINAL CASE (E) DU BARRY WAS A LADY
ALBANY	20th-Fox Screen Room 1052 Broadway	THUR. 5/6 — 11 A.M.
ATLANTA	20th-Fox Screen Room 197 Walton St., N. W.	THUR. 5/6 (C&D) 10:30 A.M. (E) 2:30 P.M.
BOSTON	M-G-M Screen Room 46 Church Street	TUES. 5/4 (D) 10 A.M. (C&E) 2:15 P.M.
BUFFALO	20th-Fox Screen Room 290 Franklin Street	THUR. 5/6 (D) 1:30 P.M. (C&E) 7:45 P.M.
CHARLOTTE	20th-Fox Screen Room 308 South Church Street	THUR. 5/6 (C) 10:30 A.M. (D&E) 1:30 P.M.
CHICAGO	H. C. Igel's Screen Room 1301 South Wabash Ave.	TUES. 5/4 (C) 10:30 A.M. (D&E) 1 P.M.
CINCINNATI	RKO Screen Room 16 East Sixth Street	TUES. 5/4 — 6 P.M.
CLEVELAND	20th-Fox Screen Room 2219 Payne Avenue	THUR. 5/6 (D) 11 A.M. (C&E) 1 P.M.
DALLAS	20th-Fox Screen Room 1803 Wood Street	THUR. 5/6 (C) 10:30 A.M. (D&E) 1:30 P.M.
DENVER	Paramount Screen Room 2100 Stout Street	THUR. 5/6 (C) 10:30 A.M. (D&E) 2:30 P.M.
DES MOINES	20th-Fox Screen Room 1300 High Street	THUR. 5/6 (D) 10:30 A.M. (C&E) 1 P.M.
DETROIT	Max Blumenthal's Sc. Rm 2310 Cass Avenue	THUR. 5/6 (D) 11 A.M. (C&E) 1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room 326 North Illinois Street	THUR. 5/6 (C) 10 A.M. (D&E) 2 P.M.
KANSAS CITY	Vogue Theatre 3444 Broadway	MON. 5/3 (C&D) 1 P.M. TUES. 5/4 (E) 1 P.M.
LOS ANGELES	20th-Fox Screen Room 2019 South Vermont Ave.	THUR. 5/6 (D) 10:30 A.M. (C&E) 2:30 P.M.
MEMPHIS	20th-Fox Screen Room 151 Vance Avenue	THUR. 5/6 (E) 10:45 A.M. (C&D) 1 P.M.
MILWAUKEE	Warner Screen Room 212 W. Wisconsin Ave	TUES. 5/4 (C) 10:30 A.M. (D&E) 1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room 1015 Currie Avenue	THUR. 5/6 — 1 P.M.
NEW HAVEN	20th-Fox Screen Room 40 Whiting Street	THUR. 5/6 (C&D) 10 A.M. (E) 2:30 P.M.
NEW ORLEANS	20th-Fox Screen Room 200 South Liberty	THUR. 5/6 (E) 10 A.M. (C&D) 1:30 P.M.
NEW YORK / NEW JERSEY	M-G-M Screen Room 630 Ninth Avenue	TUES. 5/4 (D&E) 9:30 A.M. (C&E) 1:30 P.M.
OKLA'MA CITY	Paramount Screen Room 701 West Grand	MON. 5/3 — 9 A.M.
OMAHA	20th-Fox Screen Room 1502 Davenport	THUR. 5/6 (C) 10:30 A.M. (D&E) 1:15 P.M.
PHILADELPHIA	M-G-M Screen Room 1233 Summer Street	TUES. 5/4 (C) 11 A.M. (D&E) 1 P.M.
PITTSBURGH	M-G-M Screen Room 1623 Blvd. of Allies	TUES. 5/4 (D) 11 A.M. (C&E) 1:30 P.M.
PORTLAND	B. F. Shearer Screen Room 1947 N.W. Kearney Street	TUES. 5/4 (C) 10:30 A.M (D&E) 1 P.M.
ST. LOUIS	S'Renco Screen Room 3143 Olive Street	TUES. 5/4 (C) 10 A.M. (D&E) 1 P.M.
SALT LAKE CITY	20th-Fox Screen Room 216 East First Street, So.	THUR. 5/6 (C) 10:30 A.M. (D&E) 1 P.M.
S. FRANCISCO	20th-Fox Screen Room 245 Hyde Street	THUR. 5/6 (C) 10:30 A.M. (D&E) 1:30 P.M.
SEATTLE	Jewel Box Preview Theatre 2318 Second Avenue	TUES. 5/4 (C) 10:30 A.M. (D&E) 1 P.M.
WASHINGTON	20th-Fox Screen Room 932 New Jersey, N.W.	THUR. 5/6 (C) 10 A.M. (D&E) 1 P.M.

M-G-M TRADE SHOW CANCELLATION

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"BATAAN"

TRADE SHOWINGS as previously advertised are now cancelled, and will be replaced by

"DU BARRY WAS A LADY"

as listed in column at left.

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PLEASE NOTE:

A new trade show date will be announced later for "BATAAN."

"Swing Shift Maisie"—*Ann Sothern, James Craig* • "Dr. Gillespie's Criminal Case"—*Lionel Barrymore, Van Johnson, Donna Reed*
"Du Barry Was A Lady"—*Red Skelton, Lucille Ball, Gene Kelly, Tommy Dorsey and his Orchestra*

in BRITISH STUDIOS

By AUBREY FLANAGAN, in London

Although it has not been the last always to complain of its lot in the wartime scheme of things, it would seem that in the present rigours and restrictions facing the industry, both of manpower and of raw stock, the producers are being let off fairly lightly. The less immediate future, of course, may hold other and less palatable things in store, but in these two reaches, both of which are likely directly to affect both the exhibitor and the renter, the studios are not in instant danger of extinction.

It is obvious that economies will have to be exercised in regard to the use of raw stock, and that allocations of negative will not entwine Denham and the Bush, Ealing and Elstree in endless footage of fine grain Kodak.

Rationing on the basis of so much per film according to the cost or scope of the film would hurt none save the ultra-extravagant and, indeed, would tend towards a higher efficiency and sounder economy among the producers—qualities which are not always too evident here.

Manpower squeezes which are foreshadowed by keen observers of the industry scene, which may affect other branches of the business, and mainly those employing women, are not expected to affect directly the production companies, the studios and laboratories.

Production Expects Few Manpower Problems

There, already, women have been trained in many key jobs to replace highly skilled men who have been drafted—and although it is seldom possible to anticipate Government action, there is no indication just yet that the Ministry of Labour is intending to apply the squeezer in this section. Certainly labour circles, usually well informed on such matters, are not unduly nervous.

If this is so, it is as well, for the increased stimulus forecast for the production industry here, would seem to have been given. Most of those studios which are available are currently working at high pressure, although in actual fact they will set the gauge to an even higher point in the not far distant future, when films already planned get under.

Denham Has Three Films Now in Production

Denham has no less than three films in active production at the time of writing, two of them under the banner of Two Cities, which definitely will take the floor with others, in immediate succession, if not earlier. The other is Herbert Wilcox's "Yellow Canary," in which Anna Neagle foresakes the biographical for the purely fictional. The story is not, as its title might suggest, concerned with the ornithological, and its setting, far from being either Las Palmas or the Bronx Zoo, is capacious enough to include Halifax, Nova Scotia, the High Seaes and a London night spot in the time of the Blitz.

Making his debut in a film—although he has made some propaganda shorts for the Ministry of Information—is Cyril ("Dreaming of Thee") Fletcher, young radio, cabaret, and vaudeville star, who has shot to topline fame in the three media with his "Old Odes" and individual style of comedy. Fletcher is starred in the night spot sequence.

Most of Films Are Not Related to War

Technicolor is likely to play an increasing and important part in many of the British films planned for production in the near future. Not least among the sponsors is Paul Soskin—currently producing "Dear Octopus" for Gainsborough at Islington—who now has added to the board of directors of his company, Conqueror Films, Sir Adrian Baillie, moving spirit of Technicolor in Great Britain.

Mr. Soskin already had announced his intention of making a spectacular film on Marlborough in that medium. It is his intention to make others than that in Technicolor. Mr. Soskin, incidentally, has purchased the film rights of James Aldridge's "Signed With Their Honour."

Two Cities' contribution to Denham activity is manifest in the current production of "The Demi Paradise," the Anatole de Grunwald production in which Anthony Asquith is directing Laurence Olivier and Penelope Ward, and "One Pair of Feet" which, with Leslie Howard as producer, has a cast headed by Rosamund John, with Sophie Stewart, Mignon O'Doherty, Ann Bennett, and others, being directed by Maurice Elvey.

The retreat from the battle front as a canvas for entertainment films would seem to be attracting an increasing body of producers. Of the foregoing none are directly war films, although they have contemporary settings and some of them contemporary themes. Of the rest of the films in production none is concerned with war as inspiration or subject matter, although naturally the use of a present day background demands that war must be acknowledged.

On such a venture as Gainsborough's "Time Flies" in which Walter Forde is directing Tommy Handley, the setting of those sequences at present being filmed is Elizabethan England—a long way from the crazy canvas of "I.T.M.A." Vera Lynn, making "I Love to Sing," has been working this week on a no more bellicose set than that of a nursery school. Columbia British are responsible for the film which is being produced by Ben Henry and his protege, British Moneymaker Number One, George Formby.

London Philharmonic Is Film's Subject

Whilst comedy extravaganza is the keynote of activity at the Ealing Studios where Will Hay is at work still on his own directorial effort, "My Learned Friend"—whence he was invalided for a fortnight under medical instruction—realism prevails at Elstree. There, in the National Studios, Strand Films are making a feature length documentary on the story of the London Philharmonic Orchestra, leading British orchestra which has found new life and prosperity against the grim conditions of war.

Conductors Sir Adrian Boult, Malcolm Sergeant, Warwick Braithwaite and Constant Lambert, and singers Eileen Joyce, Robert Easton, and Mureil Brunskill are star names in the film.

Elsewhere in the studios, too, another realist production, bearing the British National trade mark, is being prepared for shooting on the floor. "The Shipbuilders," for which John Baxter has been photographing exteriors and location shots in the Glasgow shipyards.

Warners Sign Pact With Technicians

Warner Brothers' Teddington organization have now come into the fold and accepted the terms of the recent studio agreement on wages and hours with the Association of Cine Technicians. They were the only studio outside the agreement.

Other than the films reported above Merton Park Studios have Phil Brandon's "Up With the Lark" on the floor; Pathe is sponsoring the Associated British production, "Warn That Man," in full swing at Welwyn, and Marcel Hellman continues with "They Met in the Dark," for which he is using the Teddington Studios of Warner Brothers.

Theatre Wing Canteen To Open in San Francisco

The American Theatre Wing War Service officially will open its newest Stage Door Canteen next Thursday, April 29th, in San Francisco, in the Native Sons' Auditorium. The hall was provided through cooperation of the Mayor and the City Council. Stage and screen unions, including the IATSE, participated in assisting the Wing to set up the canteen. Ina Claire is honorary chairman of the venture. Lois Moran Young, former screen star, heads the stage committee. Volunteers drawn from the film, stage and radio fields will comprise the personnel of the canteen.

"Crash Dive" Previewed At New London Base

The first preview showing of the Twentieth Century-Fox film, "Crash Dive," was given at the submarine base in New London on Tuesday. Officers and men of the base were present in addition to members of the metropolitan and trade press.

The radio program, "Confidentially Yours," with Arthur Hale, was broadcast the same evening from the base, the first time the program had originated from any place outside of the WOR studio in New York. The film will open at the Roxy theatre in New York on April 28th.

GB, Kalee Share Control

H. R. A. de Jonge, joint managing director of the merged Gaumont British Equipments and Kalee, Ltd., has declared at London that control is equally divided between GB and Kalee in consequence of the recent merger.

EXPAND STAGE SHOWS FOR U. S. ARMY IN BRITAIN

USO Camp Shows Provide Constant Flow of Star-Studded Entertainment

by AUBREY FLANAGAN
in London

Whilst, under difficulties which have been many and complex, the machinery set up for the entertainment of the United States armed forces here by means of the motion picture is operating with increasing ease and over a widening field, equivalent developments have taken place here in the field of stage shows for the Americans quartered in Britain.

Britain has been named as Number One Priority Territory for this, and a wide expansion of the work of the USO Camp shows now has taken place. It is as certain as anything can be certain under the abnormal and incalculable conditions of war that the present year will see the boys in khaki and navy blue well provided with entertainment of a brand they understand and relish.

Not insignificant is the fact that the British forces, and—via the medium of broadcasting — the British public, will benefit, as will also, by this same latter medium, American soldiers and sailors at far flung battle stations in the lone outposts of the world.

It is now established that American artistes, many of them topliners, will come over to Britain in consistent flow, and spend weeks here traveling the camps wherever the Star Spangled Banner flies. Names have been breathed tentatively, because of the uncertainties of contractual obligations and the physical problem of transport, as potential entertainers likely to come here, names which include Bob Hope, Bing Crosby, Jack Benny and Burns and Allen.

Organization Before Was Inadequate

Until a few weeks back the entertainment of the U. S. forces here was both inadequate and ill organized, left in the main to the voluntary endeavors of the more unselfish and public spirited Americans in the show business here and some of their British confreres.

The American Overseas Artists, whose generous and unselfish activities were recorded in these pages as far back as September 12th last, leading spirits in which were Bebe Daniels, Ben—now Major—Lyon, Teddy Brown and Vic Oliver, have played a paramount part in this regard, operating through their own lively if loosely knit machinery, over the wide field of American military stations here. Camps, of course, also have organized their own entertainment and created their own units.

Now, since the visit of Abe Lastfogel, the machinery has been strengthened and expanded, and under USO Camp Shows the whole official business of running shows and broadcasts of the doughboys will be developed and controlled.

The appointment of William Dover, erstwhile associate of Darryl Zanuck and personnel manager of Twentieth Century-Fox, was Mr. Lastfogel's gesture to the problem, a gesture in which Mr. Dover was empowered to expand and develop the USO machine, which he has already done to no negligible end. The USO has taken over the American Overseas Artists, even absorbed its Bond Street office, and is planning to operate its machinery throughout the British Isles.

Mr. Dover has shaped his machinery on the lines of a constant live pool of artists supplied from among American performers coming here for set periods, and operating through individual units all over the country. The pool will be composed of between 50 *and* 60 *performers of all types and categories. They will be split into probably nine individual units, each with its own identification name, each numbering a round half dozen artists.*

From the USO headquarters in London their tours will be arranged, through the Special Services Branch of the U. S. Army, with the various military commands, who, in turn, will make all transport arrangements, provide theatres and the paraphernalia attached to stage presentations.

There are already a number of performers here and others are on their way. Their movements across the Atlantic enter the realms of military secrecy.

Visits of Players Are Wholly Voluntary

It is worthy of note and comment that in each and every case their visits here are entirely voluntary, and forsaking lucrative engagements at home, plus the perils of Transatlantic travel, plus the proximity to the European battle front, has not deterred the volunteers of the USO from making the trip.

Artists such as those already mentioned hope to get over this summer, if contractual obligations and transportation permit, but there are others on the way already, or here in Britain, whose entertainment contribution is not to be sneezed at.

Each unit will go out on an 18-week routing basis, with appropriate single weeks out as a respite. No U. S. Army or Navy camp will go unprovided and as many British camps and aerodromes as it proves practicable to include will be given shows by the traveling units.

The American motion picture industry here is collaborating and already has set up a sub-committee headed by Sam Eckman to facilitate the operations of the USO as far as possible. With Hollywood stars coming here it is obvious the companies can be of some assistance one way or another.

Final arrangements have not been made, but it is planned and pretty certain that the USO in Great Britain will be closely associated with the BBC in broadcasting for the entertainment of the forces. It is the intention not only that USO shows will be broadcast when appropriate over the BBC network, but that artists coming here will be radioed individually over the BBC's forces programme, a programme which, provided for the British services at home, is in actual experience more popular with the British listener in general than the home service itself.

Later it is the plan to transmit shows and acts via short-wave so that they can reach American soldiers, sailors and airmen throughout the world irrespective of position or distance.

The whole subject of radio entertainment for the U. S. forces in Europe, however, is a much wider one, and one upon which there are many big developments.

SEEK INQUIRY INTO GOVERNMENT FILMS

The Association of Cine Technicians in London at a meeting this week voted a resolution asking an investigation of the entire system of Government film production, including the creation of a technicians' pool for the purpose. Another resolution opposed production monopolies. A committee was named to inquire into an alleged affiliation of Government film production with the British Labor Party.

Chicago Theatre Holds Amateur Nights

The Ken theatre in Chicago inaugurated a "Flight to Stardom" series of amateur shows on Thursday, and plans to continue them every Thursday hereafter. William Weinberg, manager, announced that the shows would afford contestants opportunity to embark on professional careers.

Theatrical bookers and producers are expected to attend the amateur shows, Mr. Weinberg said, with the purpose of obtaining talent and developing performers for the entertainment field. Cash prizes are awarded the winning contestants.

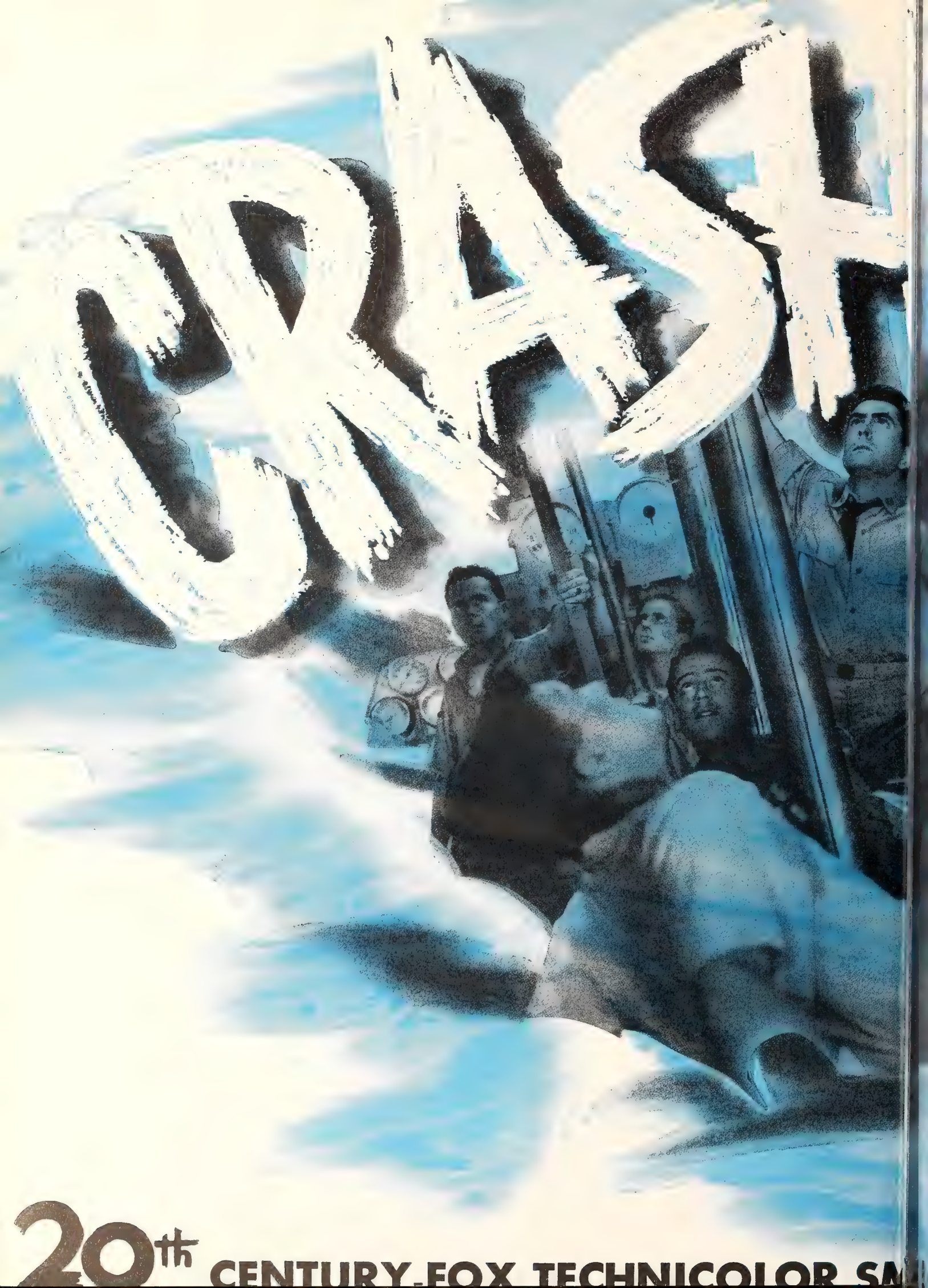
PRC Prepares 25 Films For Early Production

Producers Releasing Corporation has announced that the company will have 25 pictures in production in the next two months, among which are three Alexander Stern features, "Man from Washington, "Forgotten Children" and "Waterfront."

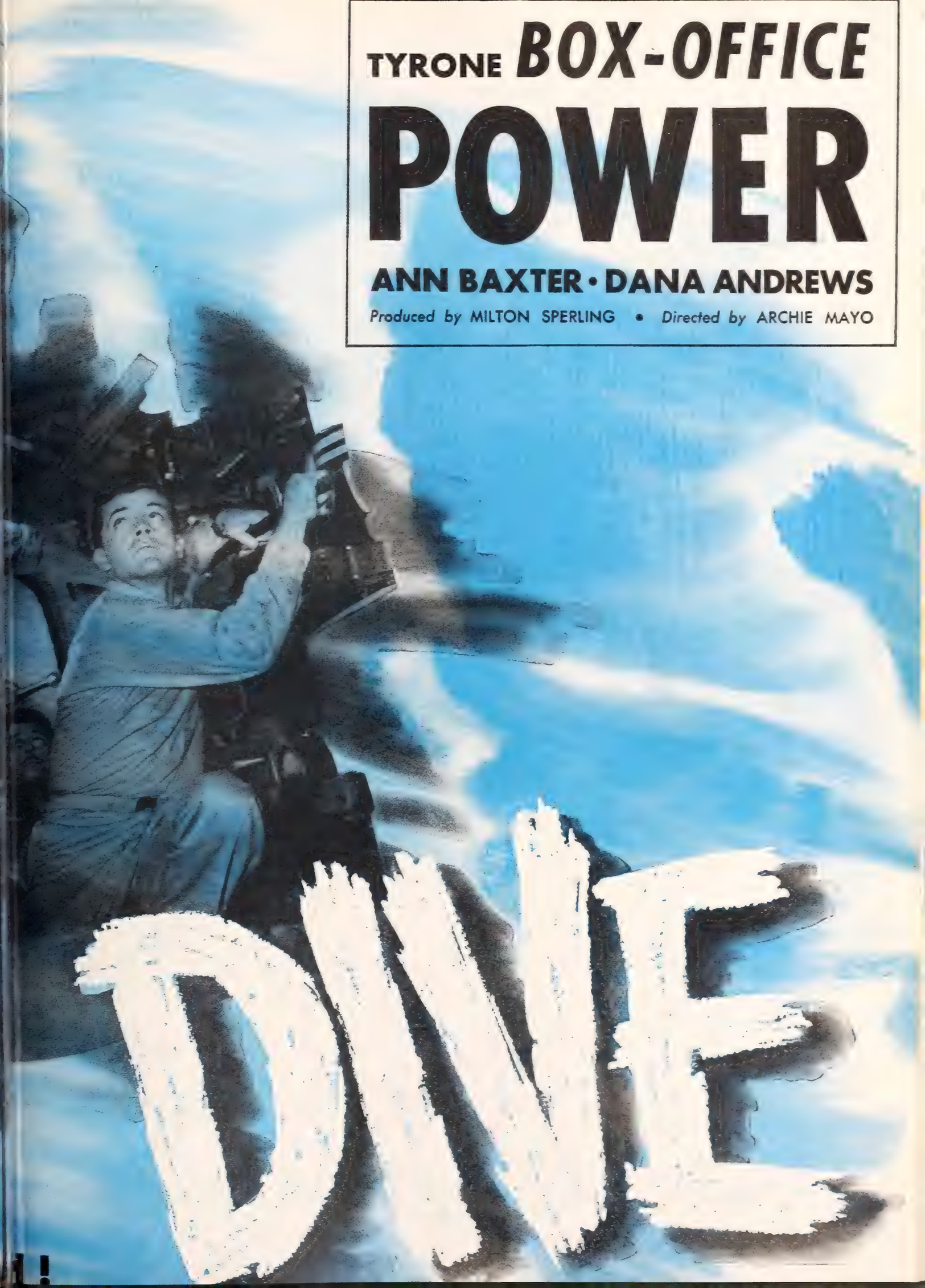
The company has disclosed that Frank Buck will be starred in a jungle film, "Tiger Fangs," to be produced by Jack Schwarz. Mr. Buck will interrupt a lecture tour in the east in order to start work in Hollywood on June 10th, the company said.

Change to First Runs

The Bijou theatre in New Haven and the Globe in Bridgeport adopted a first run policy on April 23rd, it has been announced. Admission will be scaled at the prevailing first run level of 40-50 cents at both theatres.



20th CENTURY-FOX TECHNICOLOR SM


TYRONE BOX-OFFICE
POWER
ANN BAXTER • DANA ANDREWS
Produced by MILTON SPERLING • Directed by ARCHIE MAYO
DUE

Schine's Clearance Case Reopened

Circuit Claims Inadvertent Error in Judgment on Delaware Competition

On the plea of inadvertent error the Schine Circuit of Gloversville, N. Y., has won a reconsideration by the motion picture arbitration Appeal Board of its 65th decision. The Board on March 25th upheld the seven-day clearances of first-run Wilmington theatres over Schine's Plaza theatre, in Milford, Del.

Oral hearings on the petition to correct this award have been called for April 29th in the Appeal Board office at New York. It is the first time that the Board has permitted attorneys to argue in person for a correction of an Appeal decision, on the ground that error was committed within the meaning of the 18th rule of arbitration established by the Consent Decree.

Howard M. Antevil, Schine counsel, will ask the board to amend its award to include a maximum availability for the Milford theatre, he indicated in the petition. The circuit contends that the seven day clearance was granted to Wilmington on the assumption that the first run theatres there play pictures soon after their national release. Schine contends they delay extensively.

Paramount, Warners, RKO and Twentieth Century-Fox, defendant distributors, will oppose the motion. MGM, who agreed to an early settlement with the Plaza, will also participate in the oral hearings as "a friend of the court." Reba A. Schwartz, operating the Capitol theatre in Dover, Del., will appear as an interested party.

George W. Alger, chairman, and Albert W. Putnam and Robert McC. Marsh, members of the Appeal Board, agreed to consider two issues at the oral hearing.

They notified parties that the board will determine whether "in finding that the Wilmington first runs play on national release date it committed an inadvertent error within the meaning of Rule 18 and if so whether such is material."

Also, "whether in case it appears that unreasonable delay has occurred in the exercise of their availability by Wilmington first runs and that they have thereby unreasonably held back the complainant's theatre from playing its pictures, and what relief if any can and should be afforded complaint."

Contend Houses Follow Philadelphia Run

The Plaza in its plea to reopen contended that the Wilmington theatres "do not play on or even near national release date," but follow Philadelphia. It further argued that the Milford clearance should have been keyed off Salisbury, Md., rather than Wilmington, which is 70 miles from Milford. In its first ruling the Appeal Board found that the metropolitan Wilmington houses drew patronage from nearby large areas of Delaware, Maryland and Pennsylvania.

Schine also contended that gasoline rationing has strictly limited travel in the Eastern Shore area, and that this should be a factor in eliminating Wilmington clearance. The Appeal Board did not mention this point in its notification of new hearing.

Warners, in a brief opposing modification of the award said the complainant in effect sought a new trial. "Section 18 is not intended to permit a litigant who has lost an appeal to reopen a case for the trial of an entirely new issue or to reargue issues carefully considered and decided by the Appeal Board," it said.

Dallas

Monday the Appeal Board in its 65th opinion partially reversed a Texas arbitrator to order Warners, 20th Century-Fox, Paramount and MGM to grant some run to W. V. Adwell, operating the Roxy theatre in San Angelo, Texas. It was the eighth Dallas case.

The Roxy was described as an independent theatre opened in August 1942 in competition with seven Robb and Rowley circuit theatres. The Board upheld the finding of Fred F. Florence, arbitrator, that it could not quality as a specific run complaint, and that there were no issues of contractual clearance.

The board noted, however, that the Roxy had not been able to secure 1942-43 product and citing an MM brief commented that "the situation is one demanding revision in the interests of fair play."

The best offer made by a distributor, it added, was 150 days after first run. "Under the circumstances of this case where all the other theatres in the city are operated by one interest, any such offer is in our opinion calculated to defeat the purpose of Section VI," the board warned.

"In granting complainant relief under Section VI it is our expectation that the distributor defendants will establish a system of runs and clearances in San Angelo, which will be fair and equitable to complainant," it said. Costs were divided equally.

Buffalo

The Rivoli theatre, Buffalo, has filed a combined clearance and specific run demand involving the fire consenting distributors and the markins held by the Shea circuit's Roosevelt theatre. Complainant Rivoli Operating Company said distributors have refused to license the Rivoli ahead of the Roosevelt or to give it its former run of 30 days after first run downtown. It seeks a return to prior status, or alternately, a maximum of 1 day clearance for the Roosevelt, and 31 days availability after downtown for the Rivoli. It is the 19th Buffalo case.

N. M. Kozanowski operates the Rivoli. The Walden, Grand, Lovejoy, Avon and Sheldon theatres were named as interested parties.

Bans Machines, Bingo

James J. Kerwin, newly elected district attorney of Milwaukee County, gave all slot machine operators, including clubs, veterans' and fraternal organizations until April 22nd to get rid of their machines. Mr. Kerwin also has announced he will shut down all bingo games, regardless of where conducted, unless the legislature legalizes "charity" bingo in churches and private clubs. A bill seeking to license charity bingo in Wisconsin was introduced in the state legislature April 15th.

Released from Hospital

Al Sherman, publicity consultant to the motion picture and photographic division of the Norwegian Information Service, is recuperating from a recent operation at the George Washington Hospital in Washington, D. C.

Portland Trade At New High

Theatre trade in Portland, Ore., for the first two weeks in April benefited from the general increase in all business, the additional buying power of workers in the war center given as the chief reason for the upward trend. During the period, industrial payrolls showed an increase of almost 300 per cent.

Holdovers were nummerous in Portland's first run houses, "Random Harvest" topping the list with a seven-week run at the United Artists Parker theatre. The reported gross on the film's run was $160,000.

Other amusement places were reported to be doing exceptionally good business, and transportation records were broken. More than six times the number of building permits were issued as compared to the same period last year, $1,572,325 having been collected in fees for the first week in April. Bank clearings totaled $76,719,464, a 46 per cent jump over the same week last year.

Family incomes have reached new levels since larger numbers of women have found employment in war factories.

Coast Exchanges Reject PCCITO Program

Los Angeles exchanges last week rejected a five-point plan submitted by a sub-committee of the Pacific Coast Conference of Independent Theatre Owners for avoidance of dislocations in zoning and clearance due to curtailment in the number of release prints brought about by film conservation.

The plan called for films to be supplied to Army camps ahead of the 21-day city break; for pooling of prints in the territory west of Denver; precedence of release in areas with heaviest demands for first playing time; curtailment of exhibitor print-holding privileges and abatement of tagging charges resulting from shortage of prints.

Krenitz Named Universal Manager in Cleveland

Universal Pictures has appointed Joseph Krenitz manager of the company's Cleveland exchange, it was announced this week by William A. Scully, vice-president and general sales manager.

Mr. Krenitz has been with Universal since 1919, when he joined the company as a booker. A year later he was named a salesman in the Cleveland office. Mr. Krenitz replaces James V. Frew, recently resigned.

Acquires Distribution Rights

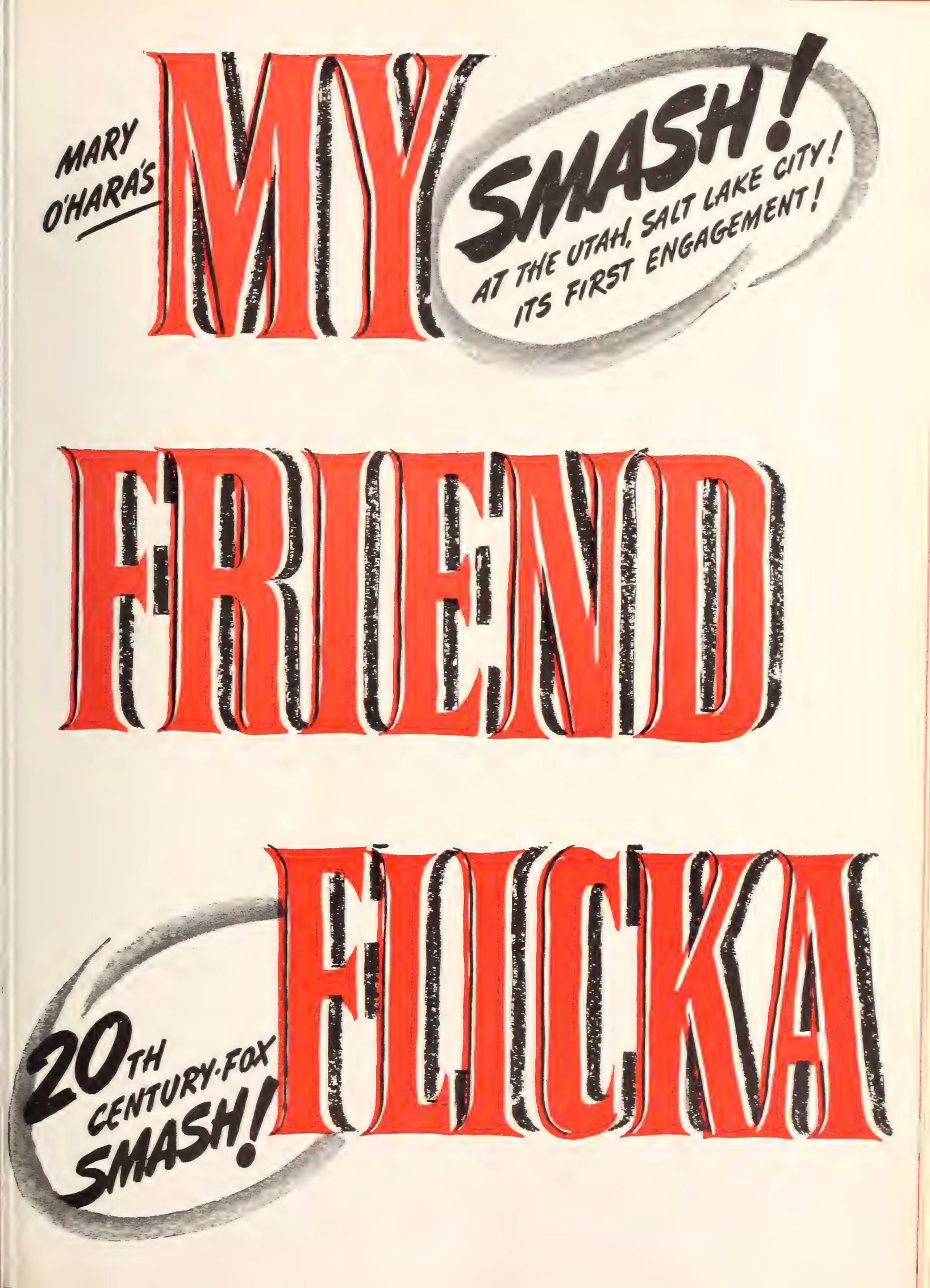
"Somewhere in France," produced by Michael Balcon at the Ealing Studios, has been taken over by Edward Small Productions for domestic distribution and will be released through United Artists nationally on May 7th. The film formerly was titled "The Foreman Went to France."

Vote "The Patriots" Best

Sidney Kingsley's drama, "The Patriots," historical play concerning Thomas Jefferson and Alexander Hamilton, has been voted the best play of the season by the New York Drama Critics Circle. The play was produced by the Playwrights Company.

RKO Sets Trade Showings

RKO Radio's film, "Bombardier," will have national trade showings on May 17th, except in St. Louis, where they will be held the following day, it was announced this week by Ned E. Depinet, president of the company.


MARY O'HARA'S
MY
SMASH!
AT THE UTAH, SALT LAKE CITY!
ITS FIRST ENGAGEMENT!
FRIEND
20TH CENTURY-FOX SMASH!
FLICKA

'Little Lulu' New Star in Shorts For Paramount

Documenting a story published in MOTION PICTURE HERALD last week that new emphasis on production and selling of short subjects would mark the 1943-44 season, Paramout announced this week that its new schedule of 64 shorts and 104 news reels, had been designed solely "for entertainment purposes." Oscar Morgan, general sales manager of short subjects, said the company had increased its short subject budget to meet the box office needs of "color, comedy and music."

The schedule includes three new series, all in Technicolor; eight "Little Lulu" cartoons, based on Marge's *Saturday Evening Post* character, have been added; eight "Noveltoon" cartoons, and six two-reel Paramount musicals. In addition, there will be eight "Popeye" cartoons; six George Pal "Puppetoons" in Technicolor; six "Popular Science," and six "Unusual Occupations" in Magnacolor; six "Speaking of Animals," the series that produced the Academy Award winner for 1942, and 10 Grantland Rice "Sportlights." The Technicolor musicals will utilize the singing, dancing and musical talent on the Paramount lot, it was said. A special promotional campaign will herald the screen debut of "Little Lulu."

Walt Disney's New York office announced this week that a backlog of 17 entertainment shorts had been built up at the Disney studio. Thirteen of these are in various stages of production. Sufficient shorts have been completed to insure maintenance of the RKO release schedule on the sixth Disney series, it was said, with five films of this group already delivered. In actual production currently, but subject always to training films priorities, are 13 subjects remaining in the RKO sixth series. About 77 per cent of this footage has been animated and 10 pictures have been scored or are in process of scoring.

In the latter group are four productions: "Reason and Emotion," "Pelican and the Snipe," "Chicken Little" and "Figaro and Cleo." Four Donald Ducks are in work: "The Old Army Game," "Trombone Trouble," "Home Defense" and "Contrary Condors." The Goofy series includes "Victory Vehicles," "How to be a Sailor" and "How to Play Golf." Pluto is starred in "Good Samaritan" and "Springtime for Pluto." Ready for animation are: "Commando Duck," "First Aiders," "Plastic Inventor" and "How to Play Football."

Dave Fleischer started making "He Can't Make It Stick," a new color cartoon about Hitler for Columbia, last week. It was written by Milt Gross and Stephen Longstreet.

Krellberg Books Dual Bill In Eight Key Cities

Bookings have been arranged by S. S. Krellberg, of Goodwill Pictures, in New York, Philadelphia, Boston, Newark, Detroit, Chicago, Los Angeles and San Francisco, for "M the Kidnapper," a Fritz Lang film, and "City of Lost Men." Other key city bookings will follow. Mr. Krellberg reported in New York this week that these two films, booked on a double bill basis, particularly lend themselves to exploitation and merchandising campaigns. He said his company expects to spend a considerable sum in advertising the pictures to exhibitor and public alike.

The company is contemplating production of an English version of Fritz Lang's "Last Will of Dr. Mabuse" and also a new film, tentatively titled "The Trial of Hitler."

AFM Discusses Recording Ban with Companies

No definite plans for settlement of the dispute between the American Federation of Musicians and representatives of electrical transcription companies was reached at a meeting of the two groups at the AFM offices last week, although an agreement was made to iron out difficulties at a future meeting, probably about May 10th.

At a previous meeting of AFM officials, headed by James Caesar Petrillo, president of the union, with representatives of the commercial recording companies at the Hotel Ambassador in New York last Friday, negotiations collapsed after two days. This was disclosed by Ralph F. Colin, attorney for the Columbia Recording Corporation, spokesman for the phonograph recording companies.

Army Theatres Net $16,520,000

A total of 118,000,000 service men in Army camps and bases in the U. S., Alaska and the Caribbean area attended theatres operated by the Army Motion Picture Service in 1942. During the year, the service grossed $16,520,000 from film showings. These figures were disclosed last week in the annual report of the Motion Picture Producers and Distributors of America. Army theatres have a seating capacity estimated at 543,576. Admission fee for service men is 14 cents. All profits are turned over to camp mess funds.

Following the report in MOTION PICTURE HERALD last week that a reorganization of film distribution was under way, under the newly-formed Army Pictorial Service, with Brig. Gen. William H. Harrison as chief, it was learned in Washington last Friday that a new Army-Navy film distribution setup was being considered. The objective is to achieve the maximum circulation of entertainment films for men in military service. The Navy is to receive 16mm. prints of current film attractions.

Army-Navy officials met with Francis S. Harmon, executive vice-chairman of War Activities Committee, in Washington last week to discuss the new setup. Commander John L. Reynolds, head of the Navy's Welfare Division, and Brig. Gen. Frederick H. Osborn, director of the Special Services Branch of the War Department, conferred with Mr. Harmon on the methods of obtaining the largest audience possible for each print of feature pictures. Directives setting forth the distribution plans which evolved at the conference are reportedly being sent to Army and Navy officers.

Ohio ITO Conducting Newsreel Survey

The Independent Theatre Owners of Ohio is conducting a survey of exhibitors to determine whether they believe there are too many newsreels on the market. It will submit its report to the film conservation branch of the War Production Board.

Kaufman Trial Delayed

The trial of Louis Kaufman, business agent of the Newark IATSE Local 244, on Tuesday was postponed in New York Federal Court until May 10th. He is under indictment for conspiracy to violate the Federal racket law. In Chicago the extradition hearing of five others indicted, on Wednesday was continued to May 12th.

1,000,000 See "Casablanca"

More than 1,000,000 persons attended showings of "Casablanca" during its full week run over the RKO circuit in the New York area, Warner's announced last week.

Golden Urges Film Share in Post-War Plans

Recommendation that a "post-war planning committee of the motion picture industry" be created to work with established industrial groups now organized to discuss post-war problems of American industry, was urged this week in Washington by Nathan D. Golden, chief of the motion picture unit, Bureau of Foreign and Domestic Commerce, of the Department of Commerce.

Mr. Golden stressed particularly that attention should be given to the problems of foreign distribution. "Any industry whose foreign stake runs well over $100,000,000, during normal years should and must give attention to problems it will face when this war is over and normal business intercourse is again established," he said.

In tracing the history and development of motion pictures, pointing to their coincident growth in the years which saw America engaged in three wars, 1896, 1914 and 1941, the Government official remarked on the high point of endeavor achieved by the industry since Pearl Harbor, in its numerous activities on behalf of the war effort.

To emphasize the significant role the film industry should play in post-war planning, Mr. Golden cited the remarks of D. W. Brogan, professor of political science at Cambridge University, England, in an article which appeared in the New York *Times*, March 21st. Mr. Brogan characterized American movies as "a source of information and fascination for the world."

Mr. Golden said: "He expressed the conviction that 'even the Germans, if left to themselves, would, we can be sure, rather enjoy what Hollywood thinks is good for them than what Dr. Goebbels does.' He affirms that American movies 'are life, liberty and the pursuit of happiness in images, speaking more effectually than words.'"

Casanave Negotiating For Lee Properties

Charles Casanave, former vice-president of Advertising Accessories, National Screen Service subsidiary, this week negotiated to reenter the business in which he has been actor, salesman, exhibitor, and executive. At mid-week, he was discussing with Oscar Hanson, Canadian circuit owner, and friend of the late Arthur Lee, the acquisition of some of the pictures held by the Artlee Corporation, New York. Mr. Lee was killed in the crash of the Atlantic Clipper at Lisbon. His company imported British films, and was understood to be interested in some Canadian theatres.

John Scully Prisoner

Lieutenant John Scully, Jr., son of the Universal Boston branch manager, is a prisoner in Germany, his relatives were informed this week. Previously, he had been reported missing. He is a nephew of the Universal vice-president in charge of sales, William Scully.

20th-Fox Wins Suit

New York Supreme Court Justice Aron Steuer last week granted Twentieth Century-Fox their motions for dismissal of a cancellation of license and accounting action brought by Edgar Leslie and Archie Gottler, composers of "America, I Love You." The court ruled that the use of the song in the motion picture "Tin Pan Alley" was a copyright infringement and not a breach of trust.


Song and Dance... Swing and Romance...
TO KNOCK YOU FOR A LUPE!
REDHEAD FROM MANHATTAN
Release May 6th
with LUPE VELEZ
CHAEL DUANE · DOUGLAS LEAVITT · LEWIS WILSON
DOUGLASS DRAKE · Screen Play by Joseph Hoffman
DUCED BY WALLACE MacDONALD · DIRECTED BY LEW LANDERS
A COLUMBIA PICTURE
ENLIST TODAY IN THE SECOND WAR LOAN BOND DRIVE!

THE HOLLYWOOD SCENE

From HOLLYWOOD BUREAU

Seven of the eleven new production projects announced between last edition and this one pertain to the war.

"Destination Tokyo" is an addition to the Warner schedule. It is to present the cast of "Air Force," minus the presence of Arthur Kennedy and Gig Young, who have gone to war in person, and will dramatize from facts of record the career of a submarine operating in the seas off Japan.

"God Is My Co-Pilot" is another Warner addition. It's to be based on letters received from Colonel Robert Lee Scott, in action, and is announced also as following the "Air Force" precedent in scope and magnitude.

"Hey, Rookie," to come from Columbia, is an item on the lighter side. It derives from a stage show put on by soldiers from Fort McArthur, which has run up a hit score in Los Angeles, and the unstated price paid for the property is to go into the Fort McArthur recreation fund.

"Rosie, the Riveter," a Republic enterprise, is to be based on and take its title from the now popular song of the same name. It's in formative stage and is expected to lean toward the humorous and probably the musical persuasion.

Diary of Army Nurse Is Planned by 20th-Fox

"Sweetheart of the Marines," a Monogram film for Ann Corio, likewise is to concern itself with the lighter aspects of the state of war.

"Truth in Demand," on the other hand, is a Twentieth Century-Fox property in the serious vein. It has to do with the diary of an Army nurse, and Victoria Wolf, who wrote it, is to have a hand in the planning and producing of the film.

On the serious side, too, is an untitled and considerably nebulous undertaking by Bryan Foy, the Twentieth Century-Fox producer, to make a film showing or forecasting what the world will be like when the war is over. The producer, not the studio, has been doing the talking about this venture, wherefore the appropriateness of its inclusion in this listing may be open to question.

To be subtracted from previous listings of war-films-to-come is Paramount's "Seek, Strike, Destroy," originally announced as a production of major proportions dramatizing the nation's tank destroyers. The studio has cancelled this one, as it previously cancelled "Sons of Japan," in furtherance of its announced policy of concentrating on other-than-war subjects.

Paramount Trend Away From War Themes

Paramount is doubly represented in the listing of four new non-war pictures.

"You Can't Ration Love" is a Paramount comedy undertaking, tentatively for Dona Drake, Jimmy Lydon, Barbara Britton and Elliott Reid, concerning the rationing of dates by co-eds in view of the scarcity of eligibles.

"Storm" is a William Pine-William Thomas contribution to the Paramount list, an item concerning a hurricane.

"Tiger Fangs" is a Producers Releasing adventure feature starring Frank Buck.

"Night Is Ending" is to be Brenda Marshall's first film for Twentieth Century-Fox under her new contract. She's to co-star with George Sanders.

Columbia's writing department is at a new high in company history, in point of activity, with 31 writers at work.

Walter Huston is to play the lead in Warners' Ibsen acquisition, "Pillars of Society."

MGM's "Cry Havoc" is to have an all-feminine cast (as the same studio's "The Women" did) with Ann Sothern, Fay Bainter, Merle Oberon, Joan Blondell, Marsha Hunt, Donna Reed, Heather Angel, Connie Gilchrist and Marilyn Maxwell among those named to date.

Joseph Santley is to direct "Sleepy Lagoon," Judy Canova's next for Republic.

Edward Doherty, Chicago newspaper man who covered the news when it happened, is to script the "S.S. Sullivans," the Sam-Jaffe-Lloyd Bacon production based on the lives of the five Sullivan brothers of Waterloo, Iowa, who perished at sea.

Claudette Colbert and RKO Radio have annulled the four-year-old contract under which the star was to appear in a picture if the studio could supply a script to her liking.

Julie Bishop, seen in minor Warner pictures before the studio stopped making that kind, is to appear opposite Errol Flynn in "To the Last Man," which is a major enterprise on all counts.

Lucille Ball is to star in MGM's musical, "Meet the People."

Rosemary LaPlanche, Miss America of 1941, is to play the feminine lead in "The Falcon in Danger."

Republic has received the Maritime Commission's approval of its "Victory Fleet" script.

Leon Fromkess has approval for "The Isle of Forgotten Sins," the longest schedule in PRC history.

William Wellman has been signed by Twentieth Century-Fox to direct "Buffalo Bill," the Harry Sherman special production in Technicolor, planned as a $2,000,000 investment.

Production Holds Level

Starts and stops, seven and nine, respectively, combined to bring the production index down from 39 to 37, a technical readjustment continuing the average between narrow levels where it has rested for the better part of 1943 in the face of a variety of rumors predicting flights and falls which haven't materialized.

MGM started "Whistling in Brooklyn", the Red Skelton picture, with the star and others in Brooklyn for the preliminary shooting. His associates in the cast include Ann Rutherford, Rags Ragland, Jean Rogers, Henry O'Neill, Ray Collins and Dem Bums, the Brooklyn Dodgers.

Paramount launched "The Uninvited", a mystery number, with Ray Milland, Ruth Hussey, Gail Russell, Donald Crisp and Cornelia Otis Skinner, making her first try at the film medium.

Universal began shooting "Sherlock Holmes Faces Death", with Basil Rathbone, Nigel Bruce, Dennis Hoey, Frederick Worlock, Hilary Brooks and Vernon Downing in the cast.

Monogram started "Melody Parade", the musical, with Mary Beth Hughes, Eddie Quillan, Tim and Irene and Ted Fio Rito and Anson Weeks orchestras.

RKO Radio turned the cameras on "The Falcon in Danger", with Tom Conway, Jean Brooks and Erford Gage.

Harry Sherman put his 50th Hopalong Cassidy, "Riders of the Deadline", in work at Lone Pine, with William Boyd, who played in the first one, still portraying Cassidy, supported by Andy Clyde, Jimmy Rogers and Frances Woodward.

PRC started "Billy the Kid, No. 6", for which another title will be devised later, with Buster Crabbe and Al St. John.

The statistics by status, studio and title:

COMPLETED

Columbia
Crime Doctor
Appointment in Berlin

Monogram
Time Bomb

Paramount
Tornado

RKO Radio
Mexican Spitfire's Blessed Event

20th-Fox
Heaven Can Wait

UA
False Colors (Sherman)

Universal
Phantom of the Opera
Get Going

STARTED

MGM
Whistling in Brooklyn

Monogram
Melody Parade

Paramount
Uninvited

PRC
Billy the Kid No. 6

RKO Radio
Falcon in Danger

UA
Riders of the Deadline (Sherman)

Universal
Sherlock Holmes Faces Death

SHOOTING

Columbia
What's Buzzin', Cousin?
Right Guy
Somewhere in Sahara
Attack by Night

Goldwyn
North Star

MGM
Lost Angel
America
Russia
Man from Down Under
Madame Curie
Guy Named Joe

Paramount
Let's Face It
Henry Aldrich Haunts a House

PRC
Isle of Forgotten Men

RKO Radio
West Side Kid *
Road to God's Country

20th-Fox
Song of Bernadette
Jane Eyre
Winter Time
Holy Matrimony
Roger Touhy, Last of the Gangsters

UA
McLeod's Folly (Cagney)

Universal
Two Tickets to London
Hers to Hold
Corvettes in Action

Warners
To the Last Man
Saratoga Trunk
This Is the Army
Animal Kingdom

* Formerly "East Side Kids"

PRODUCERS BUY 38 STORY PROPERTIES IN MARCH

Equals Total of February But Drops from 57 Acquired in March, 1942

The purchase of 38-story properties in March by film companies equalled the February total, but the figure was considerably below the mark of 57 set during March of last year.

However, the acquisition of five plays equalled the number bought in any single month over a two-year period. In this department, with one exception, all were important properties, the most notable being "Something for the Boys," Broadway musical starring Ethel Merman which was obtained by Twentieth Century-Fox for $305,000. Warner Bros. obtained two plays originally backed by other companies, "Dark Eyes," in which 20th-Fox had an interest, and "Janie," partly financed by Columbia. For $225,000, Metro-Goldwyn-Mayer obtained the screen rights for "The Pirate," S. N. Behrman's play.

The purchase of a book of historical significance was negotiated by 20th Century-Fox, which bought former Ambassador William E. Dodd's diary written while the statesman served as emissary to Germany. Included in the purchase price were the notes compiled by his daughter, Martha, which she called "Through Embassy Eyes."

Universal led in the purchase of original stories, obtaining eight subjects. Republic's purchases varied from the purchase of a mystery novel by Curt Siodmak, "Donovan's Brain" to a song which still retains its popularity. It is "Brazil," and the company has reported that it will be given due attention in a forthcoming musical carrying extra-budget allowance.

Following is a list of March story purchases:

Story Purchases for March Listed

AL SCHMID, WAR HERO, story by Roger Butterfield which appeared in *Liberty Magazine*, purchased by Warner Bros.

ALI BABA AND THE FORTY THIEVES, acquired by Universal, an adaptation by W. L. River of the book bearing the same title.

AMBASSADOR DODD'S DIARY, bought by Twentieth-Fox together with the material by Martha Dodd, "Through Embassy Eyes."

BATTLE CRY, an original story acquired by Warner Bros., and to be produced by Jack L. Warner and Charles K. Feldman.

BRAZIL, song, purchased by Republic to be used in a musical under the direction of Albert S. Rogell.

COLONEL EPPINGHAM'S RAID, novel by Barry Fleming, acquired by Twentieth-Fox.

DANGER SIGNAL, original by Phyllis Bottome, acquired by Warner Bros., for production by William Jacobs.

DARK EYES, stage play, purchased by Warner Bros. as a possible vehicle for Bette Davis or Ann Sheridan.

STORY PURCHASES OF YEAR COMPARED

Month	Originals	Books	Plays	Total
April, 1942	43	8(a)	5	56
May	30	11(b)	5	46
June	35	16(c)	4	55
July	24	12(d)	4	40
August	35	13(e)	4	52
September	22	10(f)	2	34
October	32	9(g)	5	46
November	12	12(h)	1	25
December	17	8(i)	.	25
January, 1943	10	6(j)	1	17
February	32	5(k)	1	38
March	23	10(l)	5	38
TOTALS FOR 12 MONTHS	315	115(m)	37	472

(a) Including 2 magazine stories and 1 newspaper comic strip.
(b) Including 4 magazine stories and 2 radio scripts.
(c) Including 1 magazine story, 1 song and 1 poem.
(d) Including 3 films, 1 radio script and 1 song.
(e) Including 2 magazine stories, 1 newspaper comic strip and 1 radio serial.
(f) Including 4 magazine stories.
(g) Including 2 magazine stories and 2 songs.
(h) Including 2 novelettes.
(i) Including 2 magazine stories.
(j) Including 2 magazine stories.
(k) Including 3 magazine stories.
(l) Including 1 magazine story and 1 song.
(m) Including 23 magazine stories, 5 musical compositions, 4 radio scripts, 3 films, 2 newspaper comic strips, 2 novelettes and 1 poem.

DONOVAN'S BRAINS, novel by Curt Siodmak and published by Knopf Publishing Company, bought by Republic.

DOUBLE INDEMNITY, novel by James M. Cain, acquired by Monogram.

EQUATOR, original by Jerry Wald, purchased by Warner Bros. as a possible vehicle for Dolores Moran. The story concerns Latin America.

HAPPINESS, original by Mildred Cram, purchased by Warner Bros., and being adapted by Julius J. and Philip G. Epstein.

HEADS UP, an original by Warren Wilson, purchased by Universal.

HUNKY DORY, original by Charles Samuels and Martin Mooney, purchased by Republic, and containing a musical theme.

INVISIBLE MAN, original, purchased by Universal. The story was written by Bertram Millhauser.

JANIE, stage play by Josephine Bentham and Herschel Williams, purchased by Warner Bros. The producer of the play was Brock Pemberton.

KINGDOM OF THE DEAD, original by Al Martin, acquired by Columbia.

LADY LET'S DANCE, original by Theodore Dreiser, purchased by Monogram.

LODGER, THE, novel by Mrs. Belloc Lowndes, purchased by Twentieth-Fox.

LOOK BEFORE YOU LEAP, original by John Woolfenden, purchased by Paramount. The author is employed in the company's publicity department.

MEET THE GIRL FRIEND, original by Mel Ronson, purchased by Universal.

MORGUE IS ALWAYS OPEN, THE, novel by Jerome Odlum, to be published by Scribner's acquired by Republic. It deals with a newspaper reporter.

MOSS ROSE, original by Joseph Shearing, acquired by Universal.

NEEDLE IN A HAYSTACK, mystery story by George Seymour Cappy, purchased by Republic, with the film expected to be produced by A. W. Hackel.

PAPER CHASE, original by Oliver Weld Bayer, acquired by MGM.

Behrman's "The Pirate" Bought by MGM

PARIS, TENNESSEE, original by Michael Uris, purchased by Twentieth-Fox.

PILLARS OF SOCIETY, novel by Henrik Ibsen, rights for which were acquired by Warner Bros., Julius J. and Philip G. Epstein adapting it for the screen.

PIRATE, THE, stage play by S. N. Behrman, bought by MGM.

ROBE, THE, novel by Lloyd C. Douglas, purchased by RKO.

ROUNDUP MUSICAL, original by Dorcas Cochran, acquired by Universal.

SECOND HONEYMOON, original by Clyde Bruckman, purchased by Universal.

SMALL TOWN MIRACLE, original by Charles Lederer, purchased by Metro-Goldwyn-Mayer.

SOMETHING FOR THE BOYS, stage play, acquired by Twentieth-Fox. It was written by Herbert and Dorothy Fields.

SO'S YOUR UNCLE, original by Maurice Leo, purchased by Universal.

SUZY Q, original by Ralph Wheelwright, purchased by Metro-Goldwyn-Mayer.

TIGER MAN, original by Andrew Colvin, purchased by Monogram.

TOMORROW'S HARVEST, unproduced stage play by Alfred Maury, acquired by Paramount.

WIDE OPEN HOUSE, original by Leonard Neubauer, purchased by Republic.

Convert Canadian House

After being used for about 15 years as a dance hall, the Strand, originally a picture house at Yarmouth, N. S., is being prepared for reopening with pictures. The Strand is owned by the Yarmouth Amusement Company.

Buffalo Deal Completed

A new corporation will take title to the Lafayette theatre building in Buffalo within 30 days and will manage the operation of the building and theatre, it has been reported by Nicholas J. Basil, secretary-treasurer of Basil Enterprises, Inc., who will head the recently organized group as president.


A WEDDING OF RO
JOHN
CARROLL
SUSAN
HAYWARD
GAIL PATRICK
EVE ARDEN
MELVILLE COOPER
WALTER CATLETT
MARY TREEN
HIT PARA
ALBERT S. ROGEL • DIRECTOR
ALBERT J. COHEN • ASSOCIATE PRODUCER
A REPUBL



DE OF 1943

PICTURE

ORIGINAL SCREEN PLAY BY FRANK GILL JR.
ADDITIONAL DIALOGUE BY FRANCES HYLAND

Famous Players' Year Profit Is $1,276,719

by PAT DONOVAN
in Montreal

Famous Players Canadian Corporation, Ltd., in a statement issued last week, reported consolidated net profit of $1,276,719 for the fiscal year ended January 2, 1943, compared with net of $1,122,511 in the fiscal year to December 31, 1941. The more recent net is equal to $2.96 a share on 430,524 shares of capital stock, compared with $2.60 per share in the previous year.

Profit from operations, before providing for depreciation, etc., totaled $3,791,711 against $3,035,851. Other income brought total to $4,055,527 against $3,279,907.

Provision for income and excess profits taxes for 1942, after deducting refundable portion of $140,000, totaled $1,549,054 as compared with $900,000 the previous year.

Surplus as at January 2, 1943 stood at $5,420,576 as compared with $4,773,449. Dividends paid were $645,786 against $430,524.

On the balance sheet, current assets are shown at $2,956,477, and current liabilities at $636,786, indicating net working capital of $2,319,691. This compares with current assets of $2,957,753, liabilities of $1,291,379 and net working capital of $1,666,374. Cash, call loans, and Government (Dominion) bonds totaled $2,355,615, comparing with cash and call loans of $2,410,206 at the end of 1941.

The balance sheet shows total assets at $16,623,318 against $16,966,138. Fixed assets are carried at $10,609,400 after deducting depreciation reserves of $9,649,065, compared with assets of $11,026,034 after depreciation reserves of $8,985,210 last year. Funded debt shows a reduction of $332,337 during the year to $5,890,435.

"Russians at War" Has American Premiere

Another war documentary film, "Russians at War," had its premiere in this country last Friday at the Stanley theatre in New York. The film shows the Russian preparations for the winter campaign and action pictures of Soviet guerrilla units in combat.

Some of the picture's detail also is centered on the home life of the Russian people and their efforts on the production line. Henlen Van Dongen edited "Russians at War" for Artkino Pictures, distributor of the film.

KAO Declares Dividends

The board of directors of Keith-Albee-Orpheum Corporation declared a dividend of $1.75 per share on the seven per cent cumulative convertible preferred stock for the quarter ended June 30th, 1943, payable on July 1st, 1943, to holders of record on June 15th. It also declared a dividend of 50 cents per share on the common stock, payable April 30th to holders of record on April 26th.

Columbia Declares Dividend

The board of directors of Columbia Pictures at its meeting held last Monday declared a dividend of 68¾ cents per share on the $2.75 convertible preferred stock of the company, payable May 15th, 1943, to stockholders of record May 1st.

World Premiere Delayed

The world premiere of Warners' "Mission to Moscow," tentatively set for April 21st, has been set back to a later date, the company announced. It was disclosed that additional scenes are to be added bringing the film up-to-date in view of recent military developments.

"AIR FORCE" SOLDIER FAVORITE IN MARCH

The favorite film at Army post theatres during March, based on soldier attendance, was Warners' "Air Force", the Army Motion Picture Service reported last week. Second place went to Columbia's "The Desperados", Paramount's "Happy Go Lucky" taking third position. Next in popularity was Universal's "It Ain't Hay", followed by MGM's "Random Harvest" in fifth place.

Technicolor Net Is $370,355

Technicolor, Inc., and its subsidiary, Technicolor Motion Picture Corporation, reported on Thursday that the company's consolidated net profit for 1942 was $370,355. The figure was considerably lower than the previous year, when the company showed a profit of $942,912.

The report, issued by Dr. Herbert T. Kalmus, president and general manager, showed 1942 sales of $5,797,281. Net earnings for the first quarter of 1943 were higher than 1942, based on the average earning for that year. Increased sales and the additional half-cent per foot for film to be charged by the company effective July 1, 1943, are expected to bring marked improvement in Technicolor's assets, the report said.

Current assets at December 31, 1942, were $4,242,727, and the current liabilities were $636,354. Cash balance was $2,420,884. The WPB's 25 per cent cut in raw stock allocations has not decreased the company's production within the industry despite the fact that 30 per cent more stock is required to make Technicolor than black and white product, the report continued.

The deferment of orders for Technicolor prints was given as one of the reasons for the company's decrease in sales. It was said that the reason for this was the action of producers in holding back completed pictures due to extended runs, also for the building up of product backlogs.

A total of 25 productions will be made in Technicolor during the first half of the current year, the highest for any similar period, the report said. The most vital problems are shortages of manpower and materials, and as the war continues, the situation is expected to become more critical, the report said.

20th-Fox By-Law Change Reduces Board to 13

The board of directors of Twentieth Century-Fox has approved an amendment to the company's by-laws reducing the number of directors from 14 to 13. The board has consisted of only 13 members since Colonel Darryl Zanuck's withdrawal upon his enlistment in the Army. It was believed the move was taken under the assumption that Colonel Zanuck did not plan an early return to active status as a company director.

Celebrate Pan-American Day

The Ambassador theatre in St. Louis celebrated Pan-American Day last week by inviting consuls of Latin American countries to view the Walt Disney film, "Saludos Amigos." In addition to the consuls, several export representatives and two Latin-American exchange students were present.

RCA Sells Entire Holdings in RKO For $6,978,306

Dillon, Read & Company closed a deal last Thursday for the purchase of RCA's entire holdings of RKO stock. The price was $6,978,306. The investment firm represented a syndicate consisting of more than 25 companies, foremost of which were Lehman Brothers, Blyth & Company, Kuhn, Loeb and Company, Laurence M. Marks and Company, Union Securities Corporation and Goldman, Sachs and Company.

The syndicate bought the RCA holdings for 7⅞ per share for 316,328 shares of RKO common; 84¾ for 44,757 shares of preferred and 1¼ for 555,253 RKO option warrants. Last week the syndicate acquired 96,000 shares of RKO common stock from the Rockefeller Center interests which still holds between 400,000 and 500,000 shares of RKO common.

It is expected that the withdrawal of RCA representatives on the RKO board will occur at the annual meeting of stockholders in June. DeWitt Millhauser and Fred Zinn are the two directors expected to be replaced. RCA previously sold seven-twelfths of its RKO investment to the Atlas Corporation for $5,500,000. Atlas had an option on the balance of the RCA holdings, but allowed it to lapse several years ago. By its latest sale of RKO stock, the aggregate realized by RCA on its holdings in the film company was $12,478,306. Its original investment was $14,644,614, but the loss has been regarded by the company as having been offset by the opportunity of selling and servicing recording and producing equipment through its Phototone subsidiary.

May Revise Set Cost Limitation

A more flexible system to alleviate the situation caused by the ruling limiting sets to $5,000 at Hollywood studios was discussed last week by Harold Hopper, chief of the motion picture section of the War Production Board in meetings with producers in Los Angeles.

It was reported that a new proposal might be carried out regarding the use of critical materials required for set construction. Instead of a $5,000 ceiling per picture, allotments were said to be more advantageous if expanded to a quarterly basis.

Mr. Hopper explained that a company which had been making six pictures per quarter, for instance, with each set being built for $5,000, would be permitted to spend the entire sum, amounting to $30,000, for one set. Although the quarterly allotment would then be used up, it was believed that producers favored such a plan. Mr. Hopper was expected to remain in Hollywood for one week to iron out details of his proposal.

War Series Bookings High

More than 60,000 commercial bookings in the United States have been reported by United Artists for the first 10 issues of "The World in Action" series produced by the National Film Board of Canada and distributed by UA in this country, South America, England, Australia, New Zealand and South Africa. "The Road to Tokyo," eleventh in the series, has just been released.

Ohio ITO Sets Convention

The Independent Theatre Owners of Ohio have scheduled their annual convention for May 3-5 at the Deshler-Wallick Hotel in Columbus.

March Box Office Champions



Edward Dmytryk, director

HITLER'S CHILDREN (RKO Radio): Produced by Edward A. Golden. Directed by Edward Dmytryk. Based on the book, "Education for Death", by Gregor Ziemer. Screenplay by Emmet Lavery. Photographer, Russell Metty. Cast: Tim Holt, Bonita Granville, Kent Smith, Otto Kruger, H. B. Warner, Lloyd Corrigan. Release date, March 19, 1943.



John Stahl, director

IMMORTAL SERGEANT (Twentieth Century-Fox): Produced and written for the screen by Lamar Trotti. Directed by John Stahl. From the novel by John Brophy. Photographers, Arthur Miller and Clyde De Vinna. Cast: Henry Fonda, Maureen O'Hara, Thomas Mitchell, Allyn Joslyn, Reginald Gardiner. Release date, January 29, 1943.



Sidney Lanfield, director

MEANEST MAN IN THE WORLD (Twentieth Century-Fox): Produced by William Perlberg. Directed by Sidney Lanfield. Screenplay by George Seaton and Allan House. Based on the play of the same title as produced by George M. Cohan. Cast: Jack Benny, Priscilla Lane, Rochester, Edmund Gwenn. Release date, February 12, 1943.



Mervyn LeRoy, director

RANDOM HARVEST (Metro - Goldwyn - Mayer): Produced by Sidney Franklin. Directed by Mervyn LeRoy. Based on the novel by James Hilton. Screenplay by Claudine West, George Froeschel and Arthur Wimperis. Photography, Joseph Ruttenberg. Cast: Ronald Colman, Greer Garson, Philip Dorn, Susan Peters, Henry Travers, Reginald Owen. Special release.



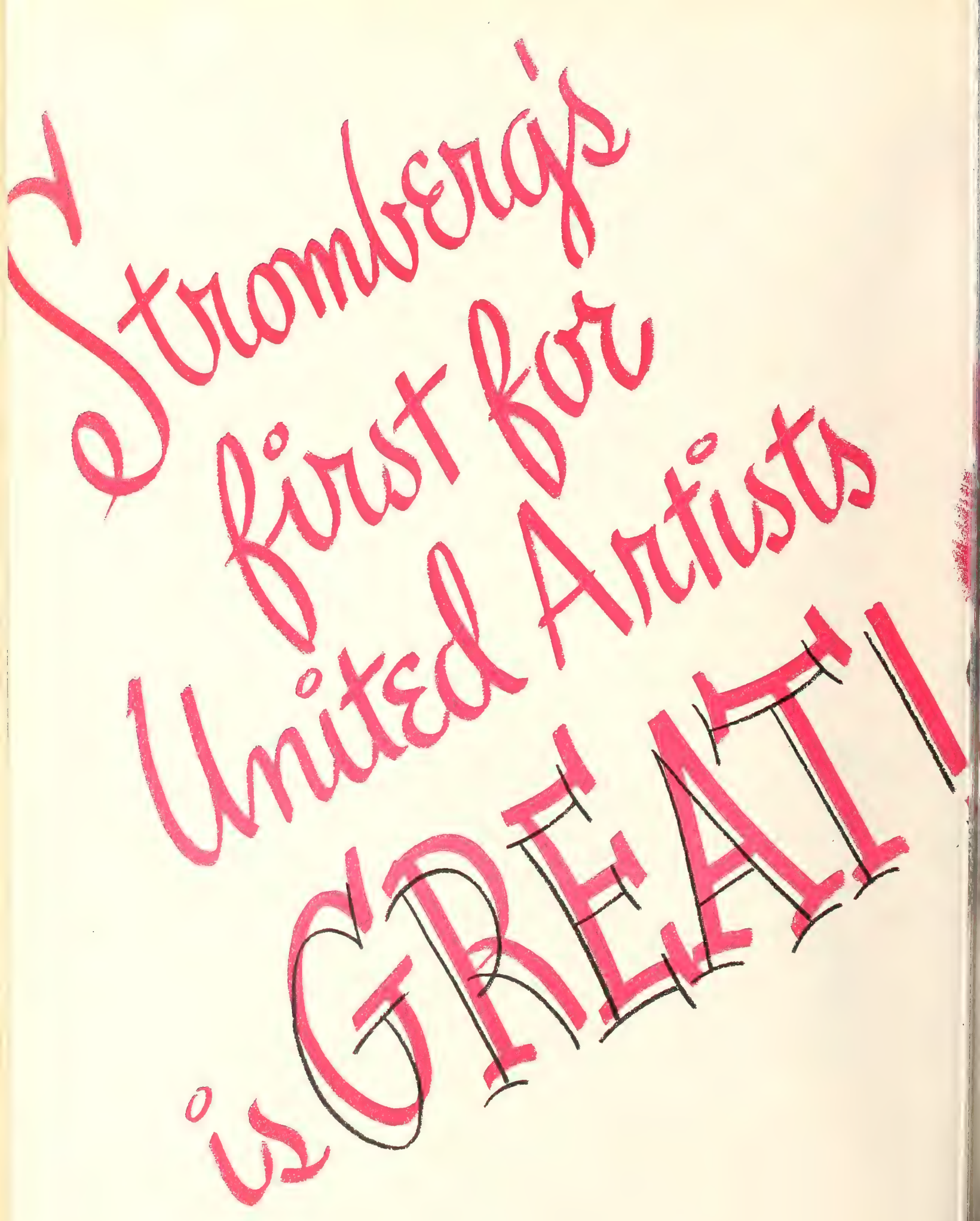
Bruce Manning, producer - director

THE AMAZING MRS. HOLLIDAY (Universal): Produced and directed by Bruce Manning. Associate producer, Frank Shaw. Screenplay, Frank Ryan and John Jacoby. Adaptation, Boris Ingster and Leo Townsend. From an original story by Sonya Levien. Cast: Deanna Durbin, Edmond O'Brien, Barry Fitzgerald, Arthur Treacher. Release date, February 19, 1943.



David Butler, director

THEY GOT ME COVERED (RKO Radio): Produced by Samuel Goldwyn. Directed by David Butler. Screenplay by Harry Kurnitz. Orignal story by Leonard Q. Ross and Leonard Spigelgass. Photography, Rudolph Mate. Additional dialogue, Frank Fenton and Lynn Root. Cast: Bob Hope, Dorothy Lamour, Lenore Aubert. Release date, February 5, 1943.



Make Your Theatre the Cent
Your Local 2nd War Loan D



...and it's ready--NOW!

BARBARA Stanwyck in

"LADY OF BURLESQUE"

Based on the best-selling novel "G-String Murders" by Gypsy Rose Lee



Watch Him!

with MICHAEL O'SHEA and

J. EDWARD BROMBERG • GLORIA DICKSON • VICTORIA FAUST
JANIS CARTER • CHARLES DINGLE • MARION MARTIN • PINKY LEE
EDDIE GORDON • FRANK CONROY • IRIS ADRIAN • FRANK FENTON

Directed by WILLIAM A. WELLMAN

A Hunt Stromberg Production • Screen Play by James Gunn

PICTURE GROSSES

A statistical compilation and comparison of Box-Office Performance in first-run theatres

Figures directly below picture title compare dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending December 31, 1942.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

THE AMAZING MRS. HOLLIDAY (Univ)

Final Reports:

Total Gross Tabulated	$358,300
Comparative Average Gross	321,984
Over-all Performance	111.2%

BALTIMORE—Keiths 125.0%
BOSTON—Keith Memorial 85.0%
(DB) He's My Guy (Univ)
BUFFALO—Lafayette, 1st week 175.0%
(DB) Eyes of the Underworld (Univ)
BUFFALO—Lafayette, 2nd week 137.5%
(DB) Eyes of the Underworld (Univ)
CHICAGO—Palace, 1st week 125.0%
(DB) When Johnny Comes Marching Home (Univ)
CHICAGO—Palace, 2nd week 100.0%
(DB) When Johnny Comes Marching Home (Univ)
CINCINNATI—RKO Albee 125.0%
CINCINNATI—RKO Capitol, MO, 1st week . 109.0%
INDIANAPOLIS—Indiana 110.0%
(DB) At the Front (Warner Bros.)
KANSAS CITY—Esquire 100.0%
KANSAS CITY—Uptown 96.0%
LOS ANGELES—Pantages, 1st week 127.1%
LOS ANGELES—Pantages, 2nd week 73.2%
(DB) Great Gildersleeve (RKO)
LOS ANGELES—RKO Hillstreet, 1st week . 123.5%
LOS ANGELES—RKO Hillstreet, 2nd week . 84.1%
(DB) Great Gildersleeve (RKO)
NEW YORK—Rivoli, 1st week 155.0%
NEW YORK—Rivoli, 2nd week 111.1%
NEW YORK—Rivoli, 3rd week 72.2%
PHILADELPHIA—Boyd 103.5%
PHILADELPHIA—Karlton, MO, 1st week . . 214.2%
PITTSBURGH—Harris 103.2%
PITTSBURGH—Senator, MO, 1st week . . . 102.0%
PROVIDENCE—Majestic 147.3%
(DB) How's About It? (Univ)
SEATTLE—Orpheum 102.2%
(DB) Truck Busters (Warners)
ST. LOUIS—Ambassador, 1st week 117.3%
(DB) Happy-Go-Lucky (Para)
ST. LOUIS—Ambassador, 2nd week 78.2%
(DB) Happy-Go-Lucky (Para)
ST. LOUIS—Missouri, MO, 1st week 100.0%
(DB) Happy-Go-Lucky (Para)
TORONTO—Uptown, 1st week 121.0%
TORONTO—Uptown, 2nd week 94.7%

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THE HARD WAY (Warner Bros.)

Final Reports:

Total Gross Tabulated	$614,728
Comparative Average Gross	536,010
Over-all Performance	114.6%

BALTIMORE—Stanley 161.5%
BOSTON—Metropolitan 100.0%
(DB) Lady Bodyguard (Para)
BOSTON—Paramount, MO, 1st week 75.0%
(DB) Lady Bodyguard (Para)
BOSTON—Fenway, MO, 1st week 66.6%
(DB) Lady Bodyguard (Para)
BUFFALO—20th Century, 1st week 100.0%
(DB) Mexican Spitfire's Elephant (RKO)
BUFFALO—20th Century, 2nd week 94.1%
(DB) Mexican Spitfire's Elephant (RKO)
CHICAGO—Chicago 96.2%
(SA) Johnny Long's orch.
CHICAGO—Garrick, MO, 1st week 121.4%
CINCINNATI—RKO Palace 100.0%
CINCINNATI—RKO Shubert, MO, 1st week . 111.0%
CLEVELAND—RKO Palace 164.7%
(SA) Shep Fields Orchestra
INDIANAPOLIS—Indiana 85.0%
(DB) Truck Busters (Warner Bros.)
LOS ANGELES—Warners Hollywood, 1st week 146.6%
LOS ANGELES—Warners Hollywood, 2nd week 87.2%
LOS ANGELES—Warners Downtown, 1st week 128.4%
LOS ANGELES—Warners Downtown, 2nd week 89.6%
LOS ANGELES—Warners Wiltern, 1st week 173.2%
LOS ANGELES—Warners Wiltern, 2nd week 94.0%
MILWAUKEE—Riverside 104.1%
(SA) Borrah Minevitch's Harmonica Rascals
MINNEAPOLIS—Century 80.0%
NEW HAVEN—Roger Sherman 116.6%
(DB) Secret Enemies (Para)
NEW YORK—Strand, 1st week 152.5%
(SA) Ina Ray Hutton and others
NEW YORK—Strand, 2nd week 127.0%
(SA) Ina Ray Hutton and others
NEW YORK—Strand, 3rd week 114.2%
(SA) Ina Ray Hutton and others
NEW YORK—Strand, 4th week 88.5%
(SA) Ina Ray Hutton and others
OMAHA—Brandeis 104.4%
(DB) Army Surgeon (RKO)
PHILADELPHIA—Mastbaum, 1st week . . . 142.5%
(DB) At the Front (Warner Bros.)
PHILADELPHIA—Mastbaum, 2nd week . . . 86.0%
(DB) At the Front (Warner Bros.)
PHILADELPHIA—Keith, MO, 1st week . . . 177.7%
PITTSBURGH—Stanley 90.0%
(SA) Hal McIntyre's Orchestra
PROVIDENCE—Majestic, 1st week 175.0%
(DB) Mysterious Doctor (Warner Bros.)
PROVIDENCE—Majestic, 2nd week 125.0%
(DB) Mysterious Doctor (Warner Bros.)
ST. LOUIS—Ambassador 106.9%
(DB) Great Impersonation (Univ)
ST. LOUIS—Missouri, MO, 1st week 92.8%
(DB) Frankenstein, the Wolf Man (Univ)
WASHINGTON—Earle, 1st week 136.7%
(SA) Vaudeville
WASHINGTON—Earle, 2nd week 116.1%
(SA) Vaudeville

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REVEILLE WITH BEVERLY (Col)

Intermediate Reports:

Total Gross Tabulated	$137,700
Comparative Average Gross	104,400
Over-all Performance	131.8%

BOSTON—Loew's State 125.0%
(DB) Three Hearts for Julia (M-G-M)
BUFFALO—Lafayette . . . . . 84 %
CINCINNATI—RKO Grand 110.0%
(DB) McGuerins from Brooklyn (UA)
CLEVELAND—RKO Palace 130.8%
(SA) Lew Walters "Latin Quarter Revue"
MINNEAPOLIS—Gopher 100.0%
NEW HAVEN—College 166.6%
(DB) Pierre of the Plains (MGM)
PHILADELPHIA—Earle 153.8%
(SA) Bob Allen's Orchestra, Carol Bruce
PITTSBURGH—Senator 104.1%
(DB) Eyes of the Underworld (Univ)
SAN FRANCISCO—Orpheum 138.0%
(DB) City Without Men (Col)
SEATTLE—Liberty 125.3%
(DB) Junior Army (Col)
ST. LOUIS—Loew's Orpheum 121.6%
(DB) City Without Men (Col)
TORONTO—Imperial 147.6%
(DB) Flight Lieutenant (Col)

HANGMEN ALSO DIE (UA)

First Reports:

Total Gross Tabulated	$81,500
Comparative Average Gross	62,500
Over-all Performance	130.4%

BALTIMORE—Century 159.0%
CLEVELAND—Loew's State 114.2%
CLEVELAND—Loew's Stillman, MO, 1st week 107.6%
INDIANAPOLIS—Loew's 112.5%
(DB) Let's Have Fun (Col)
KANSAS CITY—Midland 108.3%
(DB) Power of Press (Col)
PROVIDENCE—State 172.7%
(DB) Let's Have Fun (Col)

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THE MOON IS DOWN (20th-Fox)

First Reports:

Total Gross Tabulated	$180,000
Comparative Average Gross	130,500
Over-all Performance	137.9%

BALTIMORE—New 156.2%
CHICAGO—Roosevelt 134.3%
CINCINNATI—RKO Albee 135.7%
CINCINNATI—Keith's, MO, 1st week . . . 100.0%
INDIANAPOLIS—Circle 70.0%
(DB) He Hired the Boss (20th-Fox)
KANSAS CITY—Esquire 150.0%
KANSAS CITY—Uptown 150.0%
NEW HAVEN—Loew's Poli 92.2%
(DB) He Hired the Boss (20th-Fox)
NEW YORK—Rivoli, 1st week 205.0%
NEW YORK—Rivoli, 2nd week 166.6%
PHILADELPHIA—Boyd 115.7%
PHILADELPHIA—Keith's, MO, 1st week . . 144.4%

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FOREVER AND A DAY (RKO)

First Reports:

Total Gross Tabulated	$134,300
Comparative Average Gross	104,398
Over-all Performance	128.6%

BALTIMORE—Hippodrome 150.0%
(SA) Jack Durant, Ray Parker and others
BUFFALO—20th Century 211.7%
(DB) Saludos Amigos (RKO)
CINCINNATI—RKO ALBEE 92.8%
LOS ANGELES—Paramount Hollywood . . . 118.5%
LOS ANGELES—Paramount Downtown . . . 116.0%
(DB) Rhythm of the Islands (Republic)
OMAHA—Brandeis 113.3%
(DB) Seven Miles from Alcatraz (RKO)
PHILADELPHIA—Aldine, 1st week 174.4%
PHILADELPHIA—Aldine, 2nd week 127.7%
ST. LOUIS—Ambassador 104.3%
(DB) How's About It? (Univ.)
ST. LOUIS—Missouri, MO, 1st week 92.8%
(DB) Hello, Frisco, Hello (20th-Fox)

RKO RADIO PICTURES, Inc.

TRADE SHOWINGS

of

"BOMBARDIER"

BRANCH	PLACE OF SHOWING	ADDRESS	DAY AND DATE	TIME
Albany	Fox Projection Rm.	1052 Broadway	Mon. 5/17	2:30 P.M.
Atlanta	RKO Projection Rm.	191 Walton St.	Mon. 5/17	2:30 P.M.
Boston	RKO Projection Rm.	122 Arlington St.	Mon. 5/17	2:30 P.M.
Buffalo	Fox Projection Rm.	290 Franklin St.	Mon. 5/17	2:30 P.M.
Charlotte	Fox Projection Rm.	308 So. Church St.	Mon. 5/17	2:30 P.M.
Chicago	RKO Projection Rm.	1300 So. Wabash Ave.	Mon. 5/17	2:30 P.M.
Cincinnati	RKO Theatre Proj. Rm.	12 E. 6th St.	Mon. 5/17	8:30 P.M.
Cleveland	Fox Projection Rm.	2219 Payne Ave.	Mon. 5/17	2:30 P.M.
Dallas	Fox Projection Rm.	1803 Wood St.	Mon. 5/17	2:30 P.M.
Denver	Paramount Proj. Rm.	2100 Stout St.	Mon. 5/17	2:30 P.M.
Des Moines	Fox Projection Rm.	1300 High St.	Mon. 5/17	2:30 P.M.
Detroit	Max Blumenthal Proj. Rm.	2310 Cass Ave.	Mon. 5/17	2:30 P.M.
Indianapolis	Fox Projection Rm.	326 No. Illinois Ave.	Mon. 5/17	2:30 P.M.
Kansas City	Fox Projection Rm.	1720 Wyandote	Mon. 5/17	2:30 P.M.
Los Angeles	RKO Projection Rm.	1980 So. Vermont Ave.	Mon. 5/17	2:30 P.M.
Memphis	Fox Projection Rm.	151 Vance Ave.	Mon. 5/17	2:30 P.M.
Milwaukee	Warner Projection Rm.	212 W. Wisconsin Ave.	Mon. 5/17	2:30 P.M.
Minneapolis	Fox Projection Rm.	1015 Currie Ave.	Mon. 5/17	2:30 P.M.
New Haven	Fox Projection Rm.	40 Whiting St.	Mon. 5/17	2:30 P.M.
New Orleans	Fox Projection Rm.	200 So. Liberty St.	Mon. 5/17	2:30 P.M.
New York	RKO Projection Rm.	630 Ninth Ave.	Mon. 5/17	11 A.M. & 2:00 & 4:00 P.M.
Oklahoma City	Fox Projection Rm.	10 No. Lee St.	Mon. 5/17	2:30 P.M.
Omaha	Fox Projection Rm.	1502 Davenport St.	Mon. 5/17	2:30 P.M.
Philadelphia	RKO Projection Rm.	250 No. 13th St.	Mon. 5/17	2:30 P.M.
Pittsburgh	RKO Projection Rm.	1623 Blvd. of Allies	Mon. 5/17	2:30 P.M.
Portland	Star Preview Rm.	925 N. W. 19th St.	Mon. 5/17	2:30 P.M.
St. Louis	S'Renco Projection Rm.	3143 Olive St.	Tues. 5/18	2:30 P.M.
Salt Lake City	Fox Projection Rm.	216 E. 1st St.	Mon. 5/17	2:30 P.M.
San Francisco	RKO Projection Rm.	251 Hyde St.	Mon. 5/17	2:30 P.M.
Seattle	Jewel Box Projection Rm.	2318-2nd Ave.	Mon. 5/17	2:30 P.M.
Sioux Falls	Hollywood Theatre	212 No. Philips Ave.	Mon. 5/17	10:30 A.M.
Washington	Fox Projection Rm.	932 New Jersey Ave.	Mon. 5/17	2:30 P.M

★ YOUR THEATRE IS THE FRONT LINE OF THE 2ND WAR LOAN DRIVE! ★

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York, N. Y.

Columbia

DARING YOUNG MAN, THE: Joe E. Brown, Margaret Chapman—We used this feature along with "Home in Wyoming" a Gene Autry Western. Our audience liked both features and the attendance was well above average. Perhaps in some situations they could be used on a single bill, but the value would not be as great in my estimation. Played Friday, Saturday, March 26, 27.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

HANDS ACROSS THE ROCKIES: Bill Elliott—Nice Western that did business. Double billed with Laurel & Hardy. Everybody happy.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

LONE PRAIRIE, THE: Russell Hayden, Bob Wills—Pretty corny, like most of the star Westerns, but those who come to see pictures of this kind liked it and showed it. We especially liked the Lambert girl and hope she gets better opportunities. Played Friday, Saturday, April 2, 3.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Nebr.

LOST HORIZON, THE: Ronald Colman, Jane Wyatt—Third time I have played this one. Business excellent. Try it on your weak change, and you will be surprised. Played Tuesday, Wednesday, March 23, 24.—Ed. Mansfield, Regent Theatre, Kansas City, Mo. Transient and family patronage.

MY SISTER EILEEN: Rosalind Russell, Janet Blair, Brian Aherne—In spite of the poor draw Rosalind Russell is here, this picture did extra business and certainly satisfied. No complaints. Played Monday, Tuesday, March 28, 29.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Nebr.

ONE DANGEROUS NIGHT: Warren William, Eric Blore—If your audience is acquainted with the Lone Wolf series, it probably will satisfy those that come in to see it. However, you probably will not see many new faces. It is no better nor worse than the others gone before it. Played Tuesday, March 23.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

TALK OF THE TOWN: Cary Grant, Jean Arthur, Ronald Colman—A real picture that brought much favorable comment. Did only average business, which surprised me.—Harland Rankin, Centre Theatre, Chatham, Ont.

YOU WERE NEVER LOVELIER: Fred Astaire, Rita Hayworth—We did outstanding business all three playing dates. Very good entertainment and all favorable comments. Played Friday-Sunday, April 2-4.—Richard Puff, Mainstreet Theatre, Logan, Kan.

YOU WERE NEVER LOVELIER: Fred Astaire—This is a good musical comedy but could have stood more dancing. Rita Hayworth makes a good dancing partner. Business was good.—W. V. Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

Metro-Goldwyn-Mayer

ANDY HARDY'S DOUBLE LIFE: Mickey Rooney—As good as other Hardy pictures and just as enjoyable. Mickey is the whole picture as usual and he delivers 100 per cent. Business was good and all credit to the picture for it. Played Sunday, Monday, April 11, 12.—Thomas Di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

CAIRO: Robert Young, Jeannette MacDonald—Some entertaining moments but all in all a miss, especially at the box office.—W. V. Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

EYES IN THE NIGHT: Edward Arnold, Ann Harding—We knew we wouldn't do any business on this. Arnold, in spite of being a grand actor, just doesn't draw here. We can't understand it. The picture was a dandy program mystery story and well liked by those who came. Played Wednesday, Thursday, April 7, 8.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Nebr.

FOR ME AND MY GAL: Judy Garland, George Murphy—Grand picture. Why can't we have more like this instead of so many war pictures that nobody wants? Believe it was liked as well as any picture we have ever shown. The first picture we have run that gave us better receipts the third night than the second. We want many more like it.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Small town patronage.

GONE WITH THE WIND: Clark Gable, Vivien Leigh—For the third time at advance admission this did well in this town. Played Sunday, Monday, March 28, 29.—Wayne C. Crankshaw, Middleboro Theatre, Middleboro, Mass. Small town patronage.

JOURNEY FOR MARGARET: Robert Young, Laraine Day—A good solid program picture which did good business for us. Played Sunday, Monday, March 21, 22.—Thomas Di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

MAISIE GETS HER MAN: Red Skelton—Just an average program picture that I paid above average price for. No special comments. Played Friday, Saturday, March 26, 27.—E. K. Menagh, Star Theatre, Ft. Lupton, Colo.

PIERRE OF THE PLAINS: John Carroll, Ruth Hussey—This was a very nice program feature. Well made and not at all bad for our trade. Played Friday, Saturday, April 2, 3.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

STAND BY FOR ACTION: Robert Taylor, Brian Donlevy, Charles Laughton—This was an excellent sample of what the Navy is doing. Any of these sea pictures always take the public eye, more especially in the rural communities where ships and men that go down to the sea in ships are so little known. Anything that we can do to bring before the public the heroic actions of these men is well worth while. I can strongly recommend this picture to be shown anywhere. Action and comedy. Played Thursday, March 25.—Arthur L. Dove, Bengough Theatre, Bengough, Sask. Rural and small town patronage.

WHITE CARGO: Walter Pidgeon, Hedy Lamarr—How can a producer expect people to pay for the privilege of sitting through 90 minutes of wrangling and lack of entertainment. Even superb acting cannot overcome the handicaps this picture imposed upon the cast. Played Sunday, Monday, April 4, 5.—A. C. Edwards, Winema Theatre, Scotia, Cal.

Monogram

DOWN TEXAS WAY: Buck Jones—Good Western which did extra business.—Harland Rankin, Centre Theatre, Chatham, Ont.

Paramount

FOREST RANGERS, THE: Paulette Goddard, Fred MacMurray, Susan Hayward—Did extra business and pleased so guess we should not kick. There was just enough comedy mixed in with the drama and beautiful Technicolor to make it good entertainment. Two beautiful redheads such as these girls should make things interesting for any man. Played Sunday-Tuesday, April 4-6.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Nebr.

GLASS KEY, THE: Alan Ladd, Veronica Lake—Fair returns generally satisfying most of the patrons. The only complaints came from a few of the women patrons, who considered it a bit too strong for their liking. Played Sunday, Monday, March 28, 29.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

HENRY AND DIZZY: Jimmy Lydon, Charlie Smith—Played on the lower half of a double bill. Very good Aldrich picture. Jimmy Lydon gets better all the time. Played this one late but all the Aldriches are well worth playing as they are liked a lot here. Played Saturday, Sunday, April 10, 11.—Mrs. H. A. Proulx, Au Gres Theatre, Au Gres, Mich. Small town and rural patronage.

LUCKY JORDAN: Alan Ladd, Helen Walker—A very good melodrama well produced with an excellent cast who give swell performances. Business about normal and our patrons liked the show. Played Wednesday, Thursday, March 31, April 1.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

LUCKY JORDAN: Alan Ladd, Helen Walker—Alan Ladd is storming the big towns, but our place wouldn't go strong for him, judging from the reception this picture received. Bitterly disappointed the audience, and our box office, too. The picture is not a small town one, and the character not a likeable one. Played Friday, Saturday, April 9, 10.—Thomas Di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

MAJOR AND THE MINOR, THE: Ginger Rogers, Ray Milland—This has everything that an exhibitor could ask for to satisfy his public and put money in at the ticket window. Business held to above average for the engagement. Ginger Rogers did an excellent piece of acting, and her support was all that could be desired. Played Sunday, Monday, March 21, 22.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

MRS. WIGGS OF THE CABBAGE PATCH: Fay Bainter, Carolyn Lee—A good sob story well acted by the entire cast, to average business. Not any of the youngsters are familiar with the first version made in the silent days; however, most of them know the story and a fair percentage attended the showing. Played Wednesday, Thursday, March 24, 25.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

MY HEART BELONGS TO DADDY: Richard Carlson, Martha O'Driscoll—This little number seems to have pleased and business was quite good. Cecil Kellaway is a masterful comedian and had to carry the entire picture himself. Please, Paramount, don't try to make a featured player out of Martha O'Driscoll; once is enough.—B. R. Johnson, Roxy Theatre, Nipawin, Sask. Rural patronage.

PALM BEACH STORY, THE: Claudette Colbert, Joel McCrea—This is wacky enough to suit anybody with a wacky audience like mine. They just ate it up here, humor and all. Business was good and the laughs were continuous. It is just what I am looking for these days.—W. V. Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

PALM BEACH STORY, THE: Claudette Colbert, Joel McCrea—Too sophisticated and foolish for our patrons. However, for "escapists" this is just right. It looks as though it "remade" Rudy Vallee. Played Sunday-Thursday, January 31-February 4. Wayne C. Crankshaw, Middleboro Theatre, Middleboro, Mass. Small town patronage.

ROAD TO MOROCCO: Bob Hope, Bing Crosby, Dorothy Lamour—Another wacky comedy and that is enough to give me good business here. They laughed so much they missed a lot of what they were supposed to be laughing at. I went in the booth to hear the dialogue. It is a natural, naturally.—W. V. Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

STREET OF CHANCE: Burgess Meredith, Claire Trevor—A swell show with a swell cast but not a draw in the whole crowd so business was off. Played Wednesday, Thursday, March 24, 25.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Nebr.

RKO

BIG STREET, THE: Henry Fonda, Lucille Ball—Mediocre picture. Too silly to be interesting and too drawn out to hold attention. Audience first night was very restless. However, it did please some people and is not a picture that one need be ashamed of.—B. R. Johnson, Roxy Theatre, Nipawin, Sask. Rural patronage.

GREAT GILDERSLEEVE, THE: Harold Peary—A good enjoyable comedy, for small town audiences especially. Those who came enjoyed it. Doubled with "Lucky Jordan" from Paramount to poor Friday and Saturday business. Played Friday, Saturday, April

(*Continued on page* 48)

GOLD
AS WHERE YOU FIND IT

8 GREAT GENE AUTRY RE-RELEASES

GAUCHO SERENADE

RIDE, TENDERFOOT, RIDE

MEXICALI ROSE

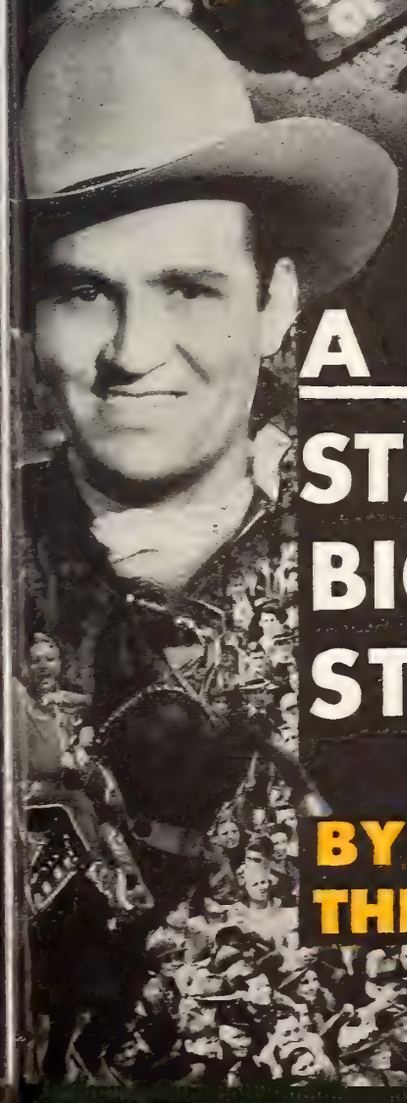
SOUTH OF THE BORDER

IN OLD MONTEREY

BOOTS AND SADDLES

THE OLD BARN DANCE

TUMBLING TUMBLEWEEDS





A PROVEN CLAIM

STAKED OUT FOR THE BIGGEST BOX OFFICE STRIKE IN HISTORY

Re-Released

BY UNANIMOUS DEMAND OF THE PUBLIC and THE EXHIBITOR

REPUBLIC PICTURES

(*Continued from page 46*)

9, 10.—Thomas Di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

NAVY COMES THROUGH, THE: Pat O'Brien, George Murphy—Played with "Iceland" to good business. Ordinarily I lose business on war pictures but this was an exception. It is very well done and was well liked. It certainly has good characterizations and plenty of thrills. This is really outstanding but, please, not so many war films.—W. V. Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

NAVY COMES THROUGH, THE: Pat O'Brien, George Murphy—Swell show, plenty of business. Everyone enthusiastic about this picture, which has plenty of action and a great title. Played Thursday-Saturday, January 7-9.—Wayne C. Crankshaw, Middleboro Theatre, Middleboro, Mass. Small town patronage.

ONCE UPON A HONEYMOON: Ginger Rogers, Cary Grant—Big business was surprising, particularly when you take into consideration the end-of-the-week rural crowd. Everyone enjoyed the humor and excellent story. Played Thursday-Saturday, March 4-6. —Wayne C. Crankshaw, Middleboro Theatre, Middleboro, Mass. Small town patronage.

SEVEN DAYS LEAVE: Victor Mature, Lucille Ball—An entertaining film full of music and fun, but business was just average. You'll probably do well with it. It has the angles.—W. V. Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

Republic

BAD MAN OF DEADWOOD: Roy Rogers—Only a fair Western but drew a fairly good crowd, as do all of Roy Rogers'. Played Friday, Saturday, March 19, 20.—E. K. Menagh, Star Theatre, Ft. Lupton, Colo.

BELLS OF CAPISTRANO: Gene Autry—Autry always means an increase in midweek business but cannot play him on weekends. Played Tuesday, Wednesday, March 16, 17.—Ed. Mansfield, Regent Theatre, Kansas City, Mo. Transient and family patronage.

CYCLONE KID: Don Barry—Very good picture. Try some of these Don Barry pictures. I think he's all right and so do my customers. Played Friday, Saturday, March 12, 13.—E. K. Menagh, Star Theatre, Ft. Lupton, Colo.

ICE-CAPADES REVUE: Ellen Drew, Richard Denning—Well produced, a credit to Republic. Business off due to severe cold. Played Sunday-Tuesday, February 14-16.—Ray E. Salisbury, Opera House Theatre, Presque Isle, Me. General patronage.

JOHNNY DOUGHBOY: Jane Withers, Henry Wilcoxon—Double featured this with "Henry and Dizzy". Had a good turnout but "Johnny Doughboy" was not as good as we expected it would be. There wasn't as much soldiering as the title would lead one to expect. Played Saturday, Sunday, April 10, 11.—Mrs. H. A. Proulx, Au Gres Theatre, Au Gres, Mich. Small town and rural patronage.

MOSCOW STRIKES BACK: Documentary—Should be not more than a 20-minute short. Too much repetition. Cannot recommend it as I have run many short subjects that were much better. Played Wednesday, Thursday, March 17, 18.—E. K. Menagh, Star Theatre, Ft. Lupton, Colo.

OLD HOMESTEAD, THE: Weaver Bros. and Elviry—Did not do as well as former Weaver Bros. pictures, even with the stars in town, in person. They need new story material. Played Sunday, Monday, March 14, 15.—Ed. Mansfield, Regent Theatre, Kansas City, Mo. Transient and family patronage.

TAHITI HONEY: Simone Simon—Good little musical show but not big enough for Sunday. Business was fair. Played Saturday, Sunday, April 9, 10.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

TRAITOR WITHIN, THE: Don Barry, Jean Parker —A surprise, patrons really liked this one; if you haven't played it, give it a buildup. Will do business. Played Sunday, Monday, March 21, 22.—Ed. Mansfield, Regent Theatre, Kansas City, Mo. Transient and family patronage.

Twentieth Century-Fox

A-HAUNTING WE WILL GO: Laurel and Hardy —These boys really brought them in. Why can't we have more of them? Played Friday, Saturday, April 9, 10.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

BERLIN CORRESPONDENT: Dana Andrews, Virginia Gilmore—Just about what we expected and think it satisfied, but it certainly didn't draw any extra business; in fact, business was way off. Played Wednesday, Thursday, March 31, April 1.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Nebr.

BLACK SWAN, THE: Tyrone Power, Maureen O'Hara—Good action picture in excellent color. Business fair. This O'Hara girl certainly is easy to look at and can show others a few tricks in acting also.—B. R. Johnson, Roxy Theatre, Nipawin, Sask. Rural patronage.

CHETNIKS: Philip Dorn, Anna Sten—An indifferent war picture. Heavy with accent and light at the box office. Not the kind of entertainment our cusomers want and we view with considerable concern the many pictures of this type that are being made. Can't understand it. Played Friday, Saturday, April 2, 3.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Small town patronage.

ICELAND: Sonja Henie, John Payne, Jack Oakie Played with "The Navy Comes Through." I have seen better pictures from Sonja but this one satisfied the bunch. It is nice entertainment. Let's not have any more films with the same basic idea of oldest sister has to marry first. Have you noticed it in: "You Were Never Lovelier," "Iceland" and "Seven Sweethearts"? Unfortunately I played them close together, too.—W. V. Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

MEANEST MAN IN THE WORLD: Jack Benny, Priscilla Lane—The Government asks the producers not to waste film, and this is a great example. Played week of April 4.—Wayne C. Crankshaw, Middleboro Theatre, Middleboro, Mass. Small town patronage.

MEANEST MAN IN THE WORLD: Jack Benny, Rochester—Good comedy, and good business. Picture too short for the rental paid. Played Sunday, Monday, April 4, 5.—E. M. Freiburger, Paramount Theatre Dewey, Okla.

SPRINGTIME IN THE ROCKIES: John Payne, Betty Grable—Did exceptionally well with this picture. They really ate it up. Played Monday, Tuesday, April 5, 6.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

United Artists

GENTLEMAN AFTER DARK, A: Brian Donlevy, Miriam Hopkins—This was an unpalatable dish that was refused except for a few dozen customers who weren't looking any too cheerful when the show ended. Played Wednesday, Thursday, April 7, 8.—A. C. Edwards, Winema Theatre, Scotia, Cal.

I MARRIED A WITCH: Fredric March, Veronica Lake—We really took a shellacking on this one. Pass it up. We would have been further ahead to have closed the second night. Played Wednesday, Thursday, April 7, 8.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

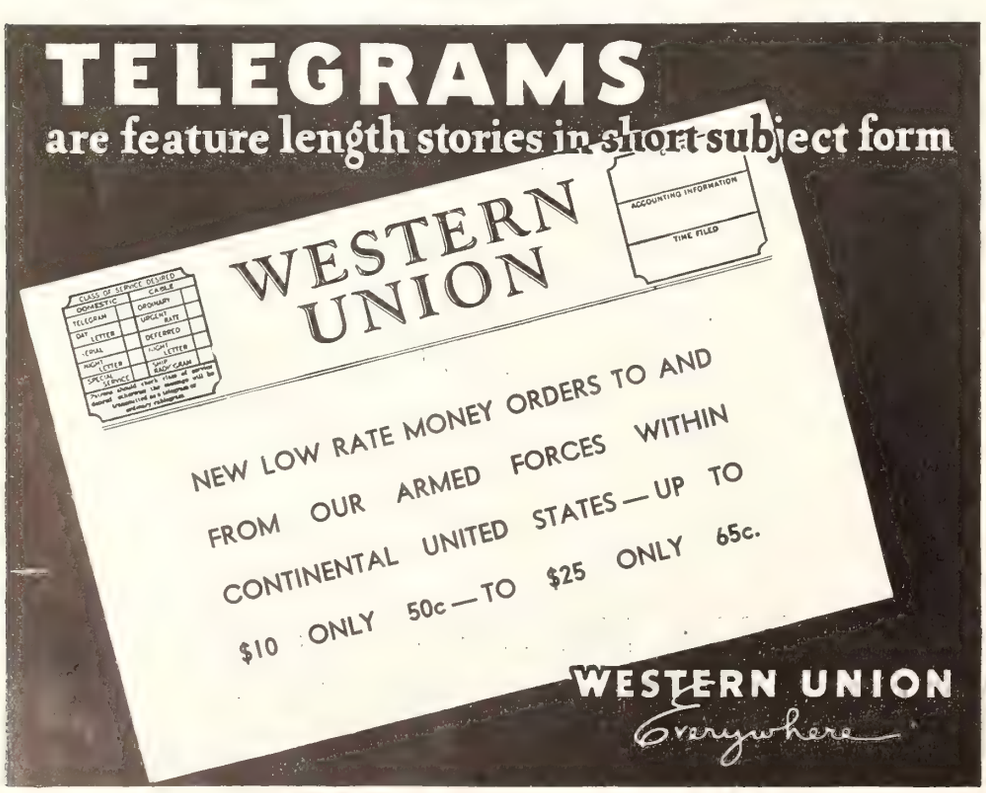
IN WHICH WE SERVE: Noel Coward—Well made and produced English film. Had many favorable comments, also some walkouts. Business below average. Played Sunday-Tuesday, March 28-30.—Ray E. Salisbury, Opera House Theatre, Presque Isle, Me. General patronage.

JACARE: Animal feature—Too many studio and menagerie shots to make this very interesting. We had many walkouts. Played Friday, Saturday, April 2, 3.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Nebr.

ONE OF OUR AIRCRAFT IS MISSING: Godfrey Tearle—It is okay as airplane pictures go; the shots seem to be authentic. But I'll trade the airplane and war pictures, some eight in all, from all sources, in the last sixty days, for the same amount of light comedies, or musicals, and I know darn well that the public feels that way about them, too. The telephone rings, "Is it a war picture?" That tells the story, they are the little people that are not there. I have no way of knowing how much coercion the Government puts on production in the matter of war pictures, but if they are responsible, they show just as much ineptness as they have in other matters.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

POWERS GIRL, THE: George Murphy, Anne Shirley—Not good as expected. Business below Sunday-Tuesday average.—Played Sunday-Tuesday, February 7-9.—Ray E. Salisbury, Opera House Theatre, Presque Isle, Me. General patronage.

YOUNG AND WILLING: William Holden, Susan Hayward—Why was it ever released? Plenty of walkouts. Business below average. Played Sunday-Tuesday, March 7-9.—Ray E. Salisbury, Opera House Theatre, Presque Isle, Me. General patronage.



Universal

AMAZING MRS. HOLLIDAY, THE: Deanna Durbin, Robert Cummings—Very good picture which was well liked. Business average. Played Sunday-Tuesday, March 14-16.—Ray E. Salisbury, Opera House, Presque Isle, Me. General patronage.

DESTINATION UNKNOWN: William Gargan, Irene Hervey—A double bill affair with "The Man in the Trunk," business below par and entertainment likewise, too much mystery and no comedy relief. Nothing in either one to attract attention. Played Tuesday, March 30.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

HALF WAY TO SHANGHAI: Irene Hervey, Kent Taylor—Played with "One Dangerous Night" from Columbia on a dual bill, it answers the purpose for which it was intended, the lower half of a dual offering. It has no box office value of its own. Played Tuesday, March 23. General patronage.

HI, BUDDY: Harriet Hilliard, Dick Foran—Good little musical show which pleased. Played Saturday, April 3.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

INVISIBLE AGENT: Ilona Massey, Jon Hall—Excellent business. Seems as though they never tire of horror pictures, and Universal makes the best ones on the market. Played Thursday-Saturday, March 18-20.—Ed. Mansfield, Regent Theatre, Kansas City, Mo. Transient and family patronage.

IT COMES UP LOVE: Gloria Jean—Good little musical but not up to Gloria Jean's standard. Previewed Saturday, April 10.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MELODY LANE: Leon Errol, Baby Sandy, The Merry Macs—Nice program picture, well received. Should take on a double bill anywhere.—Harland Rankin, Centre Theatre, Chatham, Ont.

NIGHTMARE: Diana Barrymore, Brian Donlevy—Our patrons did not care much for this. Diana is

(*Continued on opposite page*)

(Continued from opposite page)
better in comedy role. Not nearly as good as "Between Us Girls." Played Wednesday, Thursday, March 17, 18.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Small town patronage.

SHADOW OF A DOUBT: Teresa Wright, Joseph Cotten—Opinions differed. I liked the camera work. Business was not so good, account of snow and cold. Played Sunday-Tuesday, February 28-March 2.—Ray E. Salisbury, Opera House Theatre, Presque Isle, Me.

SHADOW OF A DOUBT: Teresa Wright, Joseph Cotten—Light business. Picture too dramatic and deep for light thinking folk. Hitchcock keeps suspense up but falters on rather inane story. Played Sunday-Tuesday, April 4-6.—Wayne C. Crankshaw, Middleboro Theatre, Middleboro, Mass. Small town patronage.

SHADOW OF A DOUBT: Teresa Wright, Joseph Cotten—An immensely entertaining picture which should just about keep the audience on the edge of their seats. Many people sat through it twice. Business was only fair. Played Sunday, Monday, April 4, 5.—Thomas Di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

VOICE OF TERROR: Basil Rathbone—Just a program picture which only the Sherlock Holmes fans will like. Box office very weak. Played on a double bill, but my combination was poor, "You Can't Escape Forever." Played Friday, Saturday, March 26, 27.—Thomas Di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

WHEN JOHNNY COMES MARCHING HOME: Allan Jones, Jane Frazee—Average small musical with a good title. Too much singing of the type the average film customer doesn't care for. Did fair business and pleased generally.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Small town patronage.

WHO DONE IT?: Abbott & Costello—Lots of laughter. Fairly good business and favorable comments. Played Friday-Sunday, March 19-21.—Richard Puff, Mainstreet Theatre, Logan, Kan.

Warner Bros.

AIR FORCE: John Garfield—Here's one they really go for. A good sock show from beginning to end. Worth extra playing time. Business terrific. Played Sunday-Thursday, March 21-25.—Ray E. Salisbury, Opera House Theatre, Presque Isle, Me. General patronage.

CASABLANCA: Humphrey Bogart—Showed to nearly a thousand customers the first day in a town of fifteen hundred. Business away above normal. Warners are putting out some real box office attractions this year. Played Sunday, Monday, March 21, 22.—E. K. Menagh, Star Theatre, Ft. Lupton, Colo.

CASABLANCA: Humphrey Bogart, Ingrid Bergman—Timely title killed it with female audience, which today is our greatest asset. Women dislike anything connected wth war. Story quite trite.—Wayne C. Crankshaw, Middleboro Theatre, Middleboro, Mass. Small town patronage.

CASABLANCA: Humphrey Bogart—Good picture and good business. Plenty action. Played Thursday, Friday, April 7, 8.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

DESPERATE JOURNEY: Errol Flynn, Ronald Reagan, Allan Hale—Thanks again to Warner Brothers for a production that is full of drama and action and, as one lady says, "I wore my fingernails down hanging on to the seat." All the cast took exceptionally good parts. Played Thursday, April 1.—Arthur L. Dove, Bengough Theatre, Bengough, Sask. Rural and small town patronage.

ESCAPE FROM CRIME: Richard Travis, Julie Bishop—Same cast as "Lady Gangster." Too much similarity—good for a third picture on triples. Played Monday, Tuesday, March 28, 29.—Ed. Mansfield, Regent Theatre, Kansas City, Mo. Transient and family patronage.

GENTLEMAN JIM: Errol Flynn—A very good masculine picture which did not measure up to a good box office.—Wayne C. Crankshaw, Middleboro Theatre, Middleboro, Mass. Small town patronage.

GEORGE WASHINGTON SLEPT HERE: Ann Sheridan, Jack Benny—Good comedy that pleased and did fair business.—B. R. Johnson, Roxy Theatre, Nipawin, Sask. Rural patronage.

GEORGE WASHINGTON SLEPT HERE: Jack Benny—A fairly good picture but far from "tops". Did not do any extra business on it. Played Sunday, Monday, March 28, 29.—E. K. Menagh, Star Theatre, Ft. Lupton, Colo.

HARD WAY, THE: Ida Lupino, Joan Leslie, Dennis Morgan—Another sock show from the Brothers Warner. Business good, audience reaction favorable. Played Sunday-Tuesday, February 21-23.—Ray E. Salisbury, Opera House Theatre, Presque Isle, Me. General patronage.

LADY GANGSTER: Fay Emerson, Julie Bishop—All right, but not up to W. B. standard. Glad they are abandoning this type picture. Played Friday, Saturday, March 25, 26.—Ed. Mansfield, Regent Theatre, Kansas City, Mo. Transient and family patronage.

LARCENY, INC.—Edward G. Robinson, Jane Wyman—Robinson not the draw he used to be. Did only average business. Played midnight, April 3.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

NOW, VOYAGER: Bette Davis, Paul Henreid—I had seen this before running it and I liked it so well that I told all my customers for a couple of weeks how good it was. The result was a good crowd and everybody satisfied. Played Tuesday-Thursday, March 23-25.—E. K. Menagh, Star Theatre, Ft. Lupton, Colo.

TRUCK BUSTERS: Richard Travis, Ruth Ford—Little action picture which pleased to small business. Played Tuesday, April 6.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

VARSITY SHOW: Dick Powell, Fred Waring—Just why any company would reissue this feature is beyond comprehension. It's no good now. Trade it for anything. Played Friday, Saturday, March 26, 27.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Small town patronage.

YANKEE DOODLE DANDY: James Cagney—Tip-top entertainment which drew one of the biggest crowds this little place ever had. Tremendously pleasing and a credit to everyone. Played Friday, Saturday, March 19, 20.—Thomas Di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

YANKEE DOODLE DANDY: James Cagney—Had extra good business and people praised it as they left the theatre. Played Sunday-Tuesday, March 14-16.—E. K. Menagh, Star Theatre, Ft. Lupton, Colo.

YANKEE DOODLE DANDY: James Cagney—Excellent musical that was enjoyed especially by the older folks. Exceptional business and favorable comments. Played Sunday-Tuesday, March 28-30.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Small town patronage.

YANKEE DOODLE DANDY: James Cagney—This is excellent, of course. The audience enjoyed it thoroughly and praised Cagney's acting particularly. You can't go wrong on this one. The box office has been better but it was very good anyway. No kick.—W. V. Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

YOU CAN'T ESCAPE FOREVER: George Brent—Doubled this with "Sherlock Homes in Voice of Terror," but I can't recommend the combination. Business was poor, with all other elements favorable. The picture is enjoyable for an average audience. Played Friday, Saturday, March 26, 27.—Thomas Di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

Short Features

Columbia

ALASKA TOUR: Tour—Fairly good black and white scenic.—W. V. Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y.

CACTUS MAKES PERFECT: All Star Comedy—Hope Columbia holds on to these boys (Three Stooges). They have saved the day for me, many a time. Note, personally I don't like them.—Ed. Mansfield, Regent Theatre, Kansas City, Mo.

OLAF LAUGHS LAST: All Star Comedy—Good; would like to see El Brendel in more features, too; he always got a laugh.—Ed. Mansfield, Regent Theatre, Kansas City, Mo.

Metro-Goldwyn-Mayer

BARNEY BEAR'S VICTORY GARDEN: Technicolor Cartoon—Good color cartoon with plenty of laughs. Appropriate right now.—W. V. Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y.

BRIEF INTERVAL: Miniature—Very good short story with a religious angle.—W. V. Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y.

FAMOUS BONERS: Passing Parade—This is a better than average reel.—W. V. Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y.

FILM THAT WAS LOST, THE: Passing Parade—Very interesting subject showing how old film scenes are preserved. Some are shown.—W. V. Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y.

MODERN MEXICO CITY: Fitzpatrick Traveltalk—Nice coloring job in this good scenic.—W. V. Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y.

VICTORY VITALS: Pete Smith Specialty—Pick this up if you haven't run it. It's especially timely during these food rationing days. You might give the women pads and pencils to jot down some of the recipes.—E. K. Menagh, Star Theatre, Ft. Lupton, Colo.

Paramount

JASPER AND THE HAUNTED HOUSE: Madcap Models—This is one of the best of the Madcap Models. Many good comments on it.—W. V. Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y.

KEEPING IN SHAPE: Benchley Comedy—If you have had a Benchley reel before, you know what it is; if you haven't, then this is good humorous material to spot with a musical or Western show.—Thomas Di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

ME MUSICAL NEPHEWS: Popeye the Sailor—The noisiest Popeye cartoon in a long time. It's crazy from start to finish; not much sense to it. Popeye used to be a big favorite here but lately his spinach must be telling on him.—Thomas Di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

POPULAR SCIENCE NO. 4: Entertaining reel in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

RAVEN, THE: Special Color Cartoon—I am afraid my crowd thought this double length cartoon was not very good. It is a different idea but seems too long for its story. Personally I did not like it at all.—W. V. Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y.

SUPERMAN IN SHOWDOWN: Superman Color Cartoon—Superman fans in our little town always watch for our announcement on these, and this one paid its way at the box office. As good as any in the series and, properly advertised, will please.—Thomas Di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

RKO

BELLBOY DONALD: Walt Disney Cartoon—This looks fairly good but my bunch hardly laughed at all while this color cartoon was on the screen. My conclusion is that it isn't so hot.—W. V. Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y.

HOW TO FISH: Walt Disney Cartoon—This Disney color cartoon is very funny.—W. V. Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y.

HOW TO PLAY BASEBALL: Walt Disney Cartoon—One of the best Disney cartoons. Plenty of laughs.—W. V. Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y.

SKI TRAILS: Sportscope—Nice ski reel as are most ski reels.—W. V. Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y.

Twentieth Century-Fox

MOVIETONE NEWS: The reel seems to be getting shorter each week. A newsreel should be good and full during these exciting times.—E. K. Menagh, Star Theatre, Ft. Lupton, Colo.

ONE DAY OF WAR—RUSSIA 1943: March of Time—Here is the best March of Time in a couple of years. It shows one day of war in Russia and has some wonderful scenes in it. Advertise this to good advantage.—W. V. Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y.

United Artists

INVASION OF NORTH AFRICA: World in Action—Another of the "World in Action" series. Very good.—Ray E. Salisbury, Opera House Theatre, Presque Isle, Me.

Universal

COW-COW BOOGIE: Swing Symphony—A good cartoon in Technicolor.—Ray E. Salisbury, Opera House Theatre, Presque Isle, Me.

COW-COW BOOGIE: Swing Symphony—Good color cartoon.—E. M Freiburger, Paramount Theatre, Dewey, Okla.

LOAN STRANGER, THE: Color Cartune—Good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

TRUMPET SERENADE: Musical—Harry James makes this one of the best band reels of the year. It is really excellent.—W. V. Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y.

Victory Film

AT THE FRONT: U. S. Army film; released by Warner Bros. Being authentic it was interesting. The photography was hazy and the picture jumped around a lot. Viewed with indifference by our customers, and the walkouts during the showing indicate the general apathy of the people. Well worth running. Doubled with "A-Haunting We Will Go" to fair business.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho.

AT THE FRONT: U. S. Army film; released by Warner Bros.—Here's 42 minutes of what our soldiers are seeing and doing in North Africa. Done in Technicolor, the picture is highly interesting and just what many people are anxious to see.—Thomas Di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

AT THE FRONT: U. S. Army film; released by Warner Bros.—Four reels of actual war scenes in Africa in color. Ran it with "Meanest Man in the World," and it pleased.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

JAPANESE RELOCATION: A good Government reel but a couple of Japanese students had to chuckle

(Continued on following page)

(*Continued from preceding page*)

at how easy the whole movement was made to seem on the screen. They went through it and said they wished it had been as easy as that.—W. V. Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y.

Vitaphone

BEYOND THE LINE OF DUTY: Broadway Brevity—Another good 20-minute featurette of our Service Men.—Ray E. Salisbury, Opera House Theatre, Presque Isle, Me.

CONFUSIONS OF A NUTZY SPY: Looney Tunes Cartoon—This is only a fairish sort of a black and white cartoon.—W. V. Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y.

DAUGHTER OF ROSIE O'GRADY: Broadway Brevity—A great attraction for St. Patrick's Day, and good entertainment.—Ed. Mansfield, Regent Theatre, Kansas City, Mo.

FIFTH COLUMN MOUSE: Merrie Melodies Cartoon—A fair cartoon in Technicolor.—Ray E. Salisbury, Opera House Theatre, Presque Isle, Me.

FIGHTING ENGINEERS: Technicolor Special—Swell Technicolor service reel.—Ray E. Salisbury, Opera House Theatre, Presque Isle, Me.

FLOP GOES THE WEASEL: Merrie Melodies Cartoons—Good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

HARE BRAINED HYPNOTIST, THE: Merrie Melodies Cartoon—Bugs Bunny very popular here. Good.—Ray E. Salisbury, Opera House Theatre, Presque Isle, Me.

HOLD THAT LION, PLEASE: Merrie Melodies Cartoon—Excellent, and was well liked.—Ed. Mansfield, Regent Theatre, Kansas City, Mo.

LITTLE ISLES OF FREEDOM: Broadway Brevity—A good 20-minute featurette.—Ray E. Salisbury, Opera House Theatre, Presque Isle, Me.

MARCH ON, MARINES: Technicolor Specials—Don't fail to play this one. Worthy of exploitation. Beautiful Technicolor.—Ed. Mansfield, Regent Theatre, Kansas City, Mo.

PORKY'S CAFE: Looney Tunes Cartoon—Fair, nothing to rave about.—Ed. Mansfield, Regent Theatre, Kansas City, Mo.

SHEEPISH WOLF, THE: Merrie Melodies Cartoon—Good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SO YOU WANT TO GIVE UP SMOKING: Hollywood Novelty—Good 10-minute short.—Ray E. Salisbury, Opera House Theatre, Presque Isle, Me.

SO YOU WANT TO GIVE UP SMOKING: Hollywood Novelty—This is half serious and half very funny with the actor doing a swell job. This looks like a dandy beginning to a new series.—W. V. Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y.

TALE OF TWO KITTIES, A: Merry Melodies Cartoon—This is a great cartoon for laughs—Abbott and Costello impersonated and it made a big hit here.—Thomas Di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

U. S. CALIFORNIA BAND AND GLEE CLUB: Melody Masters Band—Very good musical reel.—Arthur L. Dove, Bengough Theatre, Bengough, Sask.

WOMEN IN SPORTS: The Sports Parade—Nice 10-minute color subject, blown up from 16mm. film.—Ray E. Salisbury, Opera House Theatre, Presque Isle, Me.

YOUNG AND BEAUTIFUL: Technicolor Special—Two-reel subject in color about beauty shops. It pleased.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Serial
Republic

ADVENTURE OF CAPTAIN MARVEL: Just ran the seventh episode and it has increased the Saturday matinees considerably. It's one of the best serials I've ever shown.—E. K. Menagh, Star Theatre, Ft. Lupton, Colo.

NOTICE OF

CHANGE IN TIME OF TRADE SHOWING

Paramount's

FIVE GRAVES TO CAIRO

at the

20th Century-Fox Exchange
1052 Broadway
Albany, New York

MONDAY, MAY 3rd

at 11 A.M.

(INSTEAD OF 2 P.M.)

Give Tickets to Service Men in Washington

Washington amusement enterprises will turn over between 7,500 and 10,000 tickets to service men, through the organization of a special committee to collect and distribute the tickets for all types of amusements in the District of Columbia. The committee, organized by John J. Payette, zone manager for Warner Bros. Theatres, and Carter T. Barron, division manager of Loew's, Inc., is known as the amusement division of the War Activities Committee.

Representative Washingtonians who have pledged tickets weekly or will serve on the committee, include: Goldie Ahearn, Floyd Akers, Harry Anger, T. DeWitt Bittenbender, A. Julian Brylawski, Jack Espey, Ed. Eynon, Bernard Feber, Gene Ford, Clark Griffith, Fred Hand, Frank La Falce, Abe Lichtman, S. G. Loeffler, Harry Lohmeyer, Sidney Lust, Hardie Meakin, Gardiner Moore, D. V. Peck, Eddie Plohn, Shirley Povich, Roland Robbins, Leonard Schloss, Paul Schwarz, Carlton Smith, Dan Terrell, Abe Tolkins, Joe Turner, Mike Uline, Sam Wheeler, Paul Young and the two co-chairmen. The committee has designated Sidney Lust chairman of the Free Tickets for Service Men unit.

Hunt Sells N. J. Theatre; Ellis Reported Buyer

William C. Hunt's Crescent theatre at West Collingswood, N. J., was sold through the real estate firm of Berk and Krumgold, New York, to an undisclosed buyer, said to be A. M. Ellis, independent circuit head in the Philadelphia-Camden, N. J., territory. Mr. Ellis would neither confirm nor deny that he had purchased the theatre, nor comment on the report that he was dickering for the purchase of Mr. Hunt's Rockland theatre in Philadelphia.

Mr. Hunt's theatre circuit includes a group of houses in Trenton, N. J., and at the southern New Jersey seashore resorts, and he is said to have been interested in selling these two houses because his two sons, associated with him in the operation of his circuit, have entered the service. Bud Hunt, general manager for the Hunt circuit, went overseas with the Red Cross, while the other son, Guy Hunt, is a lieutenant in the Navy.

Select Disney for Award

Students of Evander Childs High School in New York have selected Walt Disney for an award "given for the outstanding service to the Pan-American cause during the current year." According to Hymen Alpern, principal of the school, Mr. Disney's film, "Saludos Amigos," brought the citation.

MGM Radio Program Renewed

"The Lion's Roar," Metro-Goldwyn-Mayer program heard thrice weekly over WGN, Chicago, has been renewed for 13 more weeks. Donahue and Coe placed the contract.

SHORT PRODUCT PLAYING BROADWAY

Week of April 19th

ASTOR
Sufferin' Cats ..... MGM
City of Courage..... RKO
Feature: The Human Comedy. MGM

CAPITOL
The Aldrich Family Gets in the Scrap ..... Paramount
Feature: Hangmen Also Die. United Artists

CRITERION
City of Courage..... RKO
Right of Way..... Victory Film
Feature: Something to Shout About ..... Columbia

GLOBE
Tortoise Wins by a Hare... Vitaphone
Ozzie Nelson and Orchestra. Vitaphone
Feature: Hitler, Dead or Alive ..... House

HOLLYWOOD
Women in Sports..... Vitaphone
Flop Goes the Weasel..... Vitaphone
Feature: Air Force..... Warner Bros.

MUSIC HALL
Fala ..... MGM
Right of Way..... Victory Film
Feature: Flight for Freedom. RKO

RIALTO
You're a Sap, Mr. Jap..... Paramount
Right of Way..... Victory Film
Feature: Tonight We Raid Calais ..... 20th Cent.-Fox

RIVOLI
Right of Way..... Victory Film
Donald's Gold Mine..... RKO-Disney
Feature: The Moon Is Down. 20th Cent.-Fox

ROXY
Right of Way..... Victory Film
Feature: Hello, 'Frisco, Hello. 20th Cent.-Fox

STRAND
Right of Way..... Victory Film
Young and Beautiful..... Vitaphone
Riding with the Stars..... Vitaphone
Feature: Edge of Darkness... Warner Bros.

Probe Pennsylvania "Ecstasy" Approval

An investigation as to the reasons why a seal of approval was granted for "Ecstasy" by the Pennsylvania State Board of Motion Picture Censors has been under way, it was revealed in Philadelphia last week. The investigation was instigated by Governor Edward Martin and is being conducted by Lyn Adams, former head of the Pennsylvania State Police.

After being banned in Pennsylvania for many years, the film finally was approved earlier this year by the censor board, but not until a great number of deletions were made in the picture. Its distribution was handled direct from New York.

Goodale Gets Judgment

Los Angeles Superior Court Judge Samuel R. Blake last week awarded Corporal George Goodale, formerly Gene Autry's publicity man, a judgment of $21,324.97 against Harry Wurtzel, formerly Mr. Autry's agent, on Mr. Goodale's claim that Mr. Wurtzel, to whom he alleged he had introduced Mr. Autry, had entered into a verbal contract to pay him half of any proceeds accruing from representation of the actor. Hearing on a motion by Mr. Wurtzel's attorneys for appeal from the verdict was set for this week.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

BOB WILE, Editor GERTRUDE MERRIAM, Associate Editor

Persistence Pays

"I'm still going to keep on trying for that old Quigley Award and, if I don't win, I've had a lot of fun trying," writes Marlowe Conner, of the Capitol, Madison, Wis. "If it was a push-over and you didn't have tough competition, it wouldn't be worth going after. Anyone who does win knows he has been up against some pretty good showmen and can feel proud of his honors," he says.

There, summed up, is the spirit behind the Quigley Awards. Naturally, there aren't enough Awards to go around for every contestant. But one doesn't necessarily enter a contest just to win. Sports are not only for champions. It's the American spirit to enjoy playing the game. Everyone who plays bridge isn't an Ely Culbertson. Every prize-fighter isn't a Joe Louis. And every showman can't be a Quigley Award winner. But the rest of the bridge players and fighters, just like the showmen who do not win, have a lot of fun trying.

Just in Fun

Speaking of having fun as a showman prompts us to repeat a story told us by Bill Galligan, now at the Commercial theatre in South Chicago. A long time ago, he and Stanley Lambert and Joe Feulner were discussing pictures one day and they were intrigued by the name of Gustav von Seyffertitz, an old-time silent heavy. It was agreed between them that the first one to play a picture with this actor in the cast was to put his name on the marquee. It was Lambert who fell victim and caught hell from his district manager. But he did a whale of a business through the curiosity aroused by that challenging name.

And More on Persistence

The name of Clyde Smith, familiar to many Round Tablers, has been missing from these pages for some time, but only because he has become PFC William C. Smith, 301st Service Squadron, Pendleton Field, Ore. However, he has been following the activities of the Round Table regularly, since the Malco Theatres, with whom he was associated, have subscribed to Motion Picture Herald for him.

Most interesting among his remarks, and an indication of the importance of the Quigley Awards in a showman's estimation, is this from a recent letter: "As long as I was in civilian life, I always considered Managers' Round Table a great help to showmen—a medium whereby fellow showmen could exchange ideas and keep abreast of the latest ideas on showselling. During my membership, which dates back eight years, I have won several Awards, including a Plaque, which I treasure very highly. When this war is over, I hope to get back into the Quigley competition."

Good Will Gesture

Lexington, Kentucky, has a stop-over station for service men and women. One day, recently, it occurred to Bob Cox, manager of the Kentucky theatre, that some good publicity would help this worthy non-profit organization and also obtain some theatre goodwill.

So he organized a quiz program, with the help of a friend, and now conducts interviews with service men in all branches, WAACs, WAVEs and others. He sold the idea to the local radio station which has donated the time and given him carte blanche to do as he will with it. He has raised money for the station, gathered scrap, hangers, canned goods and free entertainment and even sold a couple of War Bonds.

Bob gives a pass to the theatre to each person interviewed and, like a good showman, mentions his current feature.

Showman and Politician

There was an election in Manhattan last week. Not the Manhattan that was worth only $24, but Manhattan in Kansas. The offices at stake included memberships on the Board of Education.

The Manhattan *Chronicle* of the day after election carried a story which read as follows: "Yesterday's elections passed off with very little flurry. A few persons waxed indignant when they tried to vote and found they weren't on the list of the registered. Manhattan had an unofficial sixth candidate for the Board of Education when some wag wrote in the name of Dave Dallas, local theatre manager, on one of the ballots."

Quick to take advantage of a situation, Dave took a good-sized ad in the following day's paper. "Thanks to a voter of Manhattan," read the headline. "I appreciate your support in the recent election. However, I have decided to withdraw from politics to take care of the crowds I expect Sunday at the Wareham to see Abbott and Costello in 'Who Done It'."

—BOB WILE

WINDOWS, TIEUPS, FRONTS

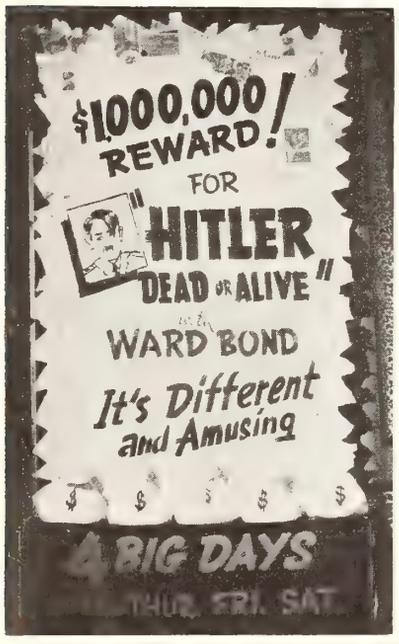


A music store used this attractive display to feature music from "Cabin in the Sky". Francis Deering of Loew's State, Houston, Tex., planted it.



By Commercial Engravers, Ltd.

C. T. Spencer sent us this picture of a lobby display in the Capitol, Hamilton, Ont., which he manages. It was made by the art department with blowups for illustrations.



Marlowe Conner at the Capitol, Madison, Wis., made up this display with a jagged background of newspaper clippings and stuffed money bags to represent $1,000,000.



By David Parlet

This is just one of 42 windows which Gertrude Bunchez, Loew's Baltimore publicist, arranged with a chain of drug stores.



Alice Faye's return to the screen was celebrated by James H. Eshelman, manager of the Paramount, St. Paul, Minn., who placed this life-size cutout in the lobby to tell his patrons about it.



This attractive front was created at the Capitol theatre, Brownsville, Texas, by Oscar Acevedo, assistant manager, for Miss Florine Maples, manager.

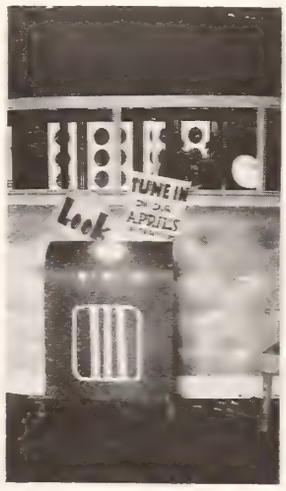


Harold Bishop, manager of the Capitol theatre, Winnipeg, Manitoba, has plugged a "Write to the Boys" campaign in the lobby. All stationery is furnished and the letters are mailed free. The service is extremely popular and brings appreciation from the people who use it.



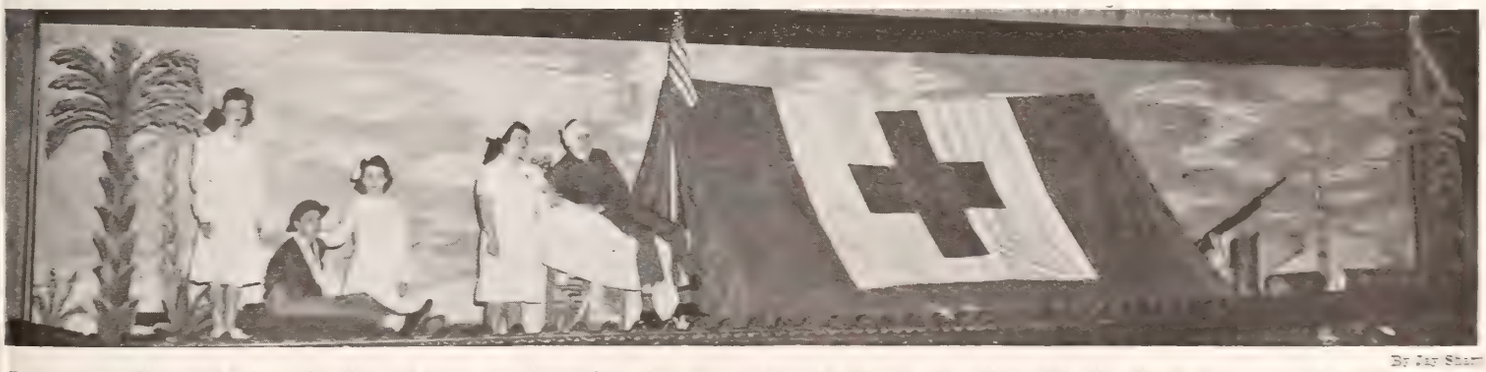
Mrs. George W. Payne, mother of John Payne who stars in "Hello, 'Frisco, Hello" with Alice Faye, is a resident of Roanoke, Va.; so Otto Whittaker, Jr., manager of the Grandin theatre, had a picture taken of her and himself with a photo enlargement of her famous son and his co-star.







Here are three showmen's methods for publicizing their April hits. Left is a setpiece placed in the lobby of the Capitol, Davenport, Iowa, by A. Don Allen, manager. The same idea was also used in a trailer, on radio programs and in newspaper advertising. Center, Murray Keller's bogus radio at the Roxy, Cornwall, Ontario, with the dial cut out so that patrons may look in at coming attractions. At the right is Fred Danico's setpiece at the Esquire, also in Davenport, Iowa.



By Jay Sharr

Erected on the orchestra lift, this tableau was brought into view of the audience at collection time during Red Cross Week at Loew's Kings, Brooklyn, N. Y. It was arranged by Manager Clyde Fuller and his assistant Sid Kain.

Selling Points

ON THE NEW PRODUCT

[The material below reflects press books now in preparation and represents the point of view of the distributors' exploiteers about the selling points and special merit of these pictures.]

THE MORE THE MERRIER (Columbia): Dealing with wartime Washington, this picture stresses the comedy side. Charles Coburn plays the part of Dingle in the picture and Dingle is being used as a teaser in all advertising. The film is being called "The picture with a Dingle". One sequence, which starts off the action and is a key to it, is the insertion of a want ad by Jean Arthur offering to share her apartment. Dingle answers. Therein lies the opportunity for a good tieup with the classified department of the local newspapers. There are a number of good suggestions along this line in the press book. Stills can be used to aid the newspaper's promotion campaign for its classified section. In connection with the classified ad idea, those who place "Help Wanted" ads might be induced to head their ads with the title of the picture. A couple of teaser ads of your own might be inserted in the paper before opening day. There are several radio scripts available of varying length which use the Dingle teaser idea and all of which stress the comedy in the picture. An alarm clock could be planted in your office and set for a certain hour. Whoever is buying a ticket at the moment it dingles will receive it free. A "schedule" to enable Jean Arthur and her two boarders to get around her tiny Washington apartment may be placed in the lobby for laughs or given away as a laugh-provoker. Put a film can in the lobby, with the area around it roped off and a sign reading: "The picture with a Dingle—coming next week". Stair risers can be used for teaser purposes, with alternate steps to bear signs—one "The More", the next "The Merrier", all the way to the top, where the last step says, "The picture with a Dingle". There's a still which, made up into a card with proper copy, can be placed on hotel desks to call attention to the picture. Cigar stores will likely go for a still of Coburn smoking a cigar. Another still shows Joel McCrea using a pair of binoculars. This can be used in a drive to obtain binoculars for the Navy. There is a good department store tieup suggested in connection with Jean Arthur's sudden influx of guests. This tieup suggests purchase of equipment to be ready for similar emergencies. Layettes for twins or triplets are suggested by the title and any store selling this merchandise could advertise its twin insurance using the picture's title. In this connection the theatre might offer a $25.00 War Bond to any twins born during the picture's engagement. Jean Arthur's strange meeting with Joel McCrea, whom she marries in "The More the Merrier", suggests a contest for the best stories on "How I Met My Husband". An unusual idea suggested is to borrow two clothing store dummies, without heads. Put two coat hangers in their coats and hang them up in the lobby. Blow up heads of Joel McCrea and Charles Coburn and alongside this run copy reading, "Don't let your guests hang around idle. Bring them to see 'The More the Merrier' ". To appeal to large families, free admission can be offered the one with the greatest number of children. The family can also be interviewed by the newspaper, with the mother primed to use the title of the picture. Another scene in the picture, in which Jean Arthur describes the perfect roomer, suggests a search for his counterpart in your city. In two other pictures, Jean Arthur was in Washington. Print scenes from them and ask newspaper readers to identify the pictures. In one scene in this picture she is caught with her hair up and cold cream on her face when the FBI raids her apartment; in another, she finds a strange man in shorts in the apartment. These might serve as the peg on which to hang an embarrassing moments contest. Another contest can ask newspaper readers to answer the question, "Are you a one-man woman or a one-woman man or do you believe 'The More the Merrier'?" A new game, called "Battle Checkers", is introduced in the picture; the manufacturer will cooperate and so will local dealers. The title could be used on signs placed on "Share a Ride" cars. In fact, it can be used in any number of signs and posters, such as those urging the purchase of War Bonds, Civilian Defense work, etc. There is a special throwaway in the form of a diary of a Washington girl which makes a good herald. Preview strips are available; one is a one-day affair and the other for three consecutive days. The schedule mentioned above for Jean Arthur and her boarders to get around in her apartment may be used in newspapers; if you can't plant it, use it as an ad. There is a maze puzzle which can be tied up to the difficulties of getting around in Jean Arthur's small apartment. Set up in the lobby a bed, bedside table and lamp, chair, etc., and put a sign next to it suggesting that sleeping there is about as comfortable as sleeping in a Washington apartment these days. If your theatre has not already a party service, you might start one with this picture, offering to reserve a block of seats for those who purchase a certain number of tickets in advance. The slogan for the campaign can be: "The More the Merrier".

Redhead Contest Launches "Crystal Ball" Opening

To usher in his engagement of "Crystal Ball" at the Poli theatre, in Hartford, Conn., Lou Cohen arranged a redhead contest in cooperation with the Hartford *Times* with guest tickets going to the winners. Cohen reports over five hundred letters and postcards received from the different entries.

Through a tieup with Station WTHT a second contest was arranged. The announcer advised that to the best 25 letters received from listeners on why they would like to see Paulette Goddard and Ray Milland in the picture, guest tickets would be awarded. Cooperative tieups included numerous window and counter displays, a fashion window in a leading department store with stills and large background sign stating when and where the picture would open and a bicycle display included a co-op ad showing Paulette Goddard on a bike.

Sydney Street Cars Sell "Reap the Wild Wind"

To usher in "Reap the Wild Wind" at the Prince Edward theatre, in Sydney, Australia, Mel Lawton and Hermann E. Flynn arranged for posters to be planted on street cars along the destination boards, in addition to two color stickers which were used inside the cars. Pasted on the window partitions, these could be read through the cars, since they were printed on both sides. The theatre also used 25 twenty-four sheet stands in picked positions throughout the city and suburbs.

Radio was used effectively, with four of the commercial stations giving advertising plugs. A trailer was used in the theatre for a long period prior to the opening. Newspapers which publish mat services came through with scenes from the picture together with stories and excellent reviews.

Graefe's Teaser Ads Sell "Moon and Sixpence"

For four days in advance of "Moon and Sixpence" at the Wisconsin theatre, in Wisconsin Rapids, Wis., Herb Graefe ran a series of teaser ads to whet readers' appetites. As a special school promotion, Herb contacted the head of the art department with the idea of conducting a poster contest on the picture. For three weeks prior to the opening, the students started working on the contest which was announced daily for about four days over the entire school through their public address system. At the close of the contest, the 10 best posters were displayed in the high school trophy case. The judges were composed of the art teacher and two faculty members. The two best posters brought a copy of the book and tickets, with runners-up receiving tickets, too. The winning posters were used in place of the regular theatre front advertising posters.

Reeve's Anniversary Ad

To celebrate his theatre's 20th anniversary recently, Henry Reeve, at the Mission theatre in Menard, Tex., used a full page ad which included a message from the management and congratulatory ads from the various town merchants. A banner line across the bottom carried a plug for the Red Cross Drive. Three columns full were devoted to copy on the current attraction.

Milton Arthur Addresses Open Letter to Stars

Milton B. Arthur, president of the Cabart Theatres Corporation, in Los Angeles, Cal., addressed an open letter to Bob Hope and Bing Crosby, which ran in the Long Beach *Press Telegram*. The letter read as follows: "Dear Bob and Bing:

"This may be an unusual way to address you, but this public means is being used to express deep-felt appreciation of your unfailing giving of yourselves in support of the members of our armed forces, as typified by the benefit golf match you are playing today at Recreation Park.

"If you will pardon a personal reference, one of my most vivid memories is hearing and seeing Elsie Janis when I was a convalescent in France during the last war. The courage and inspiration which she inspired with her unstinting efforts will always be remembered by the thousands of doughboys she helped to cheer.

"Today you are participating in a golf match with the proceeds being donated to aid the convalescent patients in the Naval Hospital at Corona. This is just one of the hundreds—many hundreds—of appearances you have made in as many different places.

"As Elsie Janis was remembered by the veterans of the last war, the names of Bing Crosby and Bob Hope will live long in the grateful memories of this generation."

Cohen's Limerick Contest Aids "Meanest Man in the World"

To open his campaign on "The Meanest Man in the World" at the Poli theatre, in Hartford, Lou Cohen planted a three-day limerick contest with the Hartford *Times* using two columns of art with a story. There was a daily award of five dollars in War Stamps with a grand prize of a twenty-five dollar War Bond.

A tieup was arranged with the Mayor, whereby His Honor sent a letter to Jack Benny welcoming the star's new picture to the city and complimenting him on his efforts in entertaining men in the armed forces, many of whom were from Hartford. The letter also contained congratulations on Jack's recovery from his serious illness and stated that his efforts in entertaining the boys no doubt contributed much to his illness. The letter was reprinted in the Hartford *Courant* on the opening day together with a two-column scene mat.

Soldiers Aid Red Cross

To help in the local Red Cross Drive, D. M. Dillenbeck at the Rialto, in Bushnell, Ill., obtained three soldiers home on furlough to make a personal appearance on the stage. One of the features of the celebration was the showing of a screen tribute to the Red Cross titled "Somewhere in This World" in which the commentary was made by Captain Eddie Rickenbacker.

Redmond's "White Cargo" Herald

To sell "White Cargo" at the Rivoli, in Falls City, Neb., Jimmy Redmond distributed cards which carried a cut of Hedy Lamarr as she appeared in the picture wearing a lurong. In a small box next to the cut was attached a swatch of printed material. Copy alongside read: "Cut from the Lurong she wore in," etc. This was followed by cast, playdates and picture copy.

SECOND QUARTER STARTERS

The 37 showmen listed below, including three women, are the second group of the contenders for the Quigley Award in the Second Quarter of 1943. In order to be formidable contenders for the Awards, showmen should be represented in this list each Fortnight.

VINCENT J. ALDERT
Paramount, Brattleboro, Vt.

A. DON ALLEN
Capitol, Davenport, Ia.

JOSEPH BOYLE
Broadway, Norwich, Conn.

LEWIS BREYER
Strand, Holyoke, Mass.

GERTRUDE BUNCHEZ
Century, Baltimore, Md.

JAMES CAREY
Majestic, Evansville, Ind.

ROBERT COX
Kentucky, Lexington, Ky.

FRED DANICO
Esquire, Davenport, Ia.

D. M. DILLENBECK
Rialto, Bushnell, Ill.

BILL ELDER
Loew's, Indianapolis, Ind.

M. G. FELDER
Capitol, Steubenville, Ohio

WILLIAM GALLIGAN
Commercial, Chicago, Ill.

STEWART GILLESPIE
Elgin, Ottawa, Ont., Canada

BILL HARWELL
Laroy, Portsmouth, Ohio

DON JACOBS
Sherman, Chillicothe, Ohio

A. J. KALBERER
Switow's Indiana
Washington, Ind.

MURRAY KEILLOR
Roxy, Cornwall, Ont., Canada

JAMES KING
RKO, Boston, Mass.

SID KLEPER
Bijou, New Haven, Conn.

ARTHUR KROLICK
Century, Rochester, N. Y.

JOSEPH LONGO
Loew's, Boston, Mass.

ED MAY
Russell, Maysville, Ky.

LOUIS MAYER
Palace, Cleveland, Ohio

RITA MORTON
Albee, Providence, R. I.

MAX PHILLIPS
Regent, Sudbury, Ont., Canada

SYDNEY J. POPPAY
Majestic, Gettysburg, Pa.

JIMMIE REDMOND
Rivoli, Falls City, Neb.

HENRY REEVE
Mission, Menard, Tex.

MORRIS ROSENTHAL
Majestic, Bridgeport, Conn.

BOYD SCOTT
Grand, Holdenville, Okla.

CHUCK SHANNON
Cambria, Johnstown, Pa.

TOM SORIERO
United Artists, Los Angeles, Calif.

C. T. SPENCER
Capitol, Hamilton, Ont., Canada

MOLLIE STICKLES
Strand, Waterbury, Conn.

CHARLES B. TAYLOR
Buffalo Theatres
Buffalo, N. Y.

GEORGE WEST
Grove, Miami, Fla.

W. P. WILSON
Capitol, Edmonton, Alta., Canada



Mollie Stickles, manager of the Loew Poli Strand theatre, Waterbury, Conn., first woman to win a Quigley Award, gets her Plaque for the First Quarter. Left to right, Ed Fitzpatrick, Loew Poli Waterbury city manager; Miss Stickles; Lou Brown, Loew Poli publicity manager; John Fitzmaurice, secretary to the Mayor of Waterbury; Harry F. Shaw, Loew Poli New England division manager.

EFFECTIVE WHITE SPACE USE



Unusual illustration and arrangement of type feature this ad by Boyd Scott of the Grand, Holdenville, Okla. The large amount of white space also makes it dominate the page.



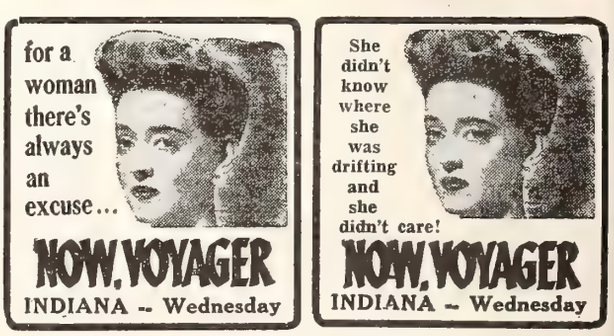
White space made this ad by Chuck Shannon of the Cambria, Johnstown, Penna., an outstanding bit in the paper, despite its small size. This is the actual size of the ad as it appeared.



An unusual combination of white space with solid black makes this ad for the Capitol theatre, Winnipeg, eye-catching. Artist Zig Rubin executed it for Manager Harold Bishop.



Stewart Gillespie played the English feature, "Uncensored", before any press book or illustrative matter was available. Here is the ad he devised to attract the public.



Teaser ads like this were used by A. J. Kalberer, manager of Switow's Indiana, Washington, Ind., to good effect, he says.

ED FISHER HELPS RECRUIT WOMEN WAR WORKERS

Clevelander Ties Up With Newspaper and Local War Industries

A promotion staged as only a showman can stage it was arranged by Ed Fisher of Loew's theatres, Cleveland, Ohio, to aid the United States Employment Service in Cleveland in obtaining women to work in war plants.

Cleveland is one of the country's biggest arsenals of supplies. The manpower situation is acute. War plants are making strenuous efforts to get women to take the place of men who are leaving their work benches for the Army. In talking over the problem with the U. S. Employment Service, Ed found that the most difficult problem was to overcome the old fashioned idea that women had that factories were places of dirt and grime; that the work and atmosphere were tough and grueling.

Out of this discussion developed the idea of having a "Women at War" exhibit in the huge lobby of Loew's State in Cleveland—an exhibit so arranged that women from various war plants would actually work on machines in the lobby so that thousands of women coming and going would really see the work and type of machines that women are using. The doorman was moved back to the mezzanine and the whole exhibit thrown open to the public free of charge, whether or not they were going to see the show.

The promotion was executed with the help of the *Cleveland Press,* which has the largest circulation in town. The paper really went overboard to put it over, Ed reports, and women were signed up daily for war work by the U. S. Employment Service. So successful was the whole idea that Max Cook, national promotion director for Scripps-Howard newspapers of which the *Cleveland Press* is one, suggested that a similar idea be carried out by other newspapers of the chain.



Eight war plants in the Cleveland area had women workers in the huge lobby of Loew's State theatre in a tieup sponsored by the Cleveland Press *and the theatre to recruit women for work in war plants in Cleveland and vicinity.*

The War Manpower Commission in Washington asked Ed for a complete report of the exhibit; the WMC contemplates erecting a similar display in railroad terminals throughout the country.

Ed reports that the exhibit was the center of attraction in Cleveland. The idea of walking into a theatre and actually seeing women war workers at their jobs turning out the vital parts for guns and planes appealed to the public. The workers turned out just as much work as though they were at their plants. Nothing was disrupted. The unfinished parts were brought in by truck and the completed work was returned without disrupting production.

Ed's story of the organization of this promotion is worthy of study by other showmen. Here's how it all came about.

After viewing the short subject, "Man Power," he decided that something could be done to help the U. S. Employment Service in recruiting help for war work. Cognizant of the large percentage of women among theatre goers, it was decided that a theatre with the physical proportions of Loew's State could easily be used as a post for the recruiting of women for war work.

Special Reporter Assigned

A meeting was held with Louis Seltzer, editor of the *Cleveland Press,* who agreed to sponsor the exhibit and assigned Miss Bertha Wellman, a staff reporter, to work exclusively on the creation of the exhibit. Permission was obtained from the Fire Department to use the lobby.

Eight plants in Cleveland needing women agreed to cooperate. Specifications of size of space and type of machinery, power needed, etc., were exchanged and after four weeks of preliminary work, the entire exhibit was moved into the theatre in one twelve hour period.

A booth was assigned to representatives of the U. S. Employment Service, who were present at all times to give information to prospective war workers and to actually sign up workers for war plants. Several hundred women were signed up in the first week, a gratifying number to the U. S. Employment Service.

The Mayor, Army ordnance officials, re-

(Continued on following page)



Closeup of one of the exhibits in the lobby of Loew's State, Cleveland, Ohio. The girl in the picture actually turned out war work during the hours the theatre was open. Hundreds of women workers were recruited.

Of a Personal Nature

Staff Sgt. Leige Operates Two Army Theatres



Meet Staff Sargeant Jerome Leige. He's the manager of War Dept. Theatres Nos. 1 and 2 at the Atlanta, Georgia, Ordnance Depot. Jerry is a native New Yorker and he just celebrated his birthday this month. On April 11th, he was 27 years old. When he was 18, Jerry started as a part time usher at RKO Keith's Richmond Hill Theatre in Queens. He rose gradually, becoming chief of service and finally assistant manager with emphasis on the publicity and advertising aspects of theatre operation. He joined the Army in October, 1941, and in February, 1942, because of his previous experience, he was assigned to operate the first War Department theatre at the Depot.

JACK KOSHAREK has been promoted to assistant manager of the Colonial theatre, in Allentown, Pa. He succeeds Milan Todorov, who was promoted to manager of the State theatre there.

STEVE McMANUS has succeeded Mel Jolley as manager of the Century theatre, in Trenton, Ontario. Jolley has been transferred to the Marks, in Oshawa, succeeding Bob Berezin, who goes to the Bayview, at Leaside, Toronto, McManus' former post.

MILT HARRIS has returned as manager of the Drive-In theatre, in Miami. He has just resigned as co-manager of the Capitol theatre there.

DAVID TOBIN, formerly manager of the Midwood theatre, in Brooklyn, is now managing the Ditmars theatre, in Astoria, L. I.

CONGRATULATIONS

April 25th
Natalie Tolman
John F. Power
Charles E. Payne
Jack Murray
Millard Lee
Mort Margolius
Alfred A. Simon
Armand Champagne

26th
Raymond Klein
J. R. MacEachron
Albert F. Badeau
Henry R. Tobin
Duncan Campbell
Ray W. Bowman
Robert A. Gilmore
Paul Epstein

27th
Homer Harman
Joseph H. Feulner

28th
Gilbert L. Higgins

April 28th
LeRoy Kenneth
Angelo Bozonelis

29th
H. W. Evans
Archie O. Dainwood
John H. Wisdom
Tom Ward

30th
Paul M. Hooven
Al Reh
Clifford T. Deane
Bill Bohling

May 1st
Joseph J. Caras
Carl Baumgarten
Charles Steinman
Cliff H. Swick
Curt Mille
Gilbert G. Lamkin
David Rubin
Clarence E. Golder
Sam F. Roth
William E. Gibson
Earl Keech



Walter Abel has been touring Army camps. When he was in Watertown, N. Y., he visited the Olympic theatre and boosted the Red Cross collection as well as the U.S.O. Here he is on the stage with Fred Perry, manager.

Jae Rollins Spent Entire Career with One Circuit



Jae Rollins has spent his entire theatrical career of 13 years with Famous Players Canadian. He was born in the Province of Alberta, July 30, 1910. In November 1930, he started in show business at the Uptown in Toronto. After five years there, he was transferred to the Tivoli and promoted to assistant manager. There he worked with Dan Krendel. Another five years and he was moved to the Eglinton theatre. That was in December of 1940. The following June he was promoted to the managership of the same house. Last June he was transferred to the Village theatre in the Forest Hill Village section.

"Dobie" Wright Started As An Usher When 18 Years Old

A. D. Wright, better known as "Dobie," started as an usher back in 1932. He was then 18 years old, having been born in Holidays Cove, West Virginia, on December 11th, 1914. His first job was as an usher in the Rex theatre in Steubenville, Ohio. Then he was promoted to doorman and still later to assistant manager and then to manager in 1934. In September, 1939, he was transferred to the Alpine theatre at Salem, W. Va., as manager. In May of 1942, he was transferred again, this time to the Alpine theatre in Chester, W. Va., where he is today.

Ed Fisher Helps Recruit Women Manpower Workers

(*Continued from preceding page*)

gional executives of the War Manpower Commission and civic officials attended the opening.

The *Cleveland Press* started its support of the exhibit three days before the opening with a front page story and on opening again with an art layout. Each plant exhibiting was publicized in a special feature on succeeding days by Miss Wellman.

The Muzak Corporation, which pipes music into war plants, carried its facilities to the exhibit.

So much interest was engendered that other plants have asked for space to exhibit their particular phase of the war effort. The cost to each exhibitor was $25.00, representing their share of the uniform decorations. There was no charge, of course, for the space, and exhibitors were put to no expense by the theatre.

Teaser Ad Campaign Launches "Big Store"

To usher in his date on "The Big Store" at the Shelby theatre, in Shelbyville, Mo., F. W. Hamilton ran a teaser ad for three weeks ahead of his opening. The first week's ad read "Big Doin's in Shelbyville. Watch this space." The second week the ad read: "Big laffs and surprises," last carried copy, "Big Store. Starring the Marx Brothers. Brought back through many requests." This was followed by playdates, etc.

In addition, Hamilton ran a hillbilly show in which he participated as the drummer and xylophone player. The Round Tabler has built up a six piece band from local talent, which has proved very successful.

Three-Minute Talks in Class Help Exploit "Pied Piper"

An effective tieup was arranged in advance of "Pied Piper" at the Kenyon theatre, in Pittsburgh, through the efforts of Lige Brien who secured permission for his ushers to present three-minute talks to three high-school classes. In addition, 25 book jackets were distributed, which as many girls carried about, thus making walking street ballys for the picture.

Israel's Limerick Contest

Bill Israel, manager of Warners' Earle theatre, in Philadelphia, tied in with the Philadelphia *Daily News* in promoting a limerick contest in advance of the opening of "The Meanest Man in the World." For five days in advance, the newspaper carried a limerick based on the picture, and each day awarded five dollars in war savings stamps to the writer of the best limerick along with 10 pairs of passes to those submiting the ten next best last lines to the rhymes.

Redmond's Ration Book

A timely herald was gotten out by Jimmie Redmond at the Rivoli, in Falls City, Neb., in the form of a two-fold tinted folder with copy on the front reading: "Ration Book." Inside copy read "Throw this book away as there is no rationing of action and thrills. See Pat O'Brien, George Murphy and Jackie Cooper in 'The Navy Comes Through'."

Canada Circuit Starts Sunday Films for Army

Canada's service men soon will be able to see Sunday film shows without charge. Arrangements were being completed this week at Toronto by the Famous Players Canadian circuit, the military, and union projectionists.

The first such show is to be this Sunday, at the largest theatres in each of the following localities: Toronto, Halifax, Edmonton, Victoria and Prince Rupert.

The shows will be under military authority. Local exchanges of the distributors will supply the films without charge. The projectionists will be paid one day's wages by FPC. Similar wages will be paid stagehands and others required at the theatres. However, military policemen will be ushers and doormen, and officers will be responsible for seating and conduct.

John J. Fitzgibbons, FPC president, last week denied that the idea is to be used to promote Sunday performances throughout the country after the war. He said that FPC publicly has opposed Sunday shows, and that these shows are solely to aid the war effort.

A debate on the effectiveness of Canadian film censorship and the necessity for stricter supervision occurred last week in the Ontario legislature. Representative George S. Henry charged laxity and said films caused juvenile delinquency. Premier G. D. Conant defended the censors, while saying that some pictures are "indecent." No resolutions were presented and no action taken, but trade observers believe censor rulings will be stricter because of the discussion.

Three temporary theatres will be built along the Alaskan Highway. They will serve United States soldiers and workers. The Canadian Wartime Prices and Trade Board has agreed to the openings. Permanent theatres will be erected later. Famous Players Canadian Edmonton and Winnipeg representatives are now in the Canadian Yukon studying the situation.

Coal Problem Hits Nova Scotia Houses

Lingering winter has intensified the coal problem for picture exhibitors in the eastern provinces and Newfoundland. Cold and snowstorms, some of the latter lasting three days, have prolonged the need of heat at winter status. During the past winter, both hard and soft coal, but particularly the hard, was so scarce, some of the dealers would allow the theatres deliveries of only one to three tons at a time, and limited these deliveries to only one or two each week.

Exhibitors who had been accustomed to stocking up for the winter in the early autumn found this impossible because the dealers refused to cooperate. The outlook for next winter is not favorable.

Ontario Censor Revenue $190,000 for Season

The report by A. St. Clair Gordon, Provincial treasurer of the Ontario Government, disclosed that during the past fiscal year revenue of the Motion Picture Censorship and Theatres Inspection Branch totaled $190,000, reel fees for the examination of pictures accounting for the major portion of the income.

Total expenses of the censor board for the 12 months, including salaries, were $39,000. Estimated income for the 1943-44 season was placed at $185,000, with expenses estimated at the same level as this year. There has been no indication of new tax legislation, according to a statement by Mr. Gordon.

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York

HELP WANTED

MANAGER: MODERN THEATRE IN SMALL Michigan town. State age, ability, experience, draft status. References. BOX 1617, MOTION PICTURE HERALD.

WANTED—MANAGER. FINE OPPORTUNITY right man. HERMAN H. HABLE, Palace Theatre, Winchester, Va.

WANTED—MAN AND WIFE. EXCELLENT permanent opportunity for right people. Man capable part-time operator, house maintenance, general theatre work. Wife—tickets. Both must be experienced, reliable, good character, no drinking. Southern town 5,000. Good living conditions. State salary expected. Full details first letter. BOX 1627, MOTION PICTURE HERALD.

WANTED TO BUY

THEATRE CHAIRS WANTED. WILL BUY FOR cash any quantity. Give details, upholstered, make, size, level or slope, or veneer. CHICAGO USED CHAIR MART, 844 S. Wabash Ave., Chicago.

LOOKING FOR ANY MAKE 16MM. OR 35MM. sound projector, rectifiers, generators, sound equipment. BOX 1626, MOTION PICTURE HERALD.

POSITIONS WANTED

MANAGER—DESIRES CHANGE. NOW EMployed. 9 years. Draft exempt. References. BOX 1622, MOTION PICTURE HERALD.

TALK WON'T DO IT! IT'S ACTION THAT counts! Exhibitor at present salary of $250 desires position, publicity agent, large circuit or distributor. Holds five all time theatre house records. Three major exploitation contests. 8 years' experience all phases. Young man, 4F, A1 references, free to travel. Reason for change: Desires full time publicity work. BOX 1624, MOTION PICTURE HERALD.

THEATRE MANAGER—EXCELLENT BACKground. Exploitation. 25 years' experience. Draft exempt. BOX 1625, MOTION PICTURE HERALD.

BUSINESS BOOSTERS

BINGO CARDS, DIE CUT, 1 TO 100 OR 1 TO 75, $2.00 per thousand. $17.50 for 10,000. S. Klous, care of MOTION PICTURE HERALD.

PRINTING

THEATRE PROGRAMS, HERALD GIVEAWAYS and other show printing at special rate. Supply copy and layout for estimate. BOX 1207A, MOTION PICTURE HERALD.

TRAINING SCHOOLS

THEATRE EMPLOYEES: TRAIN FOR BETTER positions. Learn modern theatre management and advertising. Big opportunities for trained men. Established since 1927. Write now for free catalog. THEATRE MANAGERS SCHOOL, Elmira, N. Y.

USED EQUIPMENT

YOU CAN STILL BUY PLENTY OF GOOD items here—Stereo slide carriers, 19¢; dimmers, 500 watt, $11.95; Monitor speakers, $2.75; hand carbon microphones, $1.95; RCA portable sound projectors, $79.50; Peerless low-intensity arcs, $62.50; Wagner 10" letters, $1.35; coin changers, $29.50. Big Jubilee Sale Bulletin now ready. S. O. S. CINEMA SUPPLY CORP., New York.

ASHCRAFT SUPREX RECTIFIER DOUBLE 50 ampere, $250. TOWN HALL, Cazenovia, N. Y.

NEW EQUIPMENT

HAIL THE JUBILEE SALE—OUR SIXTEENTH Anniversary—Safety steel film cabinets, $2.93 section; Strong Mogul positive jaws, $10.50; Forest 60 ampere rectifier, four bulbs, $211.75; Weston 0/50 ammeters, $3.60; Luxlite Series I lenses, $4.95; latest Superior Atlas projector mechanisms, $595; Simplex 18" magazines, pair $49.50; sound screens, beaded 39½¢; Chrome (Suprex) 23½¢; Flextone washable, 30½¢; small theatre vacuum cleaners, $89.50. Get our Jubilee Bargain Bulletin. S. O. S. CINEMA SUPPLY CORP., New York.

BOOKS

NOW READY, COMPLETELY REVISED 7TH Edition of Richardson's Bluebook of Projection with treatise on Television and complete Sound Trouble-Shooting Charts, as well as a host of additional up-to-the-minute text on sound and projection equipment. Order Now! $7.25 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York City.

SOUND TROUBLE SHOOTING CHARTS. A handy tool in the booth. Gives the answers to all questions regarding trouble shooting on every type of sound equipment. $1.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

MOTION PICTURE SOUND ENGINEERING—547 pages; illustrated; covers every practical method and process in present-day sound engineering. Leading engineers explain every detail of apparatus and its arrangement, with diagrams, tables, charts and graphs. This manual comes straight from the workshops of the studios in Hollywood. It is indispensable to everyone working with sound equipment. Price $6.50 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

NEW 567 PAGE BOOK ON AIR CONDITIONING, by Charles A. Fuller, authority on the subject. Available for theatre owners contemplating engineering changes. Book is cloth bound with index and charts and covers every branch of the industry as well as codes and ordinances regulating installation. Order now at $4.00 a copy postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

BOOKKEEPING SYSTEM

THEATRE MANAGEMENT RECORD AND TAX Register. This new accounting system is the finest book of its kind ever made available to an exhibitor. In addition to being complete in every respect, it is simple—so much so that it is not necessary to have had bookkeeping experience in order to keep an accurate, complete and up-to-minute record of the business of your theatre. Price is only $2.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

Joseph Engel, Picture Pioneer, Is Dead at 60

Joseph W. Engel, for more than 30 years an active figure in the picture industry, died in Lenox Hill Hospital, New York, last Sunday night after a six-week illness that at first was thought to be slight. He suffered a stroke at a time when he was expecting to leave the hospital to go to his brother's farm in Putnam County.

Mr. Engel was 60 years old. He was a native of New York City.

In the early days of the "independents" embattled with the Motion Picture Patents Company, Mr. Engel was associated with Edwin S. Porter and William Swanson in Rex Pictures, produced in New York and sold through what was evolving into Universal Pictures. Early in 1912 Mr. Engel received a letter from London from Frank Brockliss, agent there for various American producers, in which Mr. Brockliss communicated his enthusiasm for a gigantic four-reel feature entitled "Queen Elizabeth" and with Sarah Bernhardt in the title role.

Mr. Engel told his friend Frank Meyer, manager of the Western Film Exchange in New York, who in turn told Al Kaufman, a customer and manager of the Comedy theatre in Fourteenth Street, and Mr. Kaufman told the manager, his brother-in-law, Adolph Zukor.

Mr. Zukor, Mr. Engel and Mr. Porter formed the Engadine Corporation and bought the American rights to "Queen Elizabeth" for $18,000. Presently Daniel Frohman joined the enterprise which blossomed under a new name, Famous Players Film Company.

Mr. Engel presently returned to Universal and supervised the building of its west coast studios, becoming production manager of the company there. When Metro was founded in 1914 on the ashes of the Alco Company, Mr. Engel was one of the Richard A. Rowland partners and became Metro's treasurer, an office which he held until MGM was formed.

When Howard Hughes made "Hell's Angels" in silent form and then before releasing applied sound, Mr. Engel was production manager. With Lawrence Weber he founded Popular Plays and Players, who made pictures for Metro with Olga Petrova as their chief star. Later he became eastern production manager for William Fox, and subsequently engaged in production activities on the west coast. His most recent work was on the "Hopalong Cassidy" series.

Mr. Engel is survived by his brother, Dr. William Engel, and a sister, Mrs. Helen Jacobsohn. The funeral was held Wednesday in the Universal Chapel, Lexington Avenue and 52nd Street. Burial was in Mt. Neboh Cemetery, Cypress Hills, Queens.

Sidney Munter, Warner Manager, Was 56

Sidney Munter, 56, manager of Warners' Ritz theatre in Wilmington for the past year, died at the Delaware Hospital in that city on April 10th. Funeral services were held in Brooklyn on April 13th.

Mr. Munter joined Warner Brothers in 1936 as theatre manager, formerly having held a similar position in various houses in the eastern states. He is survived by his widow, Sylvia Grob Munter, his mother, three sisters and three brothers.

Mrs. George Fisher

Mrs. George Fisher, wife of the manager of the Capitol theatre in Milwaukee, died on April 15th in that city. Her husband is one of Milwaukee's earliest exhibitors.

De Rochemont, Inside Sub, On 'Time' Radio Program

Louis de Rochemont, producer of the March of Time films, from inside a submarine submerged near the Portsmouth Navy Yard, told listeners of the "March of Time" program on Thursday night how a U. S. "pigboat" destroyed 30,000 tons of Jap shipping in the Pacific. Through a wire hookup with the program, which originated in New York, Mr. de Rochemont described the actions of the captain and crew members in a simulated attack on enemy vessels. Included in the maneuvers of the submarine were crash-diving tactics.

Mr. de Rochemont was introduced by the commanding officer of the Portsmouth Navy Yard, Admiral Withers. The producer also filmed scenes at the Navy base and plans to incorporate them in a forthcoming March of Time film.

Welansky Gets 12-15 Years For Boston Fire Guilt

Barnet Welansky, owner of Boston's Cocoanut club, was sentenced last week to serve 12 to 15 years in the state prison for manslaughter. Mr. Welansky was convicted on 19 counts in connection with the fire in his night club last November 28th which resulted in 490 deaths.

Judge Joseph L. Hurley, who sentenced Welansky, denied defense motions for a new trial, for a continuance and for arrest of judgment. The conviction will be appealed, Herbert F. Callahan, attorney for the defendant, announced.

Lamantia Promoted by RKO

J. R. Lamantia has been promoted to branch manager of RKO's New Orleans branch, it was announced last week by Robert Mochrie, general sales manager of the company. Mr. Lamantia formerly was assistant branch manager.

Corporal Theodore Milke Dies

Corporal Theodore Milke, 25, assistant manager of Warner's Allegheny theatre in Philadelphia before joining the Army, died April 10th at the Shenango Personnel Replacement Depot, Transfer, Pa., after a short illness. He entered the Army in July, 1941. His parents survive him.

Dr. William D. McNary

Dr. William D. McNary, 60, who dedicated a number of theatres in the northwest, died in Pendleton, Ore., on April 10th. Dr. McNary was president of the Pendleton Roundup, organization of riders who appeared in films. He was a cousin of Senator Charles L. McNary of Oregon.

George Lyman

George Lyman, stage actor, died at the Bellevue Hospital in New York on April 14th. He was 76. He had been associated with Taylor Holmes in theatrical activities for many years. Services were held last Saturday at Malachy's Roman Catholic Church, with burial in the Calvary Cemetery.

Louis George Gress

Louis George Gress, 50, stage show musical director, died on April 18th at the Temple University Hospital in Philadelphia after an illness of six months. He was associated with such musicals as the "Ziegfeld Follies" and "Passing Show" in which Al Jolson appeared. He is survived by his parents.

George E. Deming

George E. Deming, vice-president and secretary of the Philco Corporation, died at his home in Bryn Athyn, Pa., on April 15th. He was 55. Surviving are his wife, his mother, and two sons.

IN NEWSREELS

MOVIETONE NEWS—Vol. 25, No. 65—U. S. bombers attack Mareth Line. . . . British Eighth Army storms Rommel's defenses. . . . Coast Guard cutter fights U-boat pack in Atlantic. . . . Soviet tanks batter Germans. . . . New York holds War Bond rally.

MOVIETONE NEWS—Vol. 25, No. 66—President tours Southern camps. . . . Navy transports Army planes. . . . Europe bombed again. . . . Icebound ship freed in Lake Michigan. . . . Dynamiting for pipe line. . . . "Desert Victory" shown in Schenectady. . . . 135 WAVES graduate. . . . Sailors keep fit in Pacific. . . . Swimming hole in Tunisia.

NEWS OF THE DAY—Vol. 25, No. 263—U. S. victory in Tunisia. . . . Americans bomb Nazi lines in North Africa. . . . Red Cross evacuate wounded by plane. . . . Russians take Voronezh. . . . War Bond rally in New York. . . . U. S. Coast Guard cutter fights Nazi U-boats.

NEWS OF THE DAY—Vol. 25, No. 264—Flying Forts blast Nazis. . . . President on tour of military camps. . . . American carrier delivers Army fighting planes. . . . Soldiers visit workers in Detroit. . . . Gangway for pipeline. . . . Tractor on skis aids Canadian troops.

PARAMOUNT NEWS—No. 68—Victory at Voronezh. . . . Coast Guard boat sinks seven Nazi subs. . . . Films of Rommel's push. . . . Allies attack Mareth Line. . . . B-25's strike Tunisian bases of enemy. . . . Americans close in on Gafsa under Generals Eisenhower and Patton.

PARAMOUNT NEWS—No. 69—Track opens in New York as horse racing season begins. . . . Army men visit Detroit workers. . . . President on tour. . . . Flying Fortresses raid Europe. . . Germany's supply bases bombed by Yank planes.

RKO PATHE NEWS—Vol. 14, No. 68—B-25's bomb Rommel. . . . British Eighth Army breaks Mareth Line. . . . British generals visit fighting front in North Africa. . . . Americans roll past Maknassy. . . . Red Cross evacuates wounded by plane. . . . General Eisenhower visits General Patton at front.

RKO PATHE NEWS—Vol. 14, No. 69 — President makes surprise tour. . . . Church services in Tunisia. . . . WAVES train for Navy hospitals. . . . Navy transports Army planes. . . . Swimming hole in Tunisia. . . . U. S. bombers raid Germany.

UNIVERSAL NEWSREEL—Vol. 16, No. 181—Rommel trapped in Tunisia. . . . Eighth Army storms Mareth Line. . . . Yank bombers strafe Nazis. . . . Generals Eisenhower and Patton meet at front. . . . New York has Bond rally. . . . FDR dedicates Jefferson memorial in capitol.

UNIVERSAL NEWSREEL—Vol. 16, No. 182—President tours war posts. . . . Navy speed planes to front. . . . Horse racing at Jamaica track. . . . Dynamiting for pipeline. . . . Canada's jeep on shoes. . . . Rescue ice-bound boats. . . . Style parade at Atlantic City. . . . American Japs released for farm work. . . . Church services in Tunisia.

ALL AMERICAN NEWS—Vol. 2, No. 26—Women join WAACS. . . . Cab Calloway aids Bond sales. . . . Trained nurses aid in care of children. . . . N. Y. A. schools turn out war workers. . . . The making of a shipshape sailor as mass formation marching is practiced.

National Decency Legion Classifies Eight Films

The National Legion of Decency reviewed eight films during the current week, classifying five as unobjectionable for general patronage and three as unobjectionable for adults. The listing follows:

Class A-1, Unobjectionable for General Patronage: "Carson City Cyclones," "Chatterbox," "My Friend Flicka," "High Explosive," "Man Trap." Class A-2, Unobjectionable for Adults: "Girls in Chains," "Terror House," "Last Will of Dr. Mabuse."

Belmont Theatre Shows Mexican Film

The Belmont theatre in New York reopened Friday with the Mexican film, "Ay Jalisco, No Te Rajes," the English equivalent of "The Unconquerable Man of Jalisco." The Belmont's policy will be to book important films from Mexico for showing in this country.

In the film's starring roles are Jorge Negrete and Gloria Marin. The story is about the charros, similar to American cowboys. The dialogue of the film is in Spanish, and was produced by the CLASA Studios.

PRODUCT DIGEST

In This Week:

SHOWMEN'S REVIEWS

ADVANCE SYNOPSES

RELEASE CHART BY COMPANIES

SERVICE DATA

THE RELEASE CHART

Crash Dive

(Twentieth Century-Fox)

Submarines at War

That hardy perennial—the service story, shows up once again. Only in "Crash Dive," it's different to the tune of highly important and lusty box office dollars.

No doubt, there will be those who will view this as the service type of film at its very best. If so, no answering argument will come out of this reviewer who is decidedly on the side of agreeing without reservation.

The pivots, of course, are two men and a girl on the romantic side and you get them here as of yore. On the excitement side is the Great War, a hidden U-boat base that is knocking off Allied shipping at an alarming rate and a chain of punch-laden events which wipe it out.

Many facets of the war have been explored in Hollywood, but, so far as it is known, this attraction is the first of scale that assays the role of the American submarine. On one you find Tyrone Power, U.S.M.C., transferred from surface craft to the undersea dog, and Dana Andrews, his commanding officer. Anne Baxter starts out as Andrews' girl and finishes by being Power's. The romantic threads of their meeting are played in pleasant and humorous mood which turns dramatic when Power discovers it is Andrews' lassie he has been courting so furiously. Of course, this leads to strained relations aboard the sub, but it never interferes with the execution of their duty, climaxed in a daring attack on the U-boat headquarters, a Commando raid from the submarine and a general accomplishment of the objective: destruction of the Nazi nest.

Underwater scenes are spectacular and different and the raid sequence is laden with excitement and punch, heightened by exciting use of Technicolor. The production is a knockout to the eye, tingling to the senses and, in a word, a tip-top, first-class show which is destined to roll up topflight grosses. In fact, "Crash Dive" stands a better-than-even chance of coming through as one of the season's big attractions.

Additionally, it would be show-wise to bear in mind this is Power's last film for the duration. He does a very good job, seconded for leading honors—and closely—by Andrews. Miss Baxter is appealing and continues to show the promise others of her pictures have held forth.

Archie Mayo directed adroitly and with firm hand under the producership guidance of Milton Sperling from an original by W. R. Burnett and a script fashioned by Jo Swerling. Leon Shamroy, for his photography, rates praise.

Previewed at the studio. Reviewer's Rating: Excellent.—RED KANN.

Release date, not set. Running time, 105 min. PCA No. 8731. General audience classification.
Lieut. Ward Stewart ..... Tyrone Power
Jean Hewlitt ..... Anne Baxter
Lieut. Comm. Dewey Conners ..... Dana Andrews
McDonell ..... James Gleason
Grandmother ..... Dame May Whitty
Henry Morgan, Ben Carter, Charles Tannen, Frank Conray, Florence Lake, John Archer, George Holmes

Reviews

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

They Came to Blow Up America

(Twentieth Century-Fox)

Saboteurs and the F.B.I.

Here's a picture that should rate well at the box offices of America because it's a great saboteur story told without hokum or counterfeit tricks, but with intensity, suspense and simplicity. It shows Germany in the rough, and the spectator knows that it does not exaggerate. Audiences will be pleased, too, to see the F.B.I. beat the Gestapo at its own game.

The excellent cast is headed by George Sanders and Anna Sten. Sanders is the F.B.I. man who assumes the identity of a Nazi spy caught and shot in America. He goes to Germany, becomes a student in the school for saboteurs and is finally chosen to lead the famous expedition that landed on Long Island from a U-boat. Here the Coast Guard plays the same creditable role as in the historic incident.

The German episodes are well done both in background and swiftness of pace. The sudden appearance of the dead Nazi's wife brings trouble, but the American outwits her when she tries to expose him. She finally meets death in a concentration camp. The wife is Anna Sten, who gives a splendid performance. Mr. Sanders' work is practically flawless, deceiving the Germans and the audience until the story's end. Ludwig Stossel gives a noteworthy performance as Sanders' father, a naturalized American, German born. Ward Bond also deserves mention as an F.B.I. lieutenant. Andre Charlot, famous as the producer of Charlot's Revue, makes a good impression.

Edward Ludwig's direction keeps the story moving without pause to its highly satisfactory conclusion, and Lee Marcus produced competently the Aubrey Wisberg screenplay from Michel Jacoby's original story. Special music was provided by Hugo W. Friedhofer, with musical direction by Emil Newman.

Previewed at the home office projection room. Reviewer's Rating: Excellent.—A. J.

Release date, not set. Running time, 73 min. General audience classification.
Carl Steelman ..... George Sanders
Frau Reiker ..... Anna Sten
Craig ..... Ward Bond
Dennis Hoey, Sig Ruman, Ludwig Stossel, Robert Barrat, Poldy Dur, Ralph Byrd, Elsa Janssen, Rex Williams, Charles McGraw, Andre Charlot.

Shantytown

(Republic)

Musical Human Interest

From supporting roles in Gene Autry westerns, Mary Lee, Republic's singing youngster, has grown to a full fledged star role. She proves in this pleasant little musical that she is quite capable of the assignment. An engaging screen personality and tuneful voice should win her new friends and bring back to the theatre those who remember her with the singing cowboy.

As Liz Gorty, a teen age tomboy from the wrong side of the tracks, Mary Lee provides most of the mischief and action required to keep this human interest story moving. There is drama, too, in her efforts to prove the innocence of a suspected gangster, and action enough to hold interest in the outcome to the last reel, despite a number of musical interludes.

John Archer plays the role of Bill, implicated by accident with a gang of auto thieves and hunted by police and gangsters. He helps Liz when she pegs a baseball through the window of the garage where he works. She learns his story and persuades Bill and his frail young wife to move to the boarding house operated by Mrs. Gorty (Anne Revere).

The gang finds Bill, however, and forces him to join in a bank robbery. The holdup fails and he again becomes a fugitive, leaving his wife at the Gorty's. Liz enlists the aid of the singing Ferrelli's, a family of musical bakers, and when they broadcast Bill's favorite song on a radio amateur hour Liz adds an appeal to come home. He hears the message and comes back. Liz's stepfather summons the police in hope of reward, but Liz persuades them to wait. Just as Bill's son is born, word comes that the other gangsters have exonerated him.

Mary Lee handles both song and dramatics skillfully, although her singing tends somewhat to imitate Deanna Durbin. Billy Gilbert contributes expert comedy as Papa Ferrelli, while Matty Malneck and his orchestra contribute their share of laughs as they mix dough and double in brass. Marjorie Lord is attractive as Bill's wife.

Joseph Santley's direction makes the most of the screen play by Olive Cooper and gets full value from the songs. These include "I've Heard That Song Before," a tune well up on the Hit Parade, and "On the Corner of Sunshine and Main," "When You're Smiling," and "I'm Sitting on Top of the World." They are pleasant ditties and fit the story. Harry Grey was associate producer.

Previewed at the home office. Reviewer's Rating: Good.—JOHN STUART, JR.

Release date, April 20, 1943. Running time, 65 min. PCA No. 9133. General audience classification.
Liz Gorty ..... Mary Lee
Bill Allen ..... John Archer
Virginia Allen ..... Marjorie Lord
Harry Davenport, Billy Gilbert, Anne Revere, J. Frank Hamilton, Frank Jenks, Cliff Nazarro, Carl "Alfalfa" Switzer, Robert Homans, Noel Madison, Matty Malneck and orchestra.

Good Morning, Judge

(Universal)

Tin Pan Alley Romance

Ladies' day in a Turkish bath, song plagiarism and three trips to a court room furnish the content and activity of this musical romance. The heroine is the lawyer prosecuting the case, but the object of her legal attention turns out to be the man she loves and everybody forgets about the plagiarism. It's a framework which hasn't been used for the same purpose previously and it adds interest to the romance, conducted mainly in terms of humor.

Dennis O'Keefe plays with spirit a music publisher sued for plagiarism and Louise Allbritton displays as the lawyer the talent which the studio is rewarding with bigger and better assignments. They encounter each other in a variety of places and predicaments, with a court room finale for the third meeting, in front of a judge who dismisses all the cases except that of love at first and last sight.

Jean Yarbrough, directing for associate producer, Paul Malvern, keeps matters rolling smoothly and the screenplay by Maurice Geraghty and Warren Wilson, from a story by Geraghty and Winston Miller, sticks to the line of humor and distresses itself nary a whit about dropping the plagiarism plot without notice in midpicture.

Two songs by Milton Rosen and Everett Carter and a third by Charles Previn possess the essentials of popularity, although all are tossed off as incidental to the story.

Previewed at studio. Reviewer's Rating: Fair.

Release date, not set. Running time, 67 minutes. PCA No. 9108. General audience classification.

David Barton ..... Dennis O'Keefe
Elizabeth Smith ..... Louise Allbritton
Mary Beth Hughes, J. Carroll Naish, Louise Beavers, Samuel S. Hinds, Frank Faylen, Ralph Peters, Oscar O'Shea, Marie Blake, Don Barclay.

Days of Old Cheyenne

(Republic)

Cowboy vs. Politico

Don "Red" Barry invades the Cheyenne Territory in his latest western adventure for Republic and, as usual, he comes out on top. A whale of a lot of action is packed into 55 minutes and Emmett Lynn as "Pappy" gets a lot of comedy out of his cowpoke character. Director Elmer Clifton keeps the plot snapping and the cast turns in some good performances. Which all adds up to a fast and exciting western.

There are three slam-bang, knock-down drag-out fights in "Days of Old Cheyenne," with "Red" Barry on the side of law and order. Five minutes after the show opens, he's polished off his first villain. Riding into Cheyenne, he cleans out a whole saloonful of rowdies that attempt to pick on "Pappy." That fight gets him the respect of a crooked political boss of the territory. He is made Marshal. Before many more plot minutes have elapsed, the Boss has "promoted" him to Ranger Commissioner and, finally, Governor of the Territory. When Barry is found to be two-timing his erstwhile "benefactor" to aid the righteous citizens, the showdown comes and the Boss tries to get Barry out of office. There is a running gun-fight down the length of the main street, the Boss is killed, and Barry is governor by right of his six-shooters.

The Eddy White production is a good-looking one with handsome photography.

Seen in mid-afternoon at Hollywood's Hitching Post theatre, where a small audience made a lot of noise applauding the fast action and laughing at the comedy. Reviewer's Rating: Good.

Release date, April 29. Running time, 55 min. PCA No. 9189. General audience classification.

Clint Ross ..... Don "Red" Barry
Nancy Carlisle ..... Lynn Merrick
"Tombstone" Boggs ..... Emmett "Pappy" Lynn
William Haade, Charles Miller, Harry McKim, Herbert Rawlinson, William Ruhl, Ken Duncan, Bob Kortman.

"RIDE, TENDERFOOT, RIDE" FOR REPUBLIC RELEASE

Republic has set June 1st as the release date for the next Gene Autry film of the eight to be released again this year. "Ride, Tenderfoot, Ride" was released originally in 1940 and reviewed in the August 24, 1940, issue of MOTION PICTURE HERALD.

The film offers Smiley Burnette, June Story, Mary Lee, Warren Hull and Joe Frisco in support of the Western star. It marks a departure from the usual cowboy plot, presenting Autry as a businessman, the head of a packing concern, but allowing ample room for song and comedy in the unfolding of the story. The rival packing concern owner, June Story, is both business adversary and romantic partner.

Calling Wild Bill Elliott

(Republic)

First in New Cowboy Series

Wild Bill Elliott, the former Columbia series star, moves his saddle over to Republic with "Calling Wild Bill Elliott." Although the time-worn plot strains hard at the bounds of credulity, Wild Bill is such a personable hero and Harry Grey threw so much zip and bang into the picture he produced that the new series can hang up its spurs in the same general area with Gene Autry, Roy Rogers, Don Barry and The Three Mesquiteers in the old Republic bunkhouse.

"Gabby" Hayes has been telling the little grandson of his crony, Cactus Jim Culver, of the fabulous deeds he and Wild Bill Elliott used to pull. The child meets Wild Bill and brings Gabby face to face with him, but Wild Bill doesn't expose the old faker. They are immediately involved in a brawl, then another in which Cactus Jim is knifed. Reporting to a crooked Governor of the Territory, Elliott is accused of the murder and "ingeniously" escapes lynching at the hands of John Culver, Cactus Jim's son, and a posse of friends. Proving himself, Wild Bill next tries to convince the visiting Federal judge of the Governor's malfeasance of office, but the judge is shot and Elliott again wrongfully accused of murder. The judge's daughter posts a reward for Elliott's capture. It takes a deal of doing and even some old Doug Fairbanks gymnastics to right all the wrongs.

Elliott fits his saddle as if he were born to it and is as ready with fists and gun as with his pleasant grin. Now that Smiley Burnette is moved up to support Roy Rogers, Will Bill Elliott inherits Hayes for his sidekick and Gabby is valuable indeed to plot proceedings. Anne Jeffreys is an ornamental heroine even if slightly on the cold side and "Buzzy" Henry should win a host of friends with his childish appeal. Spencer Bennett's direction is adept on the action side although his handling of the principals slightly misses fire. The excellent photography is the work of Ernest Miller.

Seen at the Hitching Post theatre, Hollywood, exclusively western house, where the audience watched affairs with respectful attention, if not enthusiasm. Reviewer's Rating: Fair.— REED PORTER.

Release date, April 16, 1943. Running time, 54 minutes. PCA No. 9190. General audience classification.

Wild Bill ..... Bill Elliott
Gabby ..... George "Gabby" Hayes
Edith Richards ..... Anne Jeffreys
John Culver ..... Fred Kohler, Jr.
Demi-John ..... "Buzzy" Dee Henry
Herbert Heyes, Roy Barcroft, Eve March, Burr Carruth, Bud Geary, Lynton Brent.

Land of Hunted Men

(Monogram)

Western with Comedy

Mark this one down in the books as a western that shows how comedy can make an old plot look fresh. One of the best numbers in George Weeks' popular "Range Busters" series for Monogram, "Land of Hunted Men" totes a lot of action, some swell riding, unforced comedy that falls naturally into the plot to give it a lift and likeable performances by the Busters. Once again director S. Roy Luby makes saddlemates of action and scenery to cap the film's entertainment.

One of the Range Busters, Benny, is riding the line alone when he comes upon a stagecoach hold-up. He gives chase to the outlaws but they wing him. Patched up by Crash and Alibi, his partners, he joins them in riding herd on the leader of the outlaw band and his minions after they have secured evidence during a game of Faro that pretty well incriminates the gang in three payroll robberies. The formula is well known, but the Weeks' production is dressed up to make a killing and director Luby only stops the action long enough to let you catch your breath with a good laugh.

Mark "Land of Hunted Men" down, also, as perhaps the first western a heroine ever stole from a hero—in this case, from three of them. Phyllis Adair is her name and she's cute, has a twinkle in her eye and rides a horse with the best of them, all in addition to putting over a catchy song number, "The Trail to Mexico." The eye-filling camera work that was filmed amid the beauties of Crash Corrigan's ranch is credited to James Brown. Ray Corrigan is still excellent as "Crash," Max Terhune knows how to get a laugh out of his "Alibi" character, and Dennis Moore fits neatly into the new role of Denny. Elmer, Alibi's dummy, gets a lot of laughs on his own, too.

Caught at its opening at the Hitching Post theatre, Hollywood, where a crowd of men, women and children rode their seats like so many saddles at the deeds of derring-do and laughed in the right places. Reviewer's Rating: Good.

Release date, March 26, 1943. Running time, 57 min. PCA No. 9077. General audience classification.

Crash ..... Ray Corrigan
Denny ..... Dennis Moore
Alibi ..... Max Terhune
Dorrie ..... Phyllis Adair
Charles King, John Morton, Ted Mapes, Fred McCarol, Forrest Taylor, Steve Clark, Fred Toones.

One Dangerous Night

(Columbia)

Farcical Crime

Starring Warren William again as the Lone Wolf this is a fantastic murder and jewel robbery story in what appear to be Park Avenue theatrical, newspaper and crime circles. It falls somewhat short of the usual standard for the series.

William and his partner, the droll Eric Blore, as two partially reformed purloiners, carry the burden of the play, in which Gerald Mohr puts the squeeze on three lovelies who overgambled at his very select game of chance. The three victims, Marguerite Chapman, Mona Barrie and Margaret Hayes are delivering jewels when Mohr is mysteriously shot. The Lone Wolf and party arrive in time to be charged with the murder.

The rest of the film is devoted to unravelling the murder mystery, which is finally pinned on a scandal-mongering society reporter whose wife was about to run away with the murder victim. The Lone Wolf is in and out of the hands of the police several times before the solution is arrived at.

The picture is well cast, and all roles are adequately taken.

David Chatkin was the producer and Michael

Gordon directed. The screenplay was by Donald Davis from a story by Arnold Phillips and Max Nosseck. The characters are, of course, the creations of author Louis Joseph Vance.

Viewed in the half-filled RKO Jefferson theatre to little reaction from the audience. Reviewer's Rating: Fair.—A. J.

Release date, January 21, 1943. Running time, 77 min. PCA No. 8920. General audience classification.

Lone Wolf .....Warren William
Eve Andrews .....Marguerite Chapman
Jamison .....Eric Blore
Mona Barrie, Tala Birell, Margaret Hayes, Ann Savage, Thurston Hall, Warren Ashe, Fred Kelsey, Frank Sully, Eddie Marr, Gerald Mohr, Louis Jean Heydt, Roger Clark, Gregory Gay.

Gyandev of India

(Ram Bagai)

An Imported Curiosity

This is the first sample of India's prolific native motion picture industry to be imported to the United States. Originally 14,000 feet, it has been cut in half and English subtitles and an explanatory foreword added by Ram Bagai. Mr. Bagai offers the picture, particularly to the art theatres, as an instructive novelty.

The story is the religious biography of a saint who has been part of Indian legend for 15 centuries. It tells in simple narrative how the young Gyandev wins redemption from the status of an outcast by performing works of charity and good. An orphan, he cares for his younger sisters, and preaches against religious corruption. His doctrine is the universal brotherhood of man, with a touch of naturalism.

Produced at the Prabhat studios in Bombay, the picture shows relatively high technical competence. The professional actors contribute humor and pathos and lend conviction to the film allegory. The picture played for 52 weeks in Bombay and its thesis on the equality of men has important nationalist political connotation in India. For the United States it remains a curiosity, of interest to students of the cinema, and possibly to operators of the limited number of "art" theatres.

Reviewed at the Little Carnegie, New York, where a small audience attracted principally by "The 39 Steps" watched in silence.—JOHN STUART, JR.

Release date, April 9, 1943. Runing time, 63 minutes. General audience classification.

Foreword and translation by Husain Nasri; editing and titles by Howard Edgar; co-directed by Fatehlal and Damle.

The Lone Prairie

(Columbia)

Western

This is a routine Western in the Columbia series starring Russell Hayden, which directs its appeal to the action fans. The riding and shooting, however, are not enough to compensate for the lack of suspense in plot.

Hayden and his regular partner, Bob Wills, are on their way to purchase a herd of cattle when they interrupt a stagecoach holdup. In the fight that follows, the bandit leader is wounded but escapes. Hayden brings the passengers, including Lucille Lambert, to town where he learns that the girl's father is threatened with foreclosure by the bank. He suspects a tieup between the banker and the bandit but finds it hard to prove. In the end, he not only rounds up the outlaws but also gets the girl.

The pace is rather uneven, sagging in the middle but picking up again for a gun-battle finish. William Berke directed for Producer Leon Barsha.

Viewed at the State theatre in New Britain, Conn. Reviewer's Rating: Fair.—AL WIDEM.

Release date, October 15, 1943. Running time, 58 min. PCA No. 8642. General audience classification.

Russell Hayden, Dub Taylor, Lucille Lambert, John Merton, John Maxwell, Jack Kirk, Edmund Cobb, Ernie Adams, Bob Wills, and his Texas Playboys.

Reviews received too late for this Section are printed in the regular news pages of the Herald and are reprinted the following week in Product Digest for their reference value.

Carson City Cyclone

(Republic)

Barry Rides Again

Don "Red" Barry has the starring role in this Republic film, a few steps off the beaten track of Western drama.

He plays a young lawyer who, in the courtroom presided over by his father, Noah Beery, Sr., obtains the acquittal of a bank robber accused of killing a watchman. The county prosecutor claims that Barry has bribed a witness and offers in evidence a check offered as a friendly bet on the verdict but endorsed and cashed by a professional gunfighter. Beery suspends his son from further practice.

Barry is unable to prevent the murder of his father and is thereupon accused of the crime. He must then establish his innocence in both cases with a charge of murder hanging over him and the sheriff constantly at his heels. This is accomplished finally, and Barry is named judge in his father's place.

The plot holds interest throughout, and there is action enough to satisfy the demands of the action fans. Howard Bretherton directed.

Seen at the Daly theatre in Hartford, where the audience appeared to enjoy the film. Reviewer's Rating: Good.—A. W.

Release date, March 23, 1943. Running time, 57 min. PCA No. 9123. General audience classification.

Don "Red" Barry, Noah Beery, Sr., Lynn Merrick, Bryant Washburn, Stuart Hamblen, Emmett Lynn, Roy Bancroft, Bud Osborne, Jack Kirk, Curley Dresden, Bud Geary.

Spitfire

(RKO Radio)

Drama of a Man and a Plane

A beautifully tailored production with an interesting story of how R. J. Mitchell came to design the deadly and feared Spitfire fighter plane, this Samuel Goldwyn release through RKO of a British-made film will delight the class audiences. What its reception will be by the rank and file of theatre patrons is something else again, for it has little action, but even those cannot fail to be interested in the story "Spitfire" tells.

Leslie Howard, a marquee name, plays Mitchell. His early years are given to designing revolutionary types of planes that win for England the Schneider trophy. He attains recognition and takes a holiday visit to Germany. Feted and entertained by high German generals, Mitchell, his wife and friend (David Niven), see the Nazi seeds of world conquest being planted and meet one Herr Messerschmitt. Word is spilled by a drunk that the Versailles treaty is being broken and airplane motors being built by Germany.

Mitchell rushes home to England and convinces men in high places that a time for action has come. Finances are forthcoming for work on a type of fighter plane and thus is the mighty Spitfire born. Mitchell works day and night and his health breaks under the gruelling hours over a draughting board. Told by his doctor he must quit and rest for a while, with certain death in eight months the alternative, Mitchell sees headlines on the Spanish Civil War telling of German bombers wiping out Spanish towns. He makes his choice. As he sits in his wheelchair waiting for the end, Mitchell, sees his spitfire on its trial flight and knows it is good.

Howard and Niven deliver two of their finest performances and Niven, particularly, has some excellently restrained comedy moments that help the story along. As producer and director, Howard achieves some fine performances from a large, but unknown, supporting cast. Because the story itself has such a timely theme and is so interestingly told it may find wide appeal among all theatre goers, although its only action scenes are those of planes in flight and a few minutes of actual aerial warfare. The photography is of a standard unusually high for English pictures and there are breath-taking shots of planes in the sky.

Seen in the Goldwyn studio projection room with a trade audience and a group of soldiers and sailors. The service men were genuinely engrossed in the gripping drama. Reviewer's Rating: Excellent.—REED PORTER

Release date, not set. Running time, 90 min. PCA No. 9204. General audience classification.

R. J. Mitchell.....Leslie Howard
Geoffrey Crisp.....David Niven
Mrs. Mitchell.....Rosamund John
Roland Culver, Anne Firth, David Horne, J. H. Roberts, Derrick De Marney, Rosalyn Boulter, Herbert Cameron and Pilots and other personnel of the Royal Air Force Fighter Command.

(Review reprinted from last week's HERALD*)*

Sagebrush Law

(RKO Radio)

Tim Holt Western

The latest release in the Tim Holt series produced by RKO should have a better-than-average appeal for the Western fans.

Holt, in answer to his father's wire for help, arrives in Pinto Basin to find that his father has apparently committed suicide. He decides to keep his identity secret and track down the murderer, for he has noted that the dead man held the gun in his right hand, although he was left handed. Aiding him in his efforts are Cliff Edwards and Joan Barclay.

It develops that Roy Barcroft, the dead man's partner, has swindled the townspeople while assuring them that their money is safe. John Merton, a member of the gang, goes on record as predicting that their money is lost. Merton knows that Barcroft hasn't handled the money honestly, and will blame the swindle on the dead man. Some good sleuthing, in addition to exciting riding and gunplay, bring the murderer to justice.

Cliff Edwards provides his familiar brand of comedy. Sam Nelson directed.

Caught at the Daly theatre in Hartford, where a late afternoon audience seemed well pleased. Reviewer's Rating: Good.

Release date, April 2, 1943. Running time, 56 min. PCA No. 8542. General audience classification.

Tim Holt, Cliff Edwards, Joan Barclay, John H. Elliott, Roy Barcroft, Ernie Adams, Edward Cassidy, John Merton, Bud McTaggart, Karl Hackett, Edmund Cobb.

SHORT SUBJECT

FALA (MGM)

Pete Smith (S-465)

The supporting players in this short subject include, among others, the President of the United States, Winston Churchill, Major General Doolittle and, for feminine interest, Diana Hopkins. But the hero is a rather famous person, too, a photogenic Scotch terrier who has the run of the White House and the conference rooms as well. This release, with commentary by Pete Smith, shows Fala in his daily activities, breakfasting with the Chief, chasing squirrels on the lawn and guarding the front door. He looks back longingly on the days when people had more time to play, when fishing trips were frequent and balls were rubber. Newsreel clips recall historic occasions while Pete Smith voices the canine reactions. The subject should have a broad appeal.—E. A. C.

Release date, April 10, 1943 *8 minutes*

ADVANCE SYNOPSES *and information*

TERROR HOUSE
(Producers Releasing Corp.)

British Mystery

PRODUCER: John Argyle. Directed by Leslie Arliss.

PLAYERS: James Mason, Wilfred Lawson, Mary Clare, Joyce Howard, Tucker McGuire, John Fernald.

SYNOPSIS

PRC has imported from England a film of murder and mystery on the Yorkshire moors. The central figure is a man who believes himself insane and has hidden from the world, attended by two faithful servants. A girl comes to the house in search of a friend who had mysteriously disappeared and finds what she had dreaded, almost suffering a similar fate before the mystery is unravelled.

SANTA FE SCOUTS
(Republic)

Western

PRODUCER: Louis Gray. Directed by Howard Bretherton.

PLAYERS: Bob Steele, Tom Tyler, Jimmie Dodd, John James, Elizabeth Valentine, Lois Collier.

SYNOPSIS

The Three Mesquiteers this time save the headstrong son of their woman employer and his fiancee from serious trouble caused by a scheming lawyer who uses a trumped up murder charge, squatters and gunmen in an attempt to gain possession of a ranch and a water hole.

WESTERN CYCLONE
(Producers Releasing Corp.)

Western

PRODUCER: Sigmund Neufeld. Directed by Sam Newfield.

PLAYERS: Buster Crabbe, Al St. John, Marjorie Manners.

SYNOPSIS

The town banker, in reality the head of an outlaw ring, plans impeachment proceedings against the state's governor by having him blamed for the rampant lawlessness which the outlaws foster. Billy the Kid, a friend of the governor, is framed on a murder charge, the governor's daughter is kidnapped, but the Kid proves his innocence, rescues the girl, and traps the banker.

BORDER BUCKAROOS
(Producers Releasing Corp.)

Western Melodrama

PRODUCER: Arthur Stern - Arthur Alexander. Directed by Oliver Drake.

PLAYERS: Dave (Tex) O'Brien, Jim Newill, Guy Wilkerson, Christine McIntyre, Eleanor Counts, Bud Osborne, Reed Howes.

SYNOPSIS

The Rangers played by O'Brien and Newill set out to investigate the murder of a ranch owner, track down the assassins and see to it, following their apprehension, that the rightful heirs receive the dead man's estate.

THIS IS THE ARMY
(Warner Bros.)

Service Musical, in Technicolor

PRODUCER: Jack L. Warner, Hal B. Wallis. Directed by Michael Curtiz.

PLAYERS: "This Is the Army" stage cast, Joan Leslie, George Murphy, Lieut. Ronald Reagan, George Tobias, Alan Hale, Charles Butterworth.

SYNOPSIS

This, but for the inclusion of Lieut. Reagan and Warner players, will follow closely the musical production which raised millions for the Army Relief Fund. It will be one of Warners' biggest productions, and contain all the Berlin song hits, such as "I Left My Heart at the Stage Door Canteen," that were in the stage production. The stage cast, all members of the Army, are undergoing regular Army training during the making of the film. Profits from the picture will go to the Army Relief Fund.

SWING YOUR PARTNER
(Republic)

Comedy

PRODUCER: Armand Schaefer. Directed by Frank McDonald.

PLAYERS: Lulu Belle and Scotty, Esther Dale, Dale Evans, Barbara Jo Allen (Vera Vague), the Tennessee Ramblers.

SYNOPSIS

The hard bitten woman head of a large dairy company and her secretary take jobs as common workers in the establishment in order to find out the sentiment of the employees. In the meantime, two private detectives also get jobs, in order to trace the perpetrators of a radio broadcast during which bad working conditions in the plant are exposed. The woman is won over by various characters in the place, and makes many reforms when she resumes her position as head of the company.

WILD HORSE STAMPEDE
(Monogram)

Western

PRODUCER-DIRECTOR: Robert Tansey.

PLAYERS: Hoot Gibson and Ken Maynard, Ian Keith, Betty Miles.

SYNOPSIS

A woman rancher sells her horses to the U. S. Army for use by the cavalry in guarding the rail line under construction to Red Bluff, which is ruled by gangsters seeking to prevent the road from being built. The horses are stolen before delivery and the Army sends two of its men, disguised as cowboys, into the village to clean it of its criminal element.

PRODIGAL'S MOTHER
(Republic)

Drama

PRODUCER: Robert North. Directed Robert Siodmak.

PLAYERS: Mabel Paige, John Craven, Dorothy Morris, Harry Shannon.

SYNOPSIS

An elderly woman, selling her mansion to a college for use as a dormitory, refuses to move from her apartment, having a lifelong lease. She completely charms the boys who become residents in the building, and explains that she will not move because she is awaiting the return of her black sheep son, who disappeared years ago. She discovers that one of the students might be her grandson and she promotes a romance for him, dying happily before the disclosure is made that he isn't.

WINGS OVER THE PACIFIC
(Monogram)

Pacific Intrigue

PRODUCER: Lindsley Parsons. Directed by Phil Rosen.

PLAYERS: Inez Cooper, Edward Norris, Montagu Love, John Miljan.

SYNOPSIS

After a dogfight over a tiny Pacific isle, principal white inhabitants of which are an elderly man and his pretty daughter, a Nazi and an American fighter crash. The Nazi plots with a questionable trader to seize the island, on which oil is discovered, for the Japanese. However, the American with the aid of the man and his daughter and natives foils the plot and gets a message to the American forces, who seize the island for a base.

A GENTLE GANGSTER
(Republic)

Melodrama

PRODUCER: A. W. Hackel. Directed by Phil Rosen.

PLAYERS: Barton MacLane, Molly Lamont, Jackie Ray, Dick Wessel, Joyce Compton.

SYNOPSIS

The chief character is a one time speakeasy operator who gave the business to a racketeer and moved to a small town with his wife. After 20 years of successful legitimate business, the ex-speakeasy proprietor finds his reputation and that of his family threatened by the encroachment of a gambler who knows his past. The gambler is put out of business, and the preacher who instigated the cleanup refuses to listen to the charges of the gambler concerning the business man.

RIDERS OF THE RIO GRANDE
(Republic)

Western

PRODUCER: Louis Gray. Directed by Howard Bretherton.

PLAYERS: Bob Steele, Tom Tyler, Jimmie Dodd, Edward Van Sloan, Rick Vallin, Lorraine Miller.

SYNOPSIS

A banker's son robs the vault in order to pay off a $1,000 gambling debt, but two of the gambler's gangsters take all the money and bonds in the safe. The father, frantic because of the pending visit of the examiner, concocts a plot to have himself killed, so that his insurance would pay off the loss. The Three Mesquiteers are mistaken by him for the hired killers, and they agree to do the job to humor him, but clean up the trouble by bringing the gang to justice and restoring the money.

HOSTAGES
(Paramount)

Anti-Nazi Drama

PRODUCER: Sol C. Siegel. Directed by Frank Tuttle.

PLAYERS: Luise Rainer, Arturo de Cordova, Paul Lukas, William Bendix, Oscar Homolka.

SYNOPSIS

A Nazi officer is murdered in occupied Czechoslovakia and five hostages are seized, pending surrender of the killer. Among the quintet is the leader of the underground movement who, despite his incarceration, gives orders to his followers to carry on depredations. The climax is reached with the blowing up of an important munitions barge by a man and a woman, who also supply the romantic interest. The hostages lose their lives.

ALL BY MYSELF
(Universal)

Comedy

PRODUCER: Bernard Burton. Directed by Felix Feist.

PLAYERS: Patric Knowles, Evelyn Ankers, Rosemary Lane, Neil Hamilton, Grant Mitchell, Louise Beavers.

SYNOPSIS

This is a comedy revolving around tricks of salesmanship employed by a girl in the advertising agency business intent upon landing a tobacco account. Ramifications include pretended and genuine matrimonial alignments by heroine, hero and assorted individuals who move in their orbit, the comedy starting in New York and ranging to Reno and other places.

TIME BOMB
(Monogram)

Nazi Agent Melodrama

PRODUCER: Max King. Directed by Harold Young.

PLAYERS: Richard Travis, Catherine Craig, Chick Chandler, Thelma White, Paul Movey, Evelyn Brent, Gerald Brock, Snowflake, Bill Hunter, Steve Roberts, Warren Hymer, John Hamilton.

SYNOPSIS

The hero's a newspaper man and the heroine's a publisher's daughter, but the plot gets away from that pattern when Nazi agents, who have checked a bag of important papers at the railway station and can't call for them, cause a time-bomb to be checked at the same place with intent to blow up the documents. They get the girl to call for the papers, but she gets the bag containing the bomb instead, after which it changes hands several times and winds up in possession of the Nazis just in time to blow them to bits.

BAD MEN OF THUNDER GAP
(Producers Releasing Corp.)

Western

PRODUCERS: Alfred Stern and Arthur Alexander. Directed by Albert Herman.

PLAYERS: Dave O'Brien, Jim Newill, Guy Wilkerson, Janet Shaw, Jack Ingraham, Charles King, Michael Vallon, Lucille Vance, Tom London, I. Stanford Jolley, Bud Osborne, Jimmy Aubrey, Cal Shrum and his Rhythm Rangers.

SYNOPSIS

Tex and Jim ride into town as part of a medicine show to investigate the plight of the miners whose supply wagons are being held up. They witness a robbery but are attacked before they can prevent it. While they now know the guilty parties, they must secure evidence to convince the miners. A gun battle where the supplies are hidden ends with the capture of the holdup men and their leaders.

SARONG GIRL
(Monogram)

Comedy, with Music

PRODUCER: Philip N. Krasne. Directed by Arthur Dreifuss.

PLAYERS: Ann Corio, Johnny "Scat" Davis and Band, Tim and Irene Ryan, Mantan Moreland, Bill Henry.

SYNOPSIS

This has a burlesque background, being the story of a burley queen who is placed on probation in custody of her mother after the show is raided by a vice squad. In order to get her parole, her lawyer, who has fallen in love with her, gets an elderly woman to pose as the mother. Complications ensue when a romance develops between the girl and the son of the vice squad leader, and the "mother" discloses her real identity. The lawyer finally gets the girl.

DEATH RIDES THE PLAINS
(Producers Releasing Corp.)

Western Melodrama

PRODUCER: Sig Neufeld. Directed by Sam Newfield.

PLAYERS: Bob Livingston, Al St. John, Nica Doret, Ray Bennett, Stan Jolley, George Chesbro, John Elliott, Kermit Maynard.

SYNOPSIS

Like the others in this series, the scene is the Texas country adjacent to the Mexican border and the heroes are under-cover agents of the Government, commissioned to outwit the outlaws who, in their addictions to rustling and kindred pursuits, run counter to the cause of justice. Riding, shooting and kindred symbols of the Old West occur.

SCHOOL FOR JIVE
(Universal)

Musical

PRODUCER: Ken Goldsmith. Directed by Charles Lamont.

PLAYERS: Gloria Jean, Donald O'Connor, Peggy Ryan, Robert Paige, Elyse Knox.

SYNOPSIS

This is another of those super-jitterbug enterprises in which Universal's younger galaxy of talent disport themselves vigorously in terms of rhythm and song between stretches of story. The story in this case has to do with the affairs of the students attending a dramatic training institution but devoted in fact to the more modern forms of entertainment. There is a staging of a jazz show, in disobedience to school dictum, which leads to stage engagements for some of the youngsters and to a settlement of problems facing the school itself and all hands.

WEST OF TEXAS
(Producers Releasing Corp.)

Western Melodrama

PRODUCER: Alfred Stern and Arthur Alexander. Directed by Oliver Drake.

PLAYERS: Tex O'Brien, Jim Newell, Guy Wilkerson, Frances Gladwin, Marilyn Hare, Robert Barron.

SYNOPSIS

The situation dealt with here is that of the small Western community in which the citizens regard with respect the local banker who is, in fact, in league with criminals intent upon landgrabbing, using the banker's access to the records of the settlers as a means of furthering their ends. The hardy heroes of the production penetrate this deception and deal with the culprits in the approved manner.

FALSE FACES
(Republic)

Melodrama

PRODUCER-DIRECTOR: George Sherman.

PLAYERS: Rex Williams, Bill Henry, Veda Ann Borg. Janet Shaw.

SYNOPSIS

The wastrel son of a district attorney becomes involved in a murder charge, as does the suitor of the lawyer's daughter. After a series of attempted murders and other plottings, the district attorney solves the crime and paves the way for his daughter's marriage and for a reconciliation with his son.

LET'S FACE IT
(Paramount)

Musical

PRODUCER: Fred Kohlmar. Directed by Sidney Lanfield.

PLAYERS: Bob Hope, Betty Hutton, Zasu Pitts, Marjorie Weaver.

SYNOPSIS

Hope and two of his soldier pals are invited to spend the weekend at the country estate of three frolicsome matrons. The women's husbands show up unexpectedly, as do the girl friends of the soldiers. Things go on from there, midst dancing and singing.

STRANGER FROM PECOS
(Monogram)

Western Melodrama

PRODUCER: Scott R. Dunlap. Directed by Jess Bowers.

PLAYERS: Johnny Mack Brown, Raymond Hatton, Kirby Grant, Christine McIntyre, Steve Clark, Sam Flint, Roy Bancroft.

SYNOPSIS

The town in which this occurs is called Blakewell and the sheriff and the town banker, a pair of villains using their positions of respect as cloaks for thievery, are caught up with and captured by the two U. S. marshals who are the heroes of the picture, doing their work without benefit of badge for purposes of expedition.

MAN FROM THUNDER RIVER
(Republic)

Western

PRODUCER: Harry Grey. Directed by Jack English.

PLAYERS: Bill Elliott, George Hayes, Anne Jeffreys.

SYNOPSIS

Second of the Bill Elliott westerns, this presents him as a cattle buyer who uncovers a plot to loot a gold mine on the ranch of a friend of his. An adjoining rancher attempts to tunnel through his property to the lode and loot it before the owner can get it.

COWBOY COMMANDOS
(Monogram)

Series Western

PRODUCER: George Weeks. Directed by S. Roy Luby.

PLAYERS: Roy Corrigan, Denis Moore, Max Terhune.

SYNOPSIS

A group of Nazis who believe they have located magnesium deposits in a Western community prepare to acquire possession, but the residents become suspicious and notify the FBI. Without waiting for the Federal men to arrive, however, the intrepid trio of Range Busters take matters in hand.

RELEASE CHART
By Companies

For Stars, Running Time, Review and other Service Data references, turn to the alphabetical Release Chart starting on page 1282.

Complete listing of 1941-42 Features, by company, in order of release, may be found on pages 878 and 879 of the Product Digest Section in the August 29, 1942 issue of Motion Picture Herald.

COLUMBIA

Prod. No.	Title	Release Date
4027	Counter Espionage	Sep. 3,'42
4022	The Spirit of Stanford	Sep. 10,'42
4044	A Man's World	Sep. 17,'42
4032	Lucky Legs	Oct. 1,'42
4201	Riding Through Nevada	Oct. 1,'42
4021	The Daring Young Man	Oct. 8,'42
4209	The Lone Prairie	Oct. 15,'42
4035	Smith of Minnesota	Oct. 15,'42
4026	The Boogie Man Will Get You	Oct. 22,'42
4042	Stand By All Networks	Oct. 29,'42
4030	Boston Blackie Goes Hollywood	Nov. 5,'42
4033	Laugh Your Blues Away	Nov. 12,'42
4002	You Were Never Lovelier	Nov. 19,'42
4038	Junior Army	Nov. 26,'42
4202	Pardon My Gun	Dec. 1,'42
4039	Underground Agent	Dec. 3,'42
4009	A Night to Remember	Dec. 10,'42
4210	A Tornado In the Saddle	Dec. 15,42
4004	Commandos Strike at Dawn	Jan. 7,'43
4013	City Without Men	Jan. 14,'43
4029	One Dangerous Night	Jan. 21,'43
4037	Power of the Press	Jan. 28,'43
4203	The Fighting Buckaroo	Feb. 1,'43
4014	Reveille with Beverly	Feb. 4,'43
4036	No Place for a Lady	Feb. 11,'43
4211	Riders of the Northwest Mounted	Feb. 15,'43
4006	Something to Shout About	Feb. 25,'43
4040	Let's Have Fun	Mar. 4,'43
4031	After Midnight with Boston Blackie	Mar. 18,'43
4005	The Desperadoes	Mar. 25,'43
4034	Murder in Times Square	Apr. 1,'43
4029	She Has What It Takes	Apr. 15,'43
4212	Saddles and Sagebrush	Apr. 22,'43
....	Redhead from Manhattan	May 6,'43
....	The More the Merrier	May 13,'43
....	Boy from Stalingrad	May 20,'43
....	Law of the Northwest	May 27,'43

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....	The Cover Girl	Not Set
....	Silver City Raiders	Not Set
....	Hail to the Rangers	Not Set
....	Robinhood of the Range	Not Set
....	Wyoming Hurricane	Not Set
....	The Vigilantes Ride	Not Set
....	Destroyer	Not Set
....	The Last Horseman	Not Set
....	Riding West	Not Set
....	Frontier Fury	Not Set
....	Blondie Buys a Horse	Not Set
....	Somewhere in Sahara	Not Set
....	Attack by Night	Not Set
....	Law of the Badlands	Not Set
....	What's Buzzin', Cousin?	Not Set
....	Two Senoritas from Chicago	Not Set
....	Appointment in Berlin	Not Set
....	Right Guy	Not Set
....	Crime Doctor	Not Set

MGM

302	Tish	Sep.-Nov. '42
305	A Yank at Eton	Sep.-Nov. '42
306	The War Against Mrs. Hadley	Sep.-Nov. '42
307	Cairo	Sep.-Nov. '42
308	Seven Sweethearts	Sep.-Nov. '42
301	Somewhere I'll Find You	Sep.Nov. '42
304	Apache Trail	Sep.-Nov. '42
303	Panama Hattie	Sep.-Nov. '42
312	For Me and My Gal	Sep.-Nov. '42
309	Eyes in the Night	Sep.-Nov. '42
310	White Cargo	Sep.-Nov. '42
311	Omaha Trail	Sep.-Nov. '42
313	Whistling in Dixie	Dec.-Feb. '43
314	Journey for Margaret	Dec.-Feb. '43
315	Reunion in France	Dec.-Feb. '43
316	Stand by for Action	Dec.-Feb. '43
317	Dr. Gillespie's New Assistant	Dec.-Feb. '43
318	Andy Hardy's Double Life	Dec.-Feb. '43
319	Northwest Rangers	Dec.-Feb. '43
320	Keeper of the Flame	Dec.-Feb. '43
321	Three Hearts for Julia	Dec.-Feb. '43
322	Tennessee Johnson	Dec.-Feb. '43
....	Assignment in Brittany	Apr. '43
....	Cabin in the Sky	Apr. '43
....	A Stranger in Town	Apr. '43
....	Air Raid Wardens	Apr. '43
....	Slightly Dangerous	Apr. '43

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....	Random Harvest	Not Set
....	Presenting Lily Mars	Not Set
....	Lassie Comes Home	Not Set
....	Pilot #5	Not Set
....	Du Barry Was a Lady	Not Set
....	The Human Comedy	Not Set
....	Salute to the Marines	Not Set
....	Youngest Profession	Not Set
....	Harrigan's Kid	Not Set
....	Private Miss Jones	Not Set
....	Above Suspicion	Not Set
....	Bataan	Not Set
....	I Dood It	Not Set
....	Swing Shift Maisie	Not Set
....	Faculty Row	Not Set
....	Dr. Gillespie's Criminal Case	Not Set
....	Girl Crazy	Not Set
....	Right About Face	Not Set
....	Best Foot Forward	Not Set
....	A Guy Named Joe	Not Set
....	The Man from Down Under	Not Set
....	Madame Curie	Not Set
....	Russia	Not Set
....	Lost Angel	Not Set
....	America	Not Set

MONOGRAM

....	One Thrilling Night	June 5,'42
....	Isle of Missing Men	Sep. 18,'42
....	Foreign Agent	Oct. 9,'42
....	Texas to Bataan	Oct. 16,'42
....	Criminal Investigator	Oct. 23,'42
....	Bowery at Midnight	Oct. 30,'42
....	West of the Law	Nov. 2,'42
....	War Dogs	Nov. 13,'42
....	'Neath Brooklyn Bridge	Nov. 20,'42
....	The Living Ghost	Nov. 27,'42
....	Trail Riders	Dec. 4,'42
....	Rhythm Parade	Dec. 11,'42
....	Dawn on the Great Divide	Dec. 18,'42
....	Two Fisted Justice	Jan. 8,'43
....	Silent Witness	Jan. 15,'43
....	Cosmo Jones in the Crime Smasher	Jan. 29,'43
....	Kid Dynamite	Feb. 5,'43
....	Prison Mutiny	Feb. 12,'43
....	Haunted Ranch	Feb. 19,'43
....	Silver Skates	Feb. 26,'43
....	The Ape Man	Mar. 19,'43
....	Land of Hunted Men	Mar. 26,'43
....	Ghost Rider	Apr. 2,'43
....	Wild Horse Stampede	Apr. 16,'43
....	Clancy Street Boys	Apr. 23,'43
....	I Escaped from the Gestapo	May 14,'43
....	Sarong Girl	May 28,'43
....	Cowboy Commandos	June 4,'43
....	Wings over the Pacific	June 11,'43
....	Time Bomb	June 18,'43
....	The Stranger from Pecos	June 25,'43

PARAMOUNT

Block 1

4205	Wake Island	
4202	The Major and the Minor	
4203	The Glass Key	
4204	Wildcat	
4201	Priorities on Parade	

Block 2

4209	Henry Aldrich, Editor	
4208	Mrs. Wiggs of the Cabbage Patch	
4207	Road to Morocco	
4210	Street of Chance	
4206	The Forest Rangers	

Block 3

4213	The Avengers	
4212	Wrecking Crew	
4211	The Palm Beach Story	
4214	My Heart Belongs to Daddy	
4215	Lucky Jordan	

Block 4

....	Lady Bodyguard	
....	Happy Go Lucky	
....	Henry Aldrich Gets Glamour	
....	Night Plane from Chungking	
....	China	

SPECIAL

4231	Star Spangled Rhythm	
....	Great Without Glory	Not Set
....	For Whom the Bell Tolls	Not Set
....	No Time for Love	Not Set
....	Submarine Alert	Not Set
....	High Explosive	Not Set
....	True to Life	Not Set
....	Miracle of Morgan's Creek	Not Set
....	Aerial Gunner	Not Set
....	Dixie	Not Set
....	Salute for Three	Not Set
....	Henry Aldrich Swings It	Not Set
....	So Proudly We Hail	Not Set
....	Lady In the Dark	Not Set
....	Henry Aldrich Plays Cupid	Not Set
....	The Good Fellows	Not Set
....	Five Graves to Cairo	Not Set
....	Riding High	Not Set
....	Alaska Highway	Not Set
....	Let's Face It	Not Set
....	Hostages	Not Set
....	Tornado	Not Set
....	Henry Aldrich Haunts a House	Not Set

PRODUCERS REL. CORP.

317	Baby Face Morgan	Sep. 15,'42
307	Tomorrow We Live	Sep. 29,'42
308	City of Silent Men	Oct. 12,'42
309	Secrets of a Co-ed	Oct. 26,'42
301	The Yanks Are Coming	Nov. 9,'42
357	Billy the Kid in Mysterious Rider	Nov. 20,'42
318	Miss V from Moscow	Nov. 23,'42
310	Boss of Big Town	Dec. 7,'42
363	Lone Ride in Overland Stagecoach	Dec. 11,'42
302	Lady from Chunking	Dec. 21,'42
351	Rangers Take Over	Dec. 25,'42
319	Man of Courage	Jan. 4,'43
303	The Payoff	Jan. 21,'43
358	Billy the Kid in the Kid Rides Again	Jan. 27,'43
320	Dead Men Walk	Feb. 10,'43
364	Lone Rider in Wild Horse Rustlers	Feb. 12,'43
304	A Night for Crime	Feb. 18,'43
352	Bad Men of Thunder Gap	Mar. 5,'43
312	Queen of Broadway	Mar. 8,'43
359	Billy the Kid in Fugitive of the Plains	Mar. 12,'43
313	Behind Prison Walls	Mar. 22,'43
31	Corregidor	Mar. 29,'43
311	My Son the Hero	Apr. 5,'43
314	The Ghost and the Guest	Apr. 19,'43
322	Terror House	Apr. 19,'43
365	Lone Rider in Death Rides the Plains	Apr. 30,'43
353	West of Texas	May 1,'43
360	Billy the Kid in Western Cyclone	May 14,'43
305	Girls in Chains	May 17,'43
321	The Black Raven	May 31,'43
354	Border Buckaroos	June 15,'43
30	Follies Girl	Not Set
....	Submarine Base	Not Set
....	Isle of Forgotten Sins	Not Set

RKO

371	The Magnificent Ambersons	July 10,'42
391	Bambi	Aug. 21,'42
301	The Big Street	Sep. 4,'42
302	Mexican Spitfire's Elephant	Sep. 11,'42
303	Wings and the Woman	Sep. 18,'42

Prod. No.	Title	Release Date
381	Bandit Ranger	Sep. 25,'42
384	Highways by Night	Oct. 2,'42
305	Here We Go Again	Oct. 9,'42
306	Scattergood Survives a Murder	Oct. 16,'42
308	The Navy Comes Through	Oct. 30,'42
309	The Falcon's Brother	Nov. 6,'42
310	Seven Days' Leave	Nov. 13,'42
382	Pirates of the Prairie	Nov. 20,'42
311	Once Upon a Honeymoon	Nov. 27,'42
312	Army Surgeon	Dec. 4,'42
313	Cat People	Dec. 25,'42
314	The Great Gildersleeve	Jan. 1,'43
315	Seven Miles from Alcatraz	Jan. 8,'43
383	Fighting Frontier	Jan. 15,'43
318	Cinderella Swings It	Jan. 22,'43
352	They Got Me Covered	Feb. 5,'43
307	Journey Into Fear	Feb. 12,'43
392	Saludos Amigos	Feb. 19,'43
319	Tarzan Triumphs	Feb. 19,'43
317	Two Weeks to Live	Feb. 26,'43
351	Pride of the Yankees	Mar. 5,'43
316	Hitler's Children	Mar. 19,'43
320	Forever and a Day	Mar. 26,'43
321	Flight for Freedom	Apr. 2,'43
384	Sagebrush Law	Apr. 2,'43
322	Ladies' Day	Apr. 9,'43
323	This Land Is Mine	Apr. 23,'43
324	I Walked with a Zombie	Apr. 30,'43
325	The Falcon Strikes Back	May 7,'43
....	Bombardier	May 14,'43
....	Squadron Leader X	May 21,'43
....	Mr. Lucky	May 28,'43

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....	The Avenging Rider	Not Set
....	Petticoat Larceny	Not Set
....	The Sky's the Limit	Not Set
....	A Lady Takes a Chance	Not Set
....	The Fallen Sparrow	Not Set
....	The Leopard Man	Not Set
....	Gildersleeve's Bad Day	Not Set
....	North Star	Not Set
....	Mexican Spitfire's Blessed Event	Not Set
....	Tarzan and the Sheik	Not Set

REPUBLIC

201	Hi, Neighbor	July 27,'42
271	Sombrero Kid	July 31,'42
202	The Old Homestead	Aug. 17,'42
261	Shadows on the Sage	Aug. 24,'42
203	Youth on Parade	Oct. 24,'42
272	Outlaws of Pine Ridge	Oct. 27,'42
204	X Marks the Spot	Nov. 4,'42
262	Valley of Hunted Men	Nov. 13,'42
251	Heart of the Golden West	Dec. 11,'42
207	The Traitor Within	Dec. 16,'42
208	Secrets of the Underground	Dec. 18,'42
206	Ice-Capades Revue	Dec. 24,'42
273	Sundown Kid	Dec. 28,'42
253	Ridin' Down the Canyon	Dec. 30,'42
205	Johnny Doughboy	Dec. 31,'42
209	Mountain Rhythm	Jan. 8,'43
210	London Blackout Murders	Jan. 15,'43
2301	Boots and Saddles	Jan. 15,'43
263	Thundering Trails	Jan. 25,'43
211	Fighting Devil Dogs	Jan. 29,'43
274	Dead Man's Gulch	Feb. 12,'43
2302	South of the Border	Mar. 1,'43
252	Idaho	Mar. 10,'43
274	The Blocked Trail	Mar. 12,'43
212	The Purple V	Mar. 12,'43
778	At Dawn We Die	Mar. 20,'43
275	Carson City Cyclone	Mar. 23,'43
214	Alibi	Mar. 24,'43
215	Hit Parade of 1943	Mar. 26,'43
216	Tahiti Honey	Apr. 6,'43
254	King of the Cowboys	Apr. 9,'43
217	The Mantrap	Apr. 13,'43
2303	Gaucho Serenade	Apr. 15,'43
265	Santa Fe Scouts	Apr. 16,'43
218	Shantytown	Apr. 20,'43
219	Chatterbox	Apr. 27,'43
2311	Calling Wild Bill Elliott	Apr. 30,'43
220	A Gentle Gangster	May 10,'43
....	Swing Your Partner	May 12,'43
276	Days of Old Cheyenne	May 15,'43
....	Riders of the Rio Grande	May 19,'43
....	False Faces	May 26 '43
2304	Ride Tenderfoot, Ride	June 1,'43
....	Prodigal's Mother	June 4,'43
....	Man From Thunder River	June 11,'43

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....	Three Texas Rangers	Not Set
....	Thumbs Up	Not Set
....	Song of Texas	Not Set
....	Bad Man of Senora	Not Set
....	Road to God's Country	Not Set
....	Eastside Kids	Not Set
....	Song of Texas	Not Set
....	Sleepy Lagoon	Not Set
....	Girls of the Night	Not Set
....	War of the Wildcats	Not Set

20TH-FOX

Block 1

301	Footlight Serenade	Aug. 1,'42
302	A-Haunting We Will Go	Aug. 7,'42
303	Little Tokyo, U.S.A.	Aug. 14,'42
304	The Pied Piper	Aug. 21,'42
305	Loves of Edgar Allan Poe	Aug. 28,'42

Block 2

308	Orchestra Wives	Sep. 4,'42
311	Berlin Correspondent	Sep. 11,'42
312	Careful, Soft Shoulders	Sep. 18,'42
310	Just Off Broadway	Sep. 25,'42
306	Iceland	Oct. 2,'42

Block 3

313	Tales of Manhattan	Oct. 30,'42

Block 4

309	Girl Trouble	Oct. 9,'42
314	Manila Calling	Oct. 16,'42
315	The Man in the Trunk	Oct. 23,'42
317	Springtime in the Rockies	Nov. 6,'42

Block 5

318	That Other Woman	Nov. 13,'42
307	Thunder Birds	Nov. 20,'42
319	The Undying Monster	Nov. 27,'42
320	The Black Swan	Dec. 4,'42
321	Dr. Renault's Secret	Dec. 11,'42

Block 6

322	Life Begins at 8:30	Dec. 25,'42
323	China Girl	Jan. 1,'43
324	We Are the Marines	Jan. 8,'43
325	Over My Dead Body	Jan. 15,'43
326	Time to Kill	Jan. 22,'43

Block 7

327	Immortal Sergeant	Jan. 29,'43
328	Chetniks, the Fighting Guerrillas	Feb. 5,'43
329	Meanest Man in the World	Feb. 12,'43
330	Margin for Error	Feb. 19,'43
316	The Young Mr. Pitt	Feb. 26,'43

Block 8

332	Dixie Dugan	Mar. 12,'43
331	Quiet Please, Murder	Mar. 19,'43
333	Hello, Frisco, Hello	Mar. 26,'43
334	He Hired the Boss	Apr. 2,'43
335	The Moon Is Down	Apr. 9,'43
341	Desert Victory	Apr. 16,'43

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....	The Ox-Bow Incident	Not Set
....	My Friend Flicka	Not Set
....	Crash Dive	Not Set
....	Coney Island	Not Set
....	Sweet Rosie O'Grady	Not Set
....	Tonight We Raid Calais	Not Set
....	They Came to Blow Up America	Not Set
....	Stormy Weather	Not Set
....	Bomber's Moon	Not Set
....	Heaven Can Wait	Not Set
....	Jane Eyre	Not Set
....	Jitterbugs	Not Set
....	Winter Time	Not Set
....	Holy Matrimony	Not Set
....	Roger Touhy, Last of the Gangsters	Not Set

UNITED ARTISTS

Prod. No.	Title	Release Date
....	Battle Cry of China	Aug. 7,'42
....	The Moon and Sixpence	Oct. 2,'42
....	One of Our Aircraft Is Missing	Oct. 16,'42
....	Undercover Man	Oct. 23,'42
....	I Married a Witch	Oct. 30,'42
....	Silver Queen	Nov. 13,'42
....	The Devil with Hitler	Nov. 20,'42
....	Jacare	Nov. 27,'42
....	American Empire	Dec. 11,'42
....	Lost Canyon	Dec. 18,'42
....	McGuerins from Brooklyn	Dec. 31,'42
....	The Powers Girl	Jan. 15,'43
....	The Crystal Ball	Jan. 22,'43
....	Calaboose	Jan. 29,'43
....	Young and Willing	Feb. 5,'43
....	In Which We Serve	Feb. 12,'43
....	Fall In	Mar. 5,'43
....	Hoppy Serves a Writ	Mar. 12,'43
....	Hangmen Also Die	Mar. 26,'43
....	Border Patrol	Apr. 2,'43
....	Taxi Mister	Apr. 16,'43
....	Somewhere in France	May 7,'43
....	Buckskin Frontier	May 14,'43

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....	Lady of Burlesque	Not Set
....	Stage Door Canteen	Not Set
....	Yanks Ahoy	Not Set
....	Prairie Chickens	Not Set
....	That Nazty Nuisance	Not Set
....	Victory Through Air Power	Not Set
....	Leather Burners	Not Set
....	Colt Comrades	Not Set
....	Meet John Bonniwell	Not Set
....	False Colors	Not Set
....	McLeod's Folly	Not Set

UNIVERSAL

7010	Between Us Girls	Sep. 4,'42
7021	Give Out Sisters	Sep. 11,'42
7035	Half Way to Shanghai	Sep. 18,'42
7020	Sherlock Holmes and the Voice of Terror	Sep. 18,'42
7017	Sin Town	Sep. 25,'42
7071	Deep in the Heart of Texas	Sep. 25,'42
7022	Get Hep to Love	Oct. 2,'42
7030	Destination Unknown	Oct. 9,'42
7026	Moonlight in Havana	Oct. 16,'42
7019	The Mummy Tomb	Oct. 23,'42
7038	Night Monster	Oct. 23,'42
7002	Who Done It?	Nov. 6,'42
7015	Nightmare	Nov. 13,'42
7072	Little Joe the Wrangler	Nov. 13,'42
7028	Strictly in the Groove	Nov. 20,'42
7029	Behind the Eight Ball	Dec. 4,'42
7034	Madame Spy	Dec. 11,'42
7008	Pittsburgh	Dec. 11,'42
7073	The Old Chisholm Trail	Dec. 11,'42
7032	The Great Impersonation	Dec. 18,'42
7027	Mug Town	Dec. 18,'42
7063	Arabian Nights	Dec. 25,'42
7016	When Johnny Comes Marching Home	Jan. 1,'43
7037	Eyes of the Underworld	Jan. 8,'43
7065	Shadow of a Doubt	Jan. 15,'43
7074	Tenting Tonight on the Old Camp Ground	Feb. 5,'43
7025	How's About It?	Feb. 5,'43
7024	Sherlock Holmes and the Secret Weapon	Feb. 12,'43
7005	The Amazing Mrs. Holliday	Feb. 19,'43
7031	Hi Buddy	Feb. 26,'43
7039	Hi'Ya Chum	Mar. 5,'43
7012	Frankenstein Meets the Wolf Man	Mar. 12,'43
7001	It Ain't Hay	Mar. 19,'43
7041	He's My Guy	Mar. 26,'43
7040	Keep 'Em Slugging	Apr. 2,'43
7023	It Comes Up Love	Apr. 9,'43
7042	Rhythm of the Islands	Apr. 16,'43
....	White Savage	Apr. 23,'43
....	Sherlock Holmes in Washington	Apr. 30,'43
....	Next of Kin	May 7,'43
....	Good Morning Judge	May 7,'43
....	Follow the Band	May 14,'43
....	Cowboy in Manhattan	May 21,'43
....	We've Never Been Licked	May 28,'43
....	School for Jive	June 4,'43
....	Captive Wild Woman	June 11,'43
....	All by Myself	June 18,'43
....	Corvettes in Action	June 25,'43

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7076	Raiders of San Joaquin	Not Set
....	Son of Dracula	Not Set
....	For All We Know	Not Set
7075	Cheyenne Roundup	Not Set
7077	The Lone Star Trail	Not Set
....	Pardon My Ski	Not Set
....	Always a Bridesmaid	Not Set
....	Cross Your Fingers	Not Set
....	Phantom of the Opera	Not Set
....	Never a Dull Moment	Not Set
....	Hers to Hold	Not Set
....	Get Going	Not Set
....	Two Tickets to London	Not Set

WARNER BROS.

202	Across the Pacific	Sep. 5,'42
203	Busses Roar	Sep. 19,'42
204	Desperate Journey	Sep. 26,'42
207	You Can't Escape Forever	Oct. 10,'42
205	Secret Enemies	Oct. 17,'42
206	Now, Voyager	Oct. 31,'42
208	The Hidden Hand	Nov. 7,'42
212	Gentleman Jim	Nov. 14,'42
210	George Washington Slept Here	Nov. 28,'42
211	Flying Fortress	Dec. 5,'42
215	Varsity Show	Dec. 19,'42
201	Yankee Doodle Dandy	Jan. 2,'43
216	The Gorilla Man	Jan. 16,'43
214	Casablanca	Jan. 23,'43
213	Truck Busters	Feb. 6,'43
209	The Hard Way	Feb. 20,'43
218	The Mysterious Doctor	Mar. 6,'43
217	Air Force	Mar. 20,'43
219	Edge of Darkness	Apr. 24,'43

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....	Watch on the Rhine	Not Set
....	Princess O'Rourke	Not Set
....	Adventures of Mark Twain	Not Set
....	Arsenic and Old Lace	Not Set
....	The Desert Song	Not Set
....	The Constant Nymph	Not Set
....	Action in the North Atlantic	Not Set
....	Background to Danger	Not Set
....	Mission to Moscow	Not Set
....	Crime by Night	Not Set
....	Thank Your Lucky Stars	Not Set
....	Old Acquaintance	Not Set
....	Devotion	Not Set
....	Adventures in Iraq	Not Set
....	The Last Ride	Not Set
....	Saratoga Trunk	Not Set
....	This Is the Army	Not Set
....	To the Last Man	Not Set
....	Animal Kingdom	Not Set

SERVICE DATA *on features*

Air Force (WB)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—133%
Round Table Exploitation—Feb. 20, '43, p. 50; Mar. 6, '43, p. 53; Apr. 17, '43, p. 61, 62.

Avengers, The (Para.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Mar. 27, '43, p. 68.

Cat People (RKO)
Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—Jan. 23, '43, p. 64; Feb. 6, '43, p. 57; Feb. 13, '43, p. 49; Apr. 10, '43, p. 48.

Chetniks (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Overall Performance—109.4%
Round Table Exploitation—Mar. 13, '43, p. 63; Apr. 10, '43, p. 51.

Commandos Strike at Dawn (Col.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Overall Performance—127%
Round Table Exploitation—Jan. 16, '43, p. 60; Feb. 13, '43, p. 48, 49; Feb. 27, '43, p. 53; Mar. 13, '43, p. 62, Mar. 20, '43, p. 61; Mar. 27, '43, p. 45; Apr. 3, '43, p. 48.

Corregidor (PRC)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Mar. 13, '43, p. 64; Apr. 17, '43, p. 62.

Crystal Ball, The (UA)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Feb. 13, '43, p. 46; Mar. 6, '43, p. 54; Mar. 13, '43, p. 63; Mar. 20, '43, p. 61, 62; Mar. 27, '43, p. 68; Apr. 17, '43, p. 63.

Desperados, The (Col.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Mar. 27, '43, p. 70; Apr. 17, '43, p. 60.

Dr. Gillespie's New Assistant (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Mar. 27, '43, p. 69.

Frankenstein Meets the Wolf Man (Univ.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Mar. 20, '43, p. 60; Mar. 27, '43, p. 71.

Hangmen Also Die (UA)
Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—Mar. 27, '43, p. 70; Apr. 3, '43, p. 45.

References to Round Table Exploitation, Picture Gross final percentages, and Legion of Decency ratings with audience classifications are listed in this department.

Index to Service Data may be found in the Release Chart, starting on page 1282.

Hard Way, The (WB)
Audience Classification—Adult
Legion of Decency Rating—Class B
Picture Gross, Overall Performance—114.6%
Round Table Exploitation—Apr. 17, '43, p. 63.

Hello, 'Frisco, Hello (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—Apr. 3, '43, p. 45; Apr. 10, '43, p. 49.

Hitler's Children (RKO)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Picture Gross, Final Report—142.3%
Round Table Exploitation—Mar. 6, '43, p. 53; Mar. 13, '43, p. 63; Apr. 10, '43, p. 46, 48.

Hit Parade of 1943 (Rep.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Mar. 20, '43, p. 60.

Immortal Sergeant (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class B
Picture Gross, Overall Performance—129.3%
Round Table Exploitation—Feb. 13, '43, p. 48; Mar. 13, '43, p. 63, 64; Mar. 20, '43, p. 60, 61, 62; Mar. 27, '43, p. 68, 69.

In Which We Serve (UA)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—137.2%
Round Table Exploitation—Feb. 13, '43, p. 49; Feb. 20, '43, p. 48; Mar. 13, '43, p. 65; Mar. 20, '43, p. 58; Apr. 17, '43, p. 63.

It Ain't Hay (Univ.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Apr. 17, '43, p. 63.

Keeper of the Flame (MGM)
Audience Classification—General
Legion of Decency Rating—Class B
Picture Gross, Overall Performance—133.7%
Round Table Exploitation—Apr. 10, '43, p. 48.

LEGION of DECENCY Ratings

Class A-1	Unobjectionable
Class A-2	Unobjectionable for Adults
Class B	Objectionable in Part
Class C	Condemned

Meanest Man in the World (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—123.3%
Round Table Exploitation—Apr. 10, '43, p. 46; Apr. 17, '43, p. 63.

Moon Is Down, The (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Mar. 27, '43, p. 70; Apr. 10, '43, p. 51.

Omaha Trail (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Mar. 20, '43, p. 62.

Once Upon a Honeymoon (RKO)
Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—Jan. 16, '43, p. 61; Feb. 20, '43, p. 51; Mar. 6, '43, p. 55; Apr. 10, '43, p. 50.

Random Harvest (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—152.4%
Round Table Exploitation—Nov. 28, '42, p. 74; Dec. 19, '43, p. 56; Feb. 20, '43, p. 50; Mar. 6, '43, p. 50; Mar. 13, '43, p. 65; Mar. 20, '43, p. 59; Apr. 3, '43, p. 48.

Reveille with Beverly (Col.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Mar. 20, '43, p. 60.

Seven Days Leave (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Jan. 30, '43, p. 66; Mar. 27, '43, p. 68.

Shadow of a Doubt (Univ.)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—120.7%
Round Table Exploitation—Apr. 10, '32, p. 50.

Slightly Dangerous (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Apr. 10, '43, p. 48.

Star Spangled Rhythm (Para.)
Audience Classification—General
Legion of Decency Rating—Class B
Picture Gross, Overall Performance—131.4%
Round Table Exploitation—Jan. 30, '43; p. 63; Mar. 13, '43, p. 62, 66; Mar. 27, '43, p. 74; Apr. 17, '43, p. 60.

Tennessee Johnson (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Apr. 10, '43, p. 48; Apr. 17, '43, p. 61.

SHORT SUBJECTS
reviews and synopses

THE ROAD TO TOKYO (UA)
World In Action

All-out preparation by the Allied Nations for an early drive on Japan is graphically and informatively pictured in this Canadian Film Board offering. The courage and competence of our men in driving through the 300-mile link in the long Alcan Highway against almost overwhelming forces of nature, to connect Alaska and the Aleutians with the home supply bases in lower Canada and the United States, is thrillingly driven home. With temperatures of 40 below zero, when the tractors are kept going with blazing oil fires under and over the mechanisms, in sections of heat and black flies, through endless forests with frozen lakes here and muck there, the corduroy construction was carried forward. The American doughboy's lightheartedness under odds is demonstrated by the inscription shown on a bulldozer—"Yukon Mamie."

Scenes from the Pacific in jungle warfare, naval operations and on ships under attack, and a concise and satisfactory commentary by Stuart Legg, spoken by Lorne Greene, round out the release. The subject was previously reviewed in MOTION PICTURE HERALD, issue of September 12, 1942, and is now being distributed with much new material added.—A. J.

Release date, April 16, 1943 20 *minutes*

COMMUNITY SING NO. 9 (Col.)
Rosie the Riveter (4659)

The organ accompanies some general singing of old and new ballads. Del Baker plays "When the Lights Go On Again," "Rosie the Riveter," "It's a Sin to Tell a Lie," "Bless Them All" and "I'm Going Back to Where I Came From" as the words are flashed on the screen.

Release date, April 29, 1943 9½ *minutes*

MOMENTS OF CHARM (Para.)
Headliner (A2-6)

The popularity of this release and its featured artists, Phil Spitalny and his all-girl orchestra, has suggested its reissue at this time. The tunes are popular classics including "My Isle of Golden Dreams," "The Bugle Call Rag" and "I Love You Truly," and the performers, headed by the vocalist, Maxine, have lost none of their appeal.

Release date, April 16, 1943 10 *minutes*

BARNYARD BLACKOUT (20th-Fox)
Terrytoon (3560)

The stubborn rooster refuses to take blackout precautions in the barnyard seriously. He brushes aside the suggestion of his wife to become an air raid warden and is lax about preparing a blackout room. The alert finally comes, and the rooster has to face an irate Gandy Goose, sector warden. He is rather quickly induced to change his mind.

Release date, March 5, 1943 6 *minutes*

A MAID MADE MAD (Col.)
Andy Clyde (4431)

It is Friday the 13th and Andy's troubles come in bunches. Left to mind the store, he brings an avalanche of shoes on his head and a lady customer on his lap just as her finance enters. Then, of course, in walks his wife, and out again. Andy tries to persuade her to return, but her residence in a women's hotel proves quite an obstacle.

Release date, March 19, 1943 17 *minutes*

Reviews and synopses of short subjects printed in Product Digest are indexed in the Short Subjects Chart, Product Digest Section, pages 1264-1265.

ON THE ROAD TO MONTERREY (MGM)
Fitzpatrick Traveltalk (T-417)

The colorful contrasts that characterize the lands below the Rio Grande are evident in the glimpse of rural Mexico and the modern city of Monterrey. Old Spanish churches and native costumes vie for attention with modern steel buildings and summer homes high in the Sierra Madres.

Release date, March 27, 1943 9 *minutes*

BLONDE AND GROOM (Col.)
Langdon (4432)

Harry's wife leaves for the local canteen after extracting solemn promises that her husband will not look at another woman. The expected happens when a friend arrives with his fiancee to spend the night. Molly calls to hear a woman's voice and rushes home to find Harry stretched out on the couch donating his pint of blood. All is forgiven.

Release date, April 16, 1943 17 *minutes*

AT THE BIRD FARM (Para.)
Speaking of Animals (Y2-2)

The bird farm of the title is on Catalina Island where some of the less familiar of the species are allowed to speak their minds. The locale shifts to the sky over Berlin for an amusing finish, with a deluge of assorted eggs raining down on the Wilhelmstrasse's better known citizens.

Release date, March 19, 1943 9 *minutes*

SCREEN SNAPSHOTS, NO. 7 (Col.)
(4857)

The subject of this visit to Hollywood is the cowboy, of these and other days. Alan Mowbray, dressed for the occasion, introduces film shots of Tom Mix, William S. Hart, Ken Maynard, Buck Jones, Gene Autry, Roy Rogers, Charles Starrett, and Bob Wills and his Playboys.

Release date, February 26, 1943 10 *minutes*

THE BEACH COMMAND (Para.)
Sportlight (R2-6)

The winter playground of the Eastern Coast, Miami Beach in Florida, has been transformed into a war center with the arrival of the Army Air Corps Technical Training Command. The famed hotels have been fitted out as barracks and classrooms. The beaches are for physical training, recreation and outdoor instruction classes.

Release date, April 9, 1943 9 *minutes*

TOO WEAK TO WORK (Para.)
Popeye (E2-6)

The idler is not Popeye but Bluto who refuses to accept his proper share of the task in hand—painting lifeboats. When Popeye tries to push him on, Bluto winds up in a hospital. Popeye appears, contrite, for a friendly visit only to find Bluto enjoying the life of ease without visible illness. Proper treatment is administered.

Release date, March 19, 1943 7 *minutes*

SUPERMAN IN JUNGLE DRUMS (Para.)
(W2-3)

Superman's latest struggle with the Axis occurs in their secret broadcasting station inside a huge idol in the jungle. Lois is being tortured by natives to reveal the location of papers describing an Allied convoy, when Superman arrives with the speed of lightning. The Axis agents are overpowered, their submarines are sunk by American dive bombers and the convoy proceeds safely.

Release date, March 26, 1943 8 *minutes*

POPULAR SCIENCE, NO. 4 (Para.)
(J2-4)

The ancient and the modern appear side by side in the Brazilian capital, Rio de Janeiro. Streamlined architecture of steel and glass are shown along with Moorish castles and 17th Century churches. Other features in this release are an investigation into the mysteries of the WAVES' packing case, the manufacture of plywood from the Douglas fir and a session with Professor Oakes, who is concerned with the rubber shortage.

Release date, April 2, 1943 10 *minutes*

TWO SAPLINGS (Col.)
Givot and Nazarro (4430)

Givot, the proprietor, and Nazarro, a waiter, are trying to make the restaurant pay with the aid of a loan from the banker. But the banker shows little interest in the proposition, even when he discovers them at his dinner party. Put to work as waiters, they uncover a plot to rob the home, and things are looking up at the finish.

Release date, March 5, 1943 18 *minutes*

CLIMBING THE PEAKS (20th-Fox)
Newscameraman (3202)

The art of mountain climbing is surveyed from several of the topmost peaks. Thrills and spills add drama to the breath-taking scenery. The reel closes with scenes from a Colorado Army camp where our own "Alpine" troops are getting their specialized training.

Release date, April 16, 1943 9 *minutes*

I SPIED FOR YOU (Col.)
El Brendel (4433)

El Brendel has joined the fighting forces as a sailor on a merchant ship. He discovers a Nazi plot to turn the ship over to the Germans, but is unable to convince the captain that he is sober. The spies close in, but Brendel subdues them with a paper weight and then turns to the submarine menace.

Release date, April 30, 1943 18 *minutes*

THE REAR GUNNER (WB)
Broadway Brevity (8110)

Burgess Meredith and Ronald Reagan are featured in this action story honoring the rear gunner and produced with the cooperation of the War Department. Meredith is fresh from Kansas with a burning ambition to be part of a Flying Fortress when he meets Lieutenant Reagan on a flying field. His keen eye marks him for gunnery school and, after a full training, he is flying with Reagan in a B24 attacked by Jap Zeros. The plane is forced down, but Meredith refuses to leave it and wins a distinguished service medal for his bravery.

Release date, April 10, 1943 20 *minutes*

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subjects Chart with Synopsis Index can be found on pages 1264-1265.

Feature Product Including Coming Attractions, listed by Company, in order of release, on pages 1278-1279.

Title	Company	Prod. Number	Stars	Release Date	Running Time	M. P. Herald Issue (REVIEWED)	Product Digest Page (REVIEWED)	Advance Synopsis Page	Service Data Page
ABOVE Suspicion	MGM	....	Joan Crawford-Fred MacMurray	Not Set	....	.....	....	1081	..
Across the Pacific	WB	202	Humphrey Bogart-Mary Astor	Sept. 5,'42	98m	Aug. 22,'42	927	726	....
Action in the North Atlantic	WB	....	Humphrey Bogart-Raymond Massey	Not Set	....	.....	....	983	....
Adventures of Mark Twain	WB	....	Fredric March-Alexis Smith	Not Set	....	.....	....	936	....
Aerial Gunner	Para.	..	Chester Morris-Richard Arlen	Not Set	78m	Mar. 20,'43	1226	1091	....
After Midnight with Boston Blackie	Col.	4031	Chester Morris-Ann Savage	Mar. 18,'43	64m	Mar. 13,'43	1203	1192	....
Air Force	WB	217	John Garfield-Gig Young	Mar. 20,'43	124m	Feb. 6,'43	1145	936	1280
Air Raid Wardens, The	MGM	....	Laurel and Hardy	Apr.,'43	67m	Mar. 20,'43	1214	1091	....
A-Haunting We Will Go	20th-Fox	302	Laurel and Hardy	Aug. 7,'42	67m	July 11,'42	927	....	...
Alibi	Rep.	214	Margaret Lockwood-Hugh Sinclair	Mar. 24,'43	66m	Apr. 3,'43	1237	....	....
Alaska Highway	Para.	....	Richard Arlen-Jean Parker	Not Set	....	.....	....	1192	....
All by Myself	Univ.	....	Patric Knowles-Evelyn Ankers	June 18,'43	....	.....	....	1275	....
Always a Bridesmaid	Univ.	....	Andrews Sisters-Patric Knowles	Not Set	....	.....	....	1192	....
Amazing Mrs. Holliday, The	Univ.	7005	Deanna Durbin-Edmond O'Brien	Feb. 19,'43	98m	Feb. 6,'43	1145	936	...
American Empire	UA	....	Richard Dix-Leo Carrillo	Dec. 11,'42	81m	Dec. 12,'42	1053	871	
Andy Hardy's Double Life	MGM	318	Mickey Rooney-Lewis Stone	Dec.-Feb.,'43	92m	Dec. 5,'42	1042	796	1174
Apache Trail	MGM	304	Lloyd Nolan-Donna Reed	Sept.-Nov.,'42	66m	June 27,'42	938	726	...
Ape Man, The	Mono.	....	Bela Lugosi-Wallace Ford	Mar. 19,'43	64m	Feb. 27,'43	1181	1104	....
Arabian Nights	Univ.	7063	Sabu-Maria Montez-Jon Hall	Dec. 25,'42	87m	Dec. 26,'42	1090	872	1174
Arizona Stagecoach	Mono.	....	The Range Busters	Sept. 4,'42	58m	.....	...	.	
Army Surgeon	RKO	312	James Ellison-Jane Wyatt	Dec. 4,'42	63m	Oct. 24,'42	969	701	....
Assignment in Brittany	MGM	....	Pierre Aumont-Susan Peters	Apr.,'43	98m	Mar. 13,'43	1201	1019	....
At Dawn We Die (British) (formerly Tomorrow We Live)	Rep.	778	John Clements-Godfrey Tearle	Mar. 20,'43	85m	Dec. 26,'42	1077	....	....
Avengers, The (British)	Para.	4213	Ralph Richardson-Deborah Kerr	Block 3	88m	Nov. 7,'42	993	....	1280
Avenging Rider, The	RKO	...	Tim Holt	Not Set	55m	Feb. 13,'43	1158	...	
BABY Face Morgan	PRC	317	Mary Carlisle-Richard Cromwell	Sept. 15,'42	62m	July 25,'42	903	....	....
Background to Danger	WB	....	George Raft-Brenda Marshall	Not Set	....	.....	....	1058	...
Bad Company	Univ.	..	Dead End Kids	Not Set	....	.....	....	1055	..
Bad Men of Thunder Gap	PRC	352	Dave O'Brien-Jim Newill	Mar. 5,'43	....	.....	....	1277	....
Bambi (color)	RKO	391	Disney Feature Cartoon	Aug. 21,'42	70m	May 30,'42	685	..	1130
Bandit Ranger	RKO	381	Tim Holt	Sept. 25,'42	56m	.....	....	....	....
Bataan (formerly Bataan Patrol)	MGM	....	Robert Taylor-Thomas Mitchell	Not Set	....	.....	...	1127	
Behind Prison Walls	PRC	313	Alan Baxter-Gertrude Michael	Mar. 22,'43	64m	Feb. 6,'43	1146	1078	
Behind the Eight Ball	Univ.	7029	Ritz Bros.-Carol Bruce	Dec. 4,'42	60m	Dec. 12,'42	1054	794	...
Berlin Correspondent	20th-Fox	311	Dana Andrews-Virginia Gilmore	Sept. 11,'42	70m	Aug. 15,'42	927	797	..
Best Foot Forward	MGM	....	Lucille Ball-William Gaxton	Not Set	....	.....	....	1191	....
Between Us Girls	Univ.	7010	Diana Barrymore-Robert Cummings	Sept. 4,'42	89m	Aug. 29,'42	890	772	
Big Street, The	RKO	301	Henry Fonda-Lucille Ball	Sept. 4,'42	87m	Aug. 8,'42	902	701	
Billy the Kid in Fugitive of Plains	PRC	359	Buster Crabbe-Al St. John	Mar. 12,'43	56m	Apr. 3,'43	1238	...	....
Billy the Kid in Kid Rides Again	PRC	358	Buster Crabbe-Al St. John	Jan. 27,'43	60m	Mar. 20,'43	1215	1104	....
Billy the Kid in Mysterious Rider	PRC	357	Buster Crabbe-Al St. John	Nov. 20,'42	55m	Jan. 30,'43	1137	1033	
Billy the Kid in Western Cyclone	PRC	360	Buster Crabbe-Al St. John	May 14,'43	....	.....	....	1276	....
Black Raven, The	PRC	321	George Zucco-Wanda MacKay	May 31,'43	61m	Mar. 20,'43	1215	...	....
Black Swan, The (color)	20th-Fox	320	Tyrone Power-Maureen O'Hara	Dec. 4,'42	85m	Oct. 17,'42	958	855	1218
Blocked Trail, The	Rep.	274	Three Mesquiteers	Mar. 12,'43	55m	Apr. 3,'43	1238	....	....
Blondie Buys a Horse	Col.	...	Penny Singleton-Arthur Lake	Not Set	....	.....	....	1241	....
Bombardier	RKO		Pat O'Brien-Randolph Scott-Anne Shirley	May 14,'43	....	.....	....	912	..
Boogie Man Will Get You, The	Col.	4026	Boris Karloff-Peter Lorre	Oct. 22,'42	66m	Oct. 24,'42	969		
Boots and Saddles (Re-release)	Rep.	2301	Gene Autry-Smiley Burnette	Jan. 15,'43	58m	Nov. 13,'37	1114		
Border Buckaroos	PRC	354	Dave O'Brien-Jim Newill	June 15,'43	....	.....	....	1276	....
Border Patrol	UA		William Boyd	Apr. 2,'43	67m	Jan. 30,'43	1137		
Boss of Big Town	PRC	310	John Litel-Florence Rice	Dec. 7,'42	64m	Oct. 17,'42	959	.	.
Boston Blackie Goes Hollywood	Col.	4030	Chester Morris-Richard Lane	Nov. 5,'42	68m	Feb. 27,'43	1181	794	....
Bowery at Midnight	Mono.	....	Bela Lugosi-John Archer	Oct. 30,'42	63m	Oct. 3,'42	934	.	....
Boy From Stalingrad	Col.	....	Bobby Samarzich-Conrad Binyon	May 20,'43	....	.....	....	1191	....
Brains Trust, The (British)	Strand-Anglo	....	Quiz Experts	Not Set	34m	Feb. 6,'43	1147	...	....
Buckskin Frontier	UA	....	Richard Dix-Jane Wyatt	May 14,'43	76m	Mar. 13,'43	1202	983	....
Busses Roar	WB	203	Richard Travis-Julie Bishop	Sept. 19,'42	61m	Aug. 22,'42	903		

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CABIN in the Sky	MGM	....	"Rochester"-Ethel Waters	Apr.,'43	98m	Feb. 13,'43	1157	1019	....
Cairo	MGM	307	Jeanette MacDonald-Robert Young	Sept.-Nov.,'42	101m	Aug. 15,'42	915	....	1034
Calaboose	UA-Roach	....	Jimmy Rogers-Noah Beery, Jr.	Jan. 29,'43	45m	.....	....	1241	....
Call of the Canyon	Rep.	131	Gene Autry-Smiley Burnette	Aug. 5,'42	71m	Aug. 22,'42	938	800	....
Calling Wild Bill Elliott	Rep.	2311	Bill Elliott-Gabby Hayes	Apr. 30,'43	54m	Apr. 24,'43	1274	....	....
Captive Wild Woman	Univ.	....	Evelyn Ankers-John Carradine	June 11,'43	....	.....	....	1127	....
Careful, Soft Shoulder	20th-Fox	312	Virginia Bruce-James Ellison	Sept. 18,'42	69m	Aug. 15,'42	915	....	....
Carson City Cyclone	Rep.	275	Don Barry-Lynn Merrick	Mar. 23,'43	57m	Apr. 24,'43	1275	....	....
Casablanca	WB	214	Humphrey Bogart-Ingrid Bergman	Jan. 23,'43	102m	Nov. 28,'42	1029	936	1218
Cat People	RKO	313	Simone Simon-Tom Conway	Dec. 25,'42	73m	Nov. 14,'42	1005	962	1280
Chatterbox	Rep.	219	Joe E. Brown-Judy Canova	Apr. 27,'43	76m	Apr. 10,'43	1250	1127	....
Chetniks, Fighting Guerrillas	20th-Fox	328	Philip Dorn-Virginia Gilmore	Feb. 5,'43	73m	Jan. 9,'43	1115	995	1280
Cheyenne Roundup	Univ.	276	Johnny Mack Brown-Tex Ritter	Apr. 29,'43	59m	Apr. 17,'43	1261	....	....
China	Para.	....	Loretta Young-Alan Ladd	Block 4	78m	Mar. 20,'43	1226	1091	....
China Girl	20th-Fox	323	George Montgomery-Gene Tierney	Jan. 1,'43	95m	Dec. 5,'42	1041	872	1218
Cinderella Swings It	RKO	318	Guy Kibbee-Gloria Warren	Jan. 22,'43	69m	Jan. 23,'43	1125	....	....
City of Silent Men	PRC	308	Frank Albertson-June Lang	Oct. 12,'42	64m	Sept. 12,'42	898	....	....
City Without Men	Col.	4013	Linda Darnell-Doris Dudley	Jan. 14,'43	75m	Feb. 27,'43	1181	1009	....
Clancy Street Boys	Mono.	....	East Side Kids	Apr. 23,'43	66m	Apr. 3,'43	1238	....	....
Coastal Command (British)	Para.-Crown	....	War Documentary	Not Set	73m	Nov. 14,'42	1005	....	....
Commandos Strike at Dawn	Col.	4004	Paul Muni-Lillian Gish	Jan. 7,'43	98m	Dec. 19,'42	1078	962	1280
Coney Island	20th-Fox	....	Betty Grable-George Montgomery	Not Set	....	.....	....	995	....
Corregidor	PRC	31	Otto Kruger-Elissa Landi	Mar. 29,'43	74m	Mar. 27,'43	1226	1104	1280
Corvettes in Action	Univ.	....	Randolph Scott-Andy Devine	June 25,'43	....	.....	....	1240	....
Cosmo Jones in the Crime Smasher	Mono.	....	Edgar Kennedy-Frank Graham	Jan. 29,'43	62m	Feb. 20,'43	1170	1055	....
Counter Espionage	Col.	4027	Warren William-Eric Blore	Sept. 3,'42	72m	Oct. 10,'42	945	871	....
Cowboy Commandos	Mono.	....	Range Busters	June 4,'43	....	.....	....	1277	....
Cowboy in Manhattan	Univ.	....	Robert Paige-Frances Langford	May 21,'43	60m	Apr. 10,'43	1250	1240	....
Crash Dive (color)	20th-Fox	....	Tyrone Power-Anne Baxter	Not Set	105m	Apr. 24,'43	....	962	....
Crime by Night	WB	....	Jane Wyman-Jerome Cowan	Not Set	....	.....	....	1091	....
Criminal Investigator	Mono.	....	Robert Lowery-Jan Wiley	Oct. 23,'42	61m	Dec. 12,'42	1054	1033	....
Crystal Ball, The	UA	....	Paulette Goddard-Ray Milland	Jan. 22,'43	81m	Jan. 23,'43	1125	960	1280
DARING Young Man, The	Col.	4021	Joe E. Brown-Marguerite Chapman	Oct. 8,'42	73m	Dec. 19,'42	1067	871	....
Dawn on the Great Divide	Mono.	....	Buck Jones-Rex Bell	Dec. 18,'42	66m	Dec. 19,'42	1066	1031	....
Days of Old Cheyenne	Rep.	276	Don Barry-Lynn Merrick	May 15,'43	55m	Apr. 24,'43	1274	1241	....
Deadline Guns	Col.	....	Russell Hayden-Bob Wills	Not Set	....	.....	....	1081	....
Dead Man's Gulch	Rep.	274	Don Barry-Lynn Merrick	Feb. 12,'43	56m	Feb. 20,'43	1170	1127	....
Dead Men Walk	PRC	320	George Zucco-Mary Carlisle	Feb. 10,'43	63m	Feb. 20,'43	1170	1031	....
Deep in the Heart of Texas	Univ.	7071	Johnny Mack Brown	Sept. 25,'42	62m	Sept. 12,'42	898	....	....
Desert Song, The (color)	WB	....	Dennis Morgan-Irene Manning	Not Set	....	.....	....	872	....
Desert Victory (British)	20th-Fox	341	War in Africa Feature	Apr. 16,'43	60m	Apr. 3,'43	1237	....	....
Desperadoes, The (color)	Col.	4005	Randolph Scott-Glenn Ford	May 25,'43	85m	Mar. 20,'43	1213	871	1280
Desperate Journey	WB	204	Errol Flynn-Ronald Reagan	Sept. 26,'42	107m	Aug. 22,'42	915	....	1082
Destination Unknown	Univ.	7030	Irene Hervey-William Gargan	Oct. 9,'42	61m	Oct. 3,'42	946	912	....
Destroyer	Col.	....	Edward G. Robinson-Marguerite Chapman	Not Set	....	.....	....	1162	....
Devil with Hitler, The	UA-Roach	....	Alan Mowbray-M. Woodworth	Nov. 20,'42	45m	Oct. 24,'42	969	....	....
Diary of a Nazi (Russian)	Artkino	....	War Documentary	Mar. 24,'43	68m	Apr. 3,'43	1237	....	....
Dixie	Para.	....	Bing Crosby-Dorothy Lamour	Not Set	....	.....	....	1091	....
Dixie Dugan	20th-Fox	332	James Ellison-Lois Andrews	Mar. 12,'43	67m	Mar. 13,'43	1203	1082	....
Dr. Gillespie's Criminal Case	MGM	....	Lionel Barrymore-Van Johnson	Not Set	....	.....	....	1192	....
Dr. Gillespie's New Assistant	MGM	317	Lionel Barrymore-Van Johnson	Dec.-Feb.,'43	86m	Nov. 15,'42	1005	....	1280
Dr. Renault's Secret	20th-Fox	321	Lynn Roberts-John Shepperd	Dec. 11,'42	58m	Dec. 17,'42	959	936	....
DuBarry Was a Lady	MGM	....	Lucille Ball-Red Skelton	Not Set	....	.....	....	1019	....
EDGE of Darkness	WB	219	Errol Flynn-Ann Sheridan	Apr. 24,'43	118m	Mar. 27,'43	1225	982	....
En Enda Natt (Swedish)	Scandia	....	Ingrid Bergman-Olof Sandborg	Not Set	89m	Dec. 26,'42	1077	....	....
Eyes in the Night	MGM	309	Edward Arnold-Ann Harding	Sept.-Nov.,'42	79m	Sept. 12,'42	898	797	1130
Eyes of the Underworld	Univ.	7037	Richard Dix-Lon Chaney	Jan. 8,'43	61m	Oct. 17,'42	960	....	....
FACULTY Row	MGM	....	Mary Astor-Herbert Marshall	Not Set	....	.....	....	1240	....
Falcon's Brother, The	RKO	309	George Sanders-Jane Randolph	Nov. 6,'42	63m	Oct. 3,'42	935	871	....
Falcon Strikes Back, The	RKO	325	Tom Conway-Harriet Hilliard	May 7,'43	65m	Mar. 20,'43	1214	....	....
Fallen Sparrow, The	RKO	....	Maureen O'Hara-John Garfield	Not Set	....	.....	....	1182	....
Fall In	UA-Roach	....	William Tracy-Jean Porter	Mar. 5,'43	48m	Apr. 17,'43	1262	796	....
False Faces	Rep.	....	Rex Williams-Bill Henry	May 26,'43	....	.....	....	1277	....
Fighting Buckaroo, The	Col.	4203	Charles Starrett-Kay Harris	Feb. 1,'43	58m	Apr. 17,'43	1262	....	....
Fighting Devil Dogs	Rep.	211	Lee Powell-Herman Brix	Jan. 29,'43	69m	Feb. 6,'43	1147	....	....
Fighting Frontier	RKO	383	Tim Holt	Jan. 15,'43	57m	Feb. 13,'43	1158	....	....
Fighting Sea Monsters	Times	....	Marine Animal Feature	Mar. 9,'43	61m	Mar. 20,'43	1215	....	....
Find, Fix and Strike (British)	ABFD	....	War Documentary	Not Set	37m	Sept. 12,'42	898	....	....
Fires Were Started (British)	Crown	....	British Documentary	Not Set	63m	Apr. 17,'43	1261	....	....
First of the Few, The (British)	Howard	....	Leslie Howard-David Niven	Not Set	118m	Sept. 5,'42	889	....	....
Five Graves to Cairo	Para.	....	Franchot Tone-Anne Baxter	Not Set	....	.....	....	1192	....
Flight for Freedom	RKO	321	Rosalind Russell-Fred MacMurray	Apr. 2,'43	101m	Feb. 6,'43	1145	983	1218
Flying Fortress (British)	WB	211	Richard Green-Carla Lehmann	Dec. 5,'42	68m	June 27,'42	914	....	1174
Follies Girl	PRC	30	Wendy Barrie-Gordon Oliver	Not Set	....	.....	....	1104	....
Follow the Band (formerly Trombone from Heaven)	Univ.	....	Leon Errol-Mary Beth Hughes	May 14,'43	....	.....	....	1241	....

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Footlight Serenade	20th-Fox	301	John Payne-Betty Grable	Aug. 1,'42	80m	July 11,'42	915	715	873
Foreign Agent	Mono.	....	John Shelton-Gail Storm	Oct. 9,'42	64m	Sept. 19,'42	911	....	....
Forest Rangers, The (color)	Para.	4206	Fred MacMurray-Paulette Goddard	Block 2	87m	Oct. 3,'42	933	872	1218
Forever and a Day	RKO	320	British and American Stars	Mar. 26,'43	104m	Jan. 23,'43	1125	....	....
For All We Know (formerly Flesh and Fantasy)	Univ.	....	Charles Boyer-Barbara Stanwyck	Not Set	....	.....	....	1058	....
For Me and My Gal	MGM	312	Judy Garland-George Murphy	Sept.-Nov.,'42	104m	Sept. 12,'42	897	751	1218
Fortress on the Volga (Russian)	Artkino	....	Mikhail Gelovani-Nikolai Bogoliubov	Not Set	77m	Jan. 9,'43	1101	....	....
For Whom the Bell Tolls (color)	Para.	....	Gary Cooper-Ingrid Bergman	Not Set	....	.....	....	855	....
Frankenstein Meets Wolf Man	Univ.	7012	Lon Chaney-Bela Lugosi	Mar. 12,'43	73m	Feb. 27,'43	1181	1055	1280
GAUCHO Serenade (Re-release)	Rep.	2303	Gene Autry	Apr. 15,'43	66m	May 18,'40	1262	....	....
Gentle Gangster, A	Rep.	....	Barton MacLane-Molly Lamont	May 10,'43	....	.....	....	1276	....
Gentleman Jim	WB	212	Errol Flynn-Alexis Smith	Nov. 14,'42	104m	Oct. 31,'42	981	936	1130
George Washington Slept Here	WB	210	Jack Benny-Ann Sheridan	Nov. 28,'42	93m	Sept. 19,'42	909	871	1218
Get Hep to Love	Univ.	7022	Gloria Jean-Robert Paige	Oct. 2,'42	77m	Oct. 3,'42	934	....	....
Ghost and the Guest, The	PRC	314	Florence Rice-Jimmie Dunn	Apr. 19,'43	....	.....	....	1241	....
Ghost Rider	Mono.	....	Johnny Mack Brown	Apr. 2,'43	....	.....	....	1241	....
Gildersleeve's Bad Day	RKO	....	Harold Peary-Jane Darwell	Not Set	....	.....	....	1241	....
Girl Crazy	MGM	....	Mickey Rooney-Judy Garland	Not Set	....	.....	....	1191	....
Girl Trouble	20th-Fox	309	Don Ameche-Joan Bennett	Oct. 9,'42	82m	Sept. 19,'42	923	855	....
Girls in Chains	PRC	305	Arline Judge-Roger Clark	May 17,'43	71m	Apr. 10,'43	1250	....	....
Give Out, Sisters	Univ.	7021	Andrews Sisters-Richard Davies	Sept. 11,'42	65m	Sept. 5,'42	889	....	....
Glass Key, The	Para.	4203	Brian Donlevy-Veronica Lake-Alan Ladd	Block 1	85m	Aug. 29,'42	914	....	1130
Good Fellows, The	Para.	....	Cecil Kellaway-Helen Walker	Not Set	....	.....	....	1191	....
Good Morning, Judge	Univ.	....	Dennis O'Keefe-Louise Allbritton	May 7,'43	67m	Apr. 24,'43	1274	1240	....
Gorilla Man, The	WB	216	John Loder-Paul Cavanagh	Jan. 16,'43	64m	Dec. 12,'42	1054	....	....
Great Gildersleeve, The	RKO	314	Harold Peary-Freddy Mercer	Jan. 1,'43	62m	Nov. 15,'42	1006	995	....
Great Impersonation, The	Univ.	7032	Ralph Bellamy-Evelyn Ankers	Dec. 18,'42	71m	Dec. 19,'42	1066	912	....
Great Without Glory	Para.	...	Joel McCrea-Betty Field	Not Set				912	...
Gyandev of India	Ram Bangai	....	Indian Feature	Apr. 9,'43	63m	Apr. 24,'43	1275	....	....
HAIL to the Rangers	Col.	....	Charles Starrett	Not Set	....	.....	....	1055	....
Half Way to Shanghai	Univ.	7035	Irene Hervey-Kent Taylor	Sept. 18,'42	62m	Sept. 19,'42	923	....	1082
Hangmen Also Die	UA	....	Brian Donlevy-Walter Brennan	Mar. 26,'43	131m	Mar. 27,'43	1225	1191	1280
Happy Go Lucky (color)	Para.	....	Mary Martin-Dick Powell-Rudy Vallee	Block 4	81m	Jan. 2,'43	1089	797	1218
Hard Way, The	WB	209	Ida Lupino-Dennis Morgan	Feb. 20,'43	109m	Sept. 19,'42	923	796	1280
Harrigan's Kid	MGM	....	Bobby Readick-William Gargan	Not Set	80m	Mar. 13,'43	1202	1191	....
Haunted Ranch	Mono.	....	Range Busters	Feb. 19,'43	57m	Mar. 6,'43	1190	1019	....
Heart of a Nation (French)	Graetz	....	Raimu-Michele Morgan	Not Set	111m	Mar. 27,'43	1239	....	....
Heart of the Golden West	Rep.	251	Roy Rogers-Gabby Hayes	Dec. 11,'42	65m	Nov. 21,'42	1017	....	....
Heaven Can Wait	20th-Fox	....	Don Ameche-Gene Tierney	Not Set	....	.....	....	1240	....
He Hired the Boss	20th-Fox	334	Stuart Erwin-Evelyn Venable	Apr. 2,'43	73m	Mar. 13,'43	1203	1127	....
He's My Guy	Univ.	7041	Dick Foran-Irene Hervey	Mar. 26,'43	65m	Mar. 27,'43	1226	1127	....
Hello, 'Frisco, Hello (color)	20th-Fox	333	Alice Faye-John Payne	Mar. 26,'43	98m	Mar. 13,'43	1202	1127	1280
Henry Aldrich, Editor	Para.	4209	Jimmy Lydon-Charlie Smith	Block 2	72m	Oct. 3,'42	934	663	1130
Henry Aldrich Gets Glamour	Para.	....	Jimmy Lydon-Charlie Smith	Block 4	72m	Jan. 2,'43	1089	986	....
Henry Aldrich Swings It	Para.	....	Jimmy Lydon-Charlie Smith	Not Set	....	.....	....	1104	....
Here We Go Again	RKO	305	Fibber McGee-Edgar Bergen-"Charlie"	Oct. 9,'42	76m	Aug. 29,'42	938	....	1082
Hi, Buddy	Univ.	7031	Dick Foran-Harriet Hilliard	Feb. 26,'43	68m	Feb. 20,'43	1170	1079	....
Hidden Hand, The	WB	208	Craig Stevens-Elizabeth Fraser	Nov. 7,'42	67m	Sept. 19,'42	910	....	1082
High Explosive	Para.	....	Chester Morris-Jean Parker	Not Set	62m	Mar. 27,'43	1226	983	....
Highways by Night	RKO	304	Richard Carlson-Jane Randolph	Oct. 2,'42	63m	Aug. 8,'42	938	715	...
Hi! Neighbor	Rep.	201	Lulubelle & Scotty-Jean Parker	July 27,'42	72m	July 25,'42	927	772	1218
Hit Parade of 1943	Rep.	215	John Carroll-Susan Hayward	Mar. 26,'43	82m	Mar. 13,'43	1202	1043	1280
Hitler, Dead or Alive	House	....	Ward Bond-Dorothy Tree	Not Set	70m	Nov. 21,'42	1018	....	1082
Hitler's Children	RKO	316	Tim Holt-Bonita Granville	Mar. 19,'43	83m	Jan. 2,'43	1089	986	1280
Hi'Ya, Chum	Univ.	7039	Jane Frazee-Ritz Brothers	Mar. 5,'43	61m	Feb. 6,'43	1147	1127	....
Hoppy Serves a Writ	UA	....	William Boyd-Andy Clyde	Mar. 12,'43	67m	Mar. 20,'43	1213	....	....
Hostages	Para.	....	Luise Rainer-Paul Lukas	Not Set	....	.....	....	1277	....
How's About It?	Univ.	7025	Andrews Sisters-Robert Paige	Feb. 5,'43	61m	Feb. 6,'43	1147	....	....
Human Comedy, The	MGM	....	Mickey Rooney-Frank Morgan	Not Set	115m	Feb. 27,'43	1190	1019	....
ICE-CAPADES Revue	Rep.	206	Ellen Drew-Richard Denning	Dec. 24,'42	79m	Dec. 19,'42	1066	797	1130
Iceland	20th-Fox	306	Sonja Henie-John Payne	Oct. 2,'42	79m	Aug. 15,'42	902	797	1082
Idaho	Rep.	252	Roy Rogers-Virginia Grey	Mar. 10,'43	70m	Feb. 20,'43	1169	1162	1218
I Dood It	MGM	....	Red Skelton-Eleanor Powell	Not Set	....	.....	...	1192	....
I Escaped from the Gestapo	Mono.	....	Dean Jagger-John Carradine	May 14,'43	75m	Apr. 17,'43	1261	1162	....
I Married a Witch	UA	....	Fredric March-Veronica Lake	Oct. 30,'42	78m	Oct. 24,'42	969	797	1218
Immortal Sergeant, The	20th-Fox	327	Henry Fonda-Maureen O'Hara	Jan. 29,'43	91m	Jan. 9,'43	1101	995	1280
In the Rear of the Enemy (Russian)	Artkino	....	War Documentary	Oct. 9,'42	59m	Oct. 17,'42	958	....	
In Which We Serve (British)	UA	....	Noel Coward-Bernard Miles	Feb. 12,'43	113m	Oct. 17,'42	957	....	1280
Isle of Missing Men	Mono.	.	John Howard-Gilbert Roland	Sept. 18,'42	67m	Aug. 15,'42	927	772	
It Ain't Hay	Univ.	7001	Abbott and Costello	Mar. 19,'43	81m	Mar. 13,'43	1201	1058	1280
It Comes Up Love	Univ.	7023	Gloria Jean-Ian Hunter	Apr. 9,'43	65m	Feb. 6,'43	1146	986	..
It's That Man Again (British)	Gains.	....	Tommy Handley	Not Set	84m	Feb. 27,'43	1182	...	....
I Walked with a Zombie	RKO	324	Frances Dee-Tom Conway	Apr. 30,'43	68m	Mar. 20,'43	1214	1057	....

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JACARE	UA	...	Animal feature	Nov. 27,'42	65m	Dec. 26,'42	1077		218
Jane Eyre	20th-Fox	....	Orson Welles-Joan Fontaine	Not Set	....	.....	...	1240	
Johnny Doughboy	Rep.	205	Jane Withers-Patrick Brook	Dec. 31,'42	63m	Dec. 26,'42	1077	971	218
Journey for Margaret	MGM	314	Robert Young-Laraine Day	Dec.-Feb.,'43	79m	Oct. 31,'42	981	912	1174
Journey Into Fear	RKO	307	Joseph Cotten-Dolores Del Rio	Feb. 12,'43	71m	Feb. 6,'43	1146	796	1218
Junior Army	Col.	4038	Freddie Bartholomew-Billy Halop	Nov. 26,'42	71m	Feb. 20,'43	1170	1009	
Just Off Broadway	20th-Fox	310	Lloyd Nolan-Marjorie Weaver	Sept. 25,'42	65m	Aug. 15,'42	902	797	
KEEP 'Em Slugging	Univ.	7040	Dead End Kids	Apr. 2,'43	61m	Mar. 6,'43	1189		
Keeper of the Flame	MGM	320	Spencer Tracy-Katharine Hepburn	Dec.-Feb.,'43	100m	Dec. 19,'42	1065	936	280
Kid Dynamite	Mono.	....	East Side Kids	Feb. 5,'43	66m	Jan. 23,'43	1126		
King Arthur Was a Gentleman (British)	Gains.	....	Arthur Askey-Evelyn Dall	Not Set	98m	Jan. 16,'43	1114		
King of the Cowboys	Rep.	254	Roy Rogers	Apr. 9,'43	67m	Apr. 10,'43	1249	1241	
LADIES' Day	RKO	322	Lupe Velez-Eddie Albert-Max Baer	Apr. 9,'43	62m	Mar. 20,'43	1213	962	
Lady Bodyguard	Para.	....	Eddie Albert-Anne Shirley	Block 4	70m	Jan. 2,'43	1090	946	
Lady from Chungking	PRC	302	Anna May Wong-Harold Huber	Dec. 21,'42	70m	Nov. 7,'42	1006	574	1174
Lady in the Dark	Para.	....	Ginger Rogers-Ray Milland	Not Set	....	.....	....	1091	
Lady of Burlesque	UA	....	Barbara Stanwyck-Eddie O'Shea	Not Set	....	.....	....	1182	
Lady Takes a Chance, A	RKO	....	Jean Arthur-John Wayne	Not Set	....	.....	....	1240	
Land of Hunted Men	Mono.	....	Range Busters	Mar. 26,'43	58m	Apr. 24,'43	1274		
Lassie Comes Home	MGM	....	Roddy McDowall-Edmund Gwenn	Not Set	....	.....	....	1240	
Last Ride, The	WB	....	Richard Travis-Eleanor Parker	Not Set	....	.....	....	1115	
Last Will of Dr. Mabuse (French)	Krellberg	....	Jim Gerald-Thomy Bourdelle	Mar. 19,'43	94m	Mar. 20,'43	1214		
Laugh Your Blues Away	Col.	4033	Bert Gordon-Jinx Falkenburg	Nov. 12,'42	70m	Feb. 13,'43	1159	986	
Law of the Northwest	Col.	....	Charles Starrett-Shirley Patterson	May 27,'43	....	.....	....	1018	
Leather Burners, The	UA	....	William Boyd	May 28,'43	58m	Apr. 10,'43	1250		
Leopard Man, The	RKO	....	Dennis O'Keefe-Margo	Not Set	....	.....	....	1241	
Let's Face It	Para.	....	Bob Hope-Betty Hutton	Not Set	....	.....	....	1277	
Let's Have Fun	Col.	4040	Bert Gordon-Margaret Lindsay	Mar. 4,'43	65m	.....	....	....	
Life Begins at Eight-thirty	20th-Fox	322	Monty Woolley-Ida Lupino	Dec. 25,'42	85m	Dec. 5,'42	1041	962	1218
Little Joe, the Wrangler	Univ.	7072	Johnny Mack Brown	Nov. 13,'42	64m	Dec. 19,'42	1067		
Little Tokyo, U.S.A.	20th-Fox	303	Preston Foster-Brenda Joyce	Aug. 14,'42	64m	July 11,'42	938		
Living Ghost, The	Mono.	....	James Dunn-Joan Woodbury	Nov. 27,'42	61m	Oct. 31,'42	982	....	....
London Blackout Murders	Rep.	210	John Abbott-MaryMcLeod	Jan. 15,'43	59m	Dec. 12,'42	1067		
Lone Prairie, The	Col.	4209	Russell Hayden-Bob Wills	Oct. 15,'42	58m	Apr. 24,'43	1275	1058	
Lone Rider in Death Rides the Plains	PRC	365	Bob Livingston-Al St. John	Apr. 30,'43	....	.....	....	1277	....
Lone Rider in Wild Horse Rustlers	PRC	364	Bob Livingston-Al St. John	Feb. 12,'43	55m	Apr. 3,'43	1238	....	
Lone Rider in Overland Stagecoach	PRC	363	Bob Livingston-Al St. John	Dec. 11,'42	58m	Jan. 23,'43	1126	1018	
Lone Star Trail, The	Univ.	7077	Johnny Mack Brown-Tex Ritter	Not Set	....	.....	....	1019	
Lost Canyon	UA	....	William Boyd	Dec. 18,'42	63m	Jan. 23,'43	1126		
Loves of Edgar Allan Poe, The	20th-Fox	305	John Shepperd-Linda Darnell	Aug. 28,'42	67m	July 11,'42	914	751	
Lucky Jordan	Para.	4215	Alan Ladd-Helen Walker	Block 3	84m	Nov. 21,'42	1017	986	1082
Lucky Legs	Col.	4032	Jinx Falkenburg-Kay Harris	Oct. 1,'42	64m	Feb. 13,'43	1158	797	
MADAME Spy	Univ.	7034	Constance Bennett-Don Porter	Dec. 11,'42	63m	Dec. 5,'42	1042		
Magnificent Ambersons, The	RKO	371	Joseph Cotten-Dolores Costello	July 10,'42	88m	July 4,'42	938	507	947
Major and the Minor, The	Para.	4202	Ginger Rogers-Ray Milland	Block 1	100m	Aug. 29,'42	927		1174
Man in the Trunk, The	20th-Fox	315	Lynne Roberts-George Holmes	Oct. 23,'42	71m	Sept. 19,'42	911	855	
Manila Calling	20th-Fox	314	Lloyd Nolan-Carole Landis	Oct. 16,'42	81m	Sept. 19,'42	911	871	
Man from Thunder River	Rep.	....	Bill Elliott-George Hayes	June 11,'43	....	.....	....	1277	....
Man of Courage	PRC	319	Barton MacLane-Charlotte Wynters	Jan. 4,'43	67m	Jan. 30,'43	1137	1031	
Mantrap, The	Rep.	217	Lloyd Corrigan-Dorothy Lovett	Apr. 13,'43	58m	Apr. 17,'43	1262	1191	....
Man's World, A	Col.	4044	M. Chapman-Wm. Wright	Sept. 17,'42	60m	Dec. 12,'42	1055		
Margin for Error	20th-Fox	330	Joan Bennett-Milton Berle	Feb. 19,'43	74m	Jan. 9,'43	1101	995	
Mashenka (Russian)	Artkino	....	V. Karavayeva-M. Kuznetzov	Nov. 20,'42	67m	Nov. 28,'42	1030		
McGuerins from Brooklyn	UA-Roach	....	Max Baer-William Bendix	Dec. 31,'42	46m	Feb. 6,'43	1147		
Meanest Man in the World	20th-Fox	329	Jack Benny-Priscilla Lane	Feb. 12,'43	57m	Jan. 9,'43	1115	962	1280
Meet John Bonniwell	UA	....	Richard Dix-Jane Wyatt	Not Set	....	.....	....	1182	
Mexican Spitfire's Elephant	RKO	302	Lupe Velez-Leon Errol	Sept. 11,'42	64m	Aug. 8,'42	915		
Miracle of Morgan's Creek, The	Para.	....	Eddie Bracken-Betty Hutton	Not Set	....	.....	....	1079	
Mission to Moscow	WB	....	Walter Huston-Ann Harding	Not Set	....	.....	....	1058	
Miss V from Moscow	PRC	318	Lola Lane-Noel Madison	Nov. 23,'42	71m	Dec. 5,'42	1042	1031	
Moonlight in Havana	Univ.	7026	Allan Jones-Jane Frazee	Oct. 16,'42	62m	Oct. 17,'42	959		
Moon and Sixpence, The	UA	....	George Sanders-Herbert Marshall	Oct. 2,'42	89m	Sept. 12,'42	912		1130
Moon Is Down, The	20th-Fox	335	Cedric Hardwicke-Henry Travers	Apr. 9,'43	90m	Mar. 13,'43	1201	1091	1280
More the Merrier, The	Col.	....	Jean Arthur-Joel McCrea	May 13,'43	104m	Apr. 10,'43	1249	1182	....
Moscow Strikes Back (Russian)	Rep.	....	Documentary	Aug. 15,'42	55m	Aug. 15,'42	840		1130
Mountain Rhythm	Rep.	209	Weaver Bros. & Elviry	Jan. 8,'43	70m	Dec. 12,'42	1054	1009	
Mr. Lucky (formerly From Here to Victory)	RKO	....	Cary Grant-Laraine Day	May 28,'43	....	.....	....	1081	
Mrs. Wiggs of the Cabbage Patch	Para.	4208	Fay Bainter-Carolyn Lee	Block 2	80m	Oct. 3,'42	934	663	1218
Mug Town	Univ.	7027	Dead End Kids	Dec. 18,'42	60m	Jan. 23,'43	1126		
Mummy's Tomb, The	Univ.	7019	Dick Foran-Elyse Knox	Oct. 23,'42	61m	Oct. 17,'42	970		1130
Murder in Times Square	Col.	4034	Edmund Lowe-Marguerite Chapman	Apr. 1,'43	....	.....	....	1079	
My Friend Flicka (color)	20th-Fox	....	Roddy McDowall-Preston Foster	Not Set	90m	Apr. 10,'43	1249	962	....

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My Heart Belongs to Daddy	Para.	4214	Richard Carlson-M. O'Driscoll	Block 3	75m	Nov. 7,'42	993	871	....
My Son, the Hero	PRC	311	Patsy Kelly-Roscoe Karns	Apr. 5,'43	68m	Jan. 23,'43	1126	....	....
Mysterious Doctor, The	WB	218	Eleanor Parker-John Loder	Mar. 6,'43	57m	Feb. 27,'43	1181	1091	....
NAVY Comes Through, The	RKO	308	Pat O'Brien-George Murphy	Oct. 30,'42	81m	Oct. 17,'42	957	715	1130
'Neath Brooklyn Bridge	Mono.	....	East Side Kids	Nov. 20,'42	61m	Oct. 17,'42	960	....	....
Next of Kin, The (British)	Univ.	....	Basil Sydney-Nova Pilbeam	May 7,'43	90m	Apr. 10,'43	1262	....	....
Nightmare	Univ.	7015	Diana Barrymore-Brian Donlevy	Nov. 13,'42	81m	Nov. 14,'42	1018	....	1174
Night for Crime, A	PRC	304	Glenda Farrell-Lyle Talbot	Feb. 18,'43	78m	Aug. 1,'42	903	....	....
Night Monster	Univ.	7038	Irene Hervey-Bela Lugosi	Oct. 23,'42	73m	Oct. 24,'42	970	....	1130
Night Plane from Chungking	Para.	....	Robert Preston-Ellen Drew	Block 4	68m	Jan. 2,'43	1102	983	....
Night to Remember, A	Col.	4009	Loretta Young-Brian Aherne	Dec. 10,'42	90m	Dec. 19,'42	1066	986	1130
Nine Men (British)	Ealing-UA	....	Jack Lambert-Richard Wilkinson	Not Set	67m	Feb. 13,'43	1158	....	....
Northwest Rangers	MGM	319	James Craig-Patricia Dane	Dec.-Feb.,'43	64m	Oct. 31,'42	981	960	1218
No Place for a Lady	Col.	4036	William Gargan-Margaret Lindsay	Feb. 11,'43	67m	.....	....	1057	....
No Time for Love	Para.	....	Claudette Colbert-Fred MacMurray	Not Set	....	.....	....	855	....
Now, Voyager	WB	206	Bette Davis-Paul Henreid	Oct. 31,'42	117m	Aug. 22,'42	902	....	1174
OLD Acquaintance	WB	....	Bette Davis-John Loder	Not Set	....	.....	....	1192	....
Old Chisholm Trail, The	Univ.	7073	Johnny Mack Brown	Dec. 11,'42	60m	Jan. 16,'43	1113	....	....
Old Homestead, The	Rep.	202	Weaver Bros. and Elviry	Aug. 17,'42	67m	Aug. 29,'42	938	855	....
Old Mother Riley, Detective (British)	Br. Nat'l-Anglo	....	Arthur Lucan	Not Set	80m	Feb. 13,'43	1159	....	....
Omaha Trail	MGM	311	James Craig-Dean Jagger	Sept.-Nov.,'42	61m	Sept. 19,'42	923	796	1280
Once Upon a Honeymoon	RKO	311	Ginger Rogers-Cary Grant	Nov. 27,'42	116m	Nov. 7,'42	1006	855	1280
One Dangerous Night	Col.	4029	Warren William-Eric Blore	Jan. 21,'43	77m	Apr. 24,'43	1274	983	....
One of Our Aircraft Is Missing (British)	UA	....	Godfrey Tearle-Eric Portman	Oct. 16,'42	86m	Apr. 11,'42	903	....	1174
One Thrilling Night	Mono.	....	John Beal-Wanda McKay	June 5,'42	69m	July 4,'42	914	662	....
Orchestra Wives	20th-Fox	308	George Montgomery-Ann Rutherford	Sept. 4,'42	97m	Aug. 15,'42	927	797	1130
Our Lady of Paris (French)	Hirliman-Florida	....	Catholic Art Documentary	Mar. 12,'43	56m	Mar. 20,'43	1215	....	....
Outlaw, The	Hughes	....	Jack Buetel-Jane Russell	Not Set	121m	Feb. 13,'43	1157	....	....
Outlaws of Pine Ridge	Rep.	272	Don Barry-Lynn Merrick	Oct. 27,'42	57m	Nov. 21,'42	1017	.	....
Over My Dead Body	20th-Fox	325	Milton Berle-Mary Beth Hughes	Jan. 15,'43	68m	Dec. 12,'42	1053	995	....
Ox-Bow Incident, The	20th-Fox	....	Henry Fonda-Mary Beth Hughes	Not Set	....	.....	....	872	....
PALM Beach Story, The	Para.	4211	Claudette Colbert-Joel McCrea	Block 3	90m	Nov. 7,'42	993	663	1174
Panama Hattie	MGM	303	Ann Sothern-Red Skelton	Sept.-Nov.,'42	79m	July 25,'42	915	396	1034
Pardon My Gun	Col.	4202	Charles Starrett-Alma Carroll	Dec. 1,'42	57m	.....	....	1058	....
Pardon My Ski (formerly Oh, Doctor)	Univ.	....	Abbott and Costello	Not Set	....	.....	....	1162	....
Payoff, The	PRC	303	Lee Tracy-Tina Thayer	Jan. 21,'43	74m	Nov. 28,'42	1030		....
Petticoat Larceny	RKO	....	Ruth Warrick-Walter Reed	Not Set	....	.....	....	1240	....
Phantom of the Opera	Univ.	....	Nelson Eddy-Susanna Foster	Not Set	....	.....	....	1192	....
Pied Piper, The	20th-Fox	304	Monty Woolley-Roddy McDowall	Aug. 21,'42	87m	July 11,'42	903	751	1082
Pilot No. 5	MGM	....	Franchot Tone-Marsha Hunt	Not Set	70m	Apr. 10,'43	1250	971	....
Pirates of the Prairie	RKO	382	Tim Holt	Nov. 20,'42	57m	Apr. 3,'43	1239	1033	....
Pittsburgh	Univ.	7008	Marlene Dietrich-John Wayne	Dec. 11,'42	93m	Dec. 5,'42	1042	....	1218
Power of God, The	St. Rts.	....	John Barclay-Thomas Louden	Not Set	58m	Oct. 24,'42	970	....	....
Powers Girl, The	UA	....	Anne Shirley-George Murphy	Jan. 15,'43	93m	Dec. 19,'42	1078	....	1174
Power of the Press	Col.	4037	Guy Kibbee-Lee Tracy	Jan. 28,'43	64m	Apr. 3,'43	1238	1055	....
Prairie Chicken	UA-Roach	....	Jimmy Rogers-Noah Beery, Jr.	Not Set	....	.....	....	986	....
Presenting Lily Mars	MGM	....	Judy Garland-George Murphy	Not Set	....	.....	....	962	....
Pride of the Army (also called War Dogs)	Mono.	....	Billy Lee-Addison Richards	Nov. 13,'42	63m	Oct. 10,'42	946	....	....
Pride of the Yankees, The	RKO	351	Gary Cooper-Teresa Wright	Mar. 5,'43	128m	July 18,'42	915	....	1082
Princess O'Rourke	WB	....	Priscilla Lane-Robert Cummings	Not Set	....	.....	....	962	....
Priorities on Parade	Para.	4201	Ann Miller-Jerry Colonna	Block 1	79m	Aug. 1,'42	914	....	....
Prison Mutiny (formerly You Can't Beat the Law)	Mono.	....	Edward Norris-Joan Woodbury	Feb. 12,'43	61m	Jan. 30,'43	1137	1081	....
Private Miss Jones	MGM	....	Kathryn Grayson-Gene Kelly	Not Set	....	.....	....	1079	....
Prodigal's Mother	Rep.	....	Mabel Paige-John Craven	June 4,'43	....	.....	....	1276	....
Purple V, The	Rep.	212	John Archer-Mary McLeod	Mar. 12,'43	58m	Apr. 3,'43	1238	1162	....
QUEEN of Broadway	PRC	312	Rochelle Hudson-Buster Crabbe	Mar. 8,'43	62m	Nov. 28,'42	1030	1018	....
Queen Victoria (British)	Renown	....	Anna Neagle-Anton Walbrook	Not Set	84m	Jan. 16,'43	1113	....	....
Quiet Please, Murder	20th-Fox	331	Gail Patrick-George Sanders	Mar. 19,'43	70m	Dec. 19,'42	1067	983	....
RAIDERS of San Joaquin	Univ.	....	Johnny Mack Brown	Not Set	59m	.....	....	1009	....
Random Harvest	MGM	....	Ronald Colman-Greer Garson	Not Set	126m	Nov. 28,'42	1029	796	1280
Rangers Take Over, The	PRC	351	Tex O'Brien-Jim Newill	Dec. 25,'42	60m	Jan. 16,'43	1114	1055	...
Ravaged Earth	Crystal	....	Documentary on China	Not Set	68m	Dec. 5,'42	1043		
Reap the Wild Wind (color)	Para.	....	Ray Milland-Paulette Goddard	1941-42	124m	Mar. 21,'42	1250	408	795
Redhead from Manhattan	Col.	....	Lupe Velez-Michael Duane	May 6,'43	....	.....	....	1241	....
Red River Robin Hood	RKO	....	Tim Holt	Not Set	57m	Oct. 17,'42	960	....	....
Reunion in France (formerly Reunion)	MGM	315	Joan Crawford-Philip Dorn-John Wayne	Dec.-Feb.,'43	102m	Dec. 5,'42	1041	872	1218
Reveille with Beverly	Col.	4014	Ann Miller-William Wright	Feb. 4,'43	78m	Mar. 13,'43	1202	1162	1280
Rhythm of the Islands	Univ.	7042	Allan Jones-Jane Frazee	Apr. 16,'43	60m	Mar. 13,43	1203	1127	....
Rhythm Parade	Mono.	....	Gale Storm-Robert Lowery	Dec. 11,'42	70m	Dec. 19,'42	1067	983	....

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Rice Tenderfoot, Ride (Re-release)	Rep.	....	Gene Autry	June 1,'43	65m	Aug. 24,'40	1274		...
Riders of the Northwest Mounted	Col.	4211	Russell Hayden-Bob Wills	Feb. 15,'43	57m	Feb. 27,'43	1182	1019	
Riders of the Rio Grande	Rep.	....	Three Mesquiteers	May 19,'43	....	.....	....	1276	....
Ridin' Down the Canyon	Rep.	253	Roy Rogers-Gabby Hayes	Dec. 30,'42	55m	Dec. 12,'42	1054	1019	.
Riding Through Nevada	Col.	4201	Charles Starrett-Shirley Patterson	Oct. 1,'42	61m	Feb. 20,'43	1169	1058	.
Right About Face	MGM	....	Kay Kyser-Lena Horne	Not Set	....	.....	....	1241	....
Road to Morocco	Para.	4207	Bob Hope-Bing Crosby-Dorothy Lamour	Block 2	83m	Oct. 3,'42	933	872	1130
Robin Hood of the Range	Col.	....	Charles Starrett-Kay Harris	Not Set	....	.....	...	1057	
SADDLES and Sagebrush	Col.	4212	Russell Hayden-Bob Wills	Apr. 22,'43	....	.....	...	1240	...
Sagebrush Law	RKO	384	Tim Holt	Apr. 2,'43	56m	Apr. 24,'43	1275		
Saludos Amigos (color)	RKO	392	Disney South American feature	Feb. 19,'43	43m	Dec. 19,'42	1065		1174
Salute for Three	Para.	....	Macdonald Carey-Betty Rhodes	Not Set	75m	Mar. 27,'43	1226	1091	....
Salute to the Marines	MGM	....	Wallace Beery-Fay Bainter	Not Set	....	.....	....	1057	
Santa Fe Scouts	Rep.	265	Three Mesquiteers	Apr. 16,'43	....	.....	....	1276	...
Sarong Girl	Mono.	....	Ann Corio-Tim and Irene	May 28,'43	....	.....	....	1277	....
Scattergood Survives a Murder	RKO	306	Guy Kibbee-Margaret Hayes	Oct. 16,'42	66m	Oct. 17,'42	959	912	...
School for Jive	Univ.	....	Gloria Jean-Donald O'Connor	June 4,'43	....	.....	....	1277	...
Secret Enemies	WB	205	Craig Stevens-Faye Emerson	Oct. 17,'42	59m	Aug. 22,'42	914	....	....
Secret Mission (British) Hellman-Gen'l		....	Hugh Williams-Carla Lehmann	Not Set	94m	Sept. 26'42	922	....	....
Secrets of a Co-Ed	PRC	309	Otto Kruger-Tina Thayer	Oct. 26,'42	67m	Sept. 19,'42	910	...	...
Secrets of the Underground	Rep.	208	John Hubbard-Virginia Grey	Dec. 18,'42	69m	Feb. 13,43	1159	1009	...
Seven Days Leave	RKO	310	Lucille Ball-Victor Mature	Nov. 13,'42	87m	Oct. 17,'42	958	872	1280
Seven Miles from Alcatraz	RKO	315	James Craig-Bonita Granville	Jan. 8,'43	62m	Nov. 14,'42	1006	962	...
Seven Sweethearts	MGM	308	Van Heflin-Kathryn Grayson	Sept.-Nov.,'42	98m	Aug. 15,'42	902	...	1174
Shadow of a Doubt	Univ.	7065	Teresa Wright-Joseph Cotten	Jan. 15,'43	108m	Jan. 9,'43	1114	936	1280
Shadows on the Sage	Rep.	261	Three Mesquiteers	Aug. 24,'42	57m	Jan. 2,'43	1090	.	....
Shantytown	Rep.	218	Mary Lee-John Archer	Apr. 20,'43	65m	Apr. 24,'43	1273	1191	....
She Has What It Takes	Col.	4029	Jinx Falkenberg-Tom Neal	Apr. 15,'43	....	.....	....	1192	...
Sherlock Holmes and the Voice of Terror	Univ.	7020	Basil Rathbone-Nigel Bruce	Sept. 18,'42	65m	Sept. 12,'42	897	....	....
Sherlock Holmes and the Secret Weapon	Univ.	7024	Basil Rathbone-Nigel Bruce	Feb. 12,'43	68m	Jan. 2,'43	1090	.	...
Sherlock Holmes in Washington	Univ.	....	Basil Rathbone-Nigel Bruce	Apr. 30,'43	71m	Apr. 3,'43	1237	983	....
Siege of Leningrad	Artkino	....	Soviet Documentary	Feb. 11,'43	62m	Feb. 20,'43	1169	..	...
Silent Witness	Mono.	....	Frank Albertson-Maris Wrixon	Jan. 15,'43	62m	Dec. 19,'42	1066	1033	.
Sin, Blood and Sun (Mexican)	Maya	....	Jorge Negrete-Gloria Marin	Not Set	86m	Feb. 6,'43	1146	....	....
Silver Queen	UA	....	George Brent-Priscilla Lane	Nov. 13,'42	80m	Nov. 14,'42	1005	936	..
Silver Fleet, The (British)	Archers-Gen'l	....	Ralph Richardson-Googie Withers	Not Set	88m	Mar. 20,'43	1214	....	....
Silver Skates	Mono.	....	Patricia Morison-Kenny Baker	Feb. 26,'43	76m	Jan. 16,'42	1113	..	1218
Sin Town	Univ.	7017	Constance Bennett-Brod Crawford	Sept. 25,'42	73m	Oct. 3,'42	934	898	....
Sky's the Limit, The	RKO	....	Fred Astaire-Joan Leslie	Not Set	....	.....	....	1162	
Slightly Dangerous	MGM	....	Lana Turner-Robert Young	Apr.,'43	94m	Mar. 6,'43	1189	1057	1280
Smith of Minnesota	Col.	4035	Bruce Smith-Arline Judge	Oct. 15,'42	66m	Oct. 17,'42	959	797	...
Soliga Solberg (Swedish)	Scandia	....	Edvard Persson	Sept. 12,'42	89m	Sept. 19,'42	910	....	...
Sombrero Kid, The	Rep.	271	Don Barry-Lynn Merrick	July 31,'42	56m	Oct. 3,'42	935	796	
Something to Shout About	Col.	4006	Don Ameche-Jack Oakie-Janet Blair	Feb. 25,'43	90m	Feb. 13,'43	1157	1043	1218
Somewhere I'll Find You	MGM	301	Clark Gable-Lana Turner	Sept.-Nov.,'42	107m	Aug. 8,'42	902	726	984
Somewhere in France	UA	....	Constance Cumming-Tommy Trinder	May 7,'43	83m	Feb. 20,'43	1169		
So Proudly We Hail	Para.	....	Claudette Colbert-Paulette Goddard	Not Set	...	.....	....	1104	...
Son of Dracula	Univ.	....	Alan Curtis-Lon Chaney	Not Set	....	.....	....	1241	....
South of the Border (Re-release)	Rep.	2302	Gene Autry	Mar. 1,'43	71m	Dec. 16,'39	1158	....	...
Spirit of Stanford, The	Col.	4022	Frankie Albert-Marguerite Chapman	Sept. 10,'42	73m	Oct. 31,'42	982	796	1082
Spitfire (British)	RKO	....	Leslie Howard-Rosamund John	Not Set	90m	Apr. 17,'43	1275	....	....
Spring Song (Russian)	Artkino	....	Nikolai Kunovalov-Ludmila Tzelikovskaya	Sept. 11,'42	74m	Sept. 19,'42	910	...	...
Springtime in the Rockies (color)	20th-Fox	317	Betty Grable-John Payne	Nov. 6,'42	91m	Sept. 26,'42	921	855	1174
Squadron Leader X (British)	RKO	....	Eric Portman-Beatrice Varley	May 21,'43	100m	Nov. 28,'42	1030	....	..
Stage Door Canteen	UA	....	Stage and Screen Stars	Not Set	....	.....	...	1115	
Stand By, All Networks	Col.	4042	John Beal-Florence Rice	Oct. 29,'42	64m	Mar. 6,'43	1189	797	
Stand By for Action	MGM	316	Charles Laughton-Robert Taylor	Dec.-Feb.,'43	109m	Dec. 12,'42	1053	871	1174
Star Spangled Rhythm	Para.	4231	Betty Hutton-Eddie Bracken-Victor Moore	Special	100m	Jan. 3,'43	1102	855	1280
Stormy Weather	20th-Fox	....	Bill Robinson-Lena Horne	Not Set	....	.....	....	1192	..
Stranger from Pecos	Mono.	....	Johnny Mack Brown	June 25,'43	....	.....	....	1277	
Stranger in Town, A	MGM	....	Frank Morgan-Jean Rogers	Apr.,'43	67m	Feb. 13,'43	1158	1079	
Street of Chance	Para.	4210	Burgess Meredith-Claire Trevor	Block 2	74m	Oct. 3,'42	933	871	1082
Strictly in the Groove	Univ.	7028	Leon Errol-Mary Healy	Nov. 20,'42	60m	July 4,'42	914	.	
Submarine Alert	Para.	....	Richard Arlen-Wendy Barrie	Not Set	....	.....	.	772	
Sundown Kid	Rep.	273	Don Barry-Linda Johnson	Dec. 28,'42	55m	Jan. 16,'43	1113	....	
Swing Shift Maisie	MGM	....	Ann Sothern-James Craig	Not Set	..	.....	...	1191	
Swing Your Partner	Rep.	....	Lulubelle and Scotty-Vera Vague	May 12,'43	....	.....	....	1276	....
TAHITI Honey	Rep.	216	Simone Simon-Dennis O'Keefe	Apr. 6,'43	69m	Apr. 3,'43	1238	1191	
Tales of Manhattan	20th-Fox	313	C. Boyer-R. Hayworth-G. Rogers	Oct. 30,'42	118m	Aug. 8,'42	927	706	1130
Tarzan Triumphs	RKO	319	Johnny Weissmuller-Frances Gifford	Feb. 19,'43	77m	Jan. 23,'43	1125	983	1174
Taxi Mister	UA-Roach	....	William Bendix-Grace Bradley	Apr. 16,'43	46m	Mar. 13,'43	1203	986	
Tennessee Johnson	MGM	322	Van Heflin-Ruth Hussey	Dec.-Feb.,'43	100m	Dec. 19,'42	1065	946	1280
Tenting Tonight on the Old Camp Ground	Univ.	7074	Johnny Mack Brown	Feb. 5,'43	61m	Mar. 6,'43	1189	1018	.
Terror House	PRC	322	Wilfred Lawson-James Mason	Apr. 19,'43	....	.....	.	1276	....
Texas to Bataan	Mono.	....	Range Busters	Oct. 16,'42	56m	Sept. 26,'42	922		.
Thank Your Lucky Stars	WB	....	All Warner Contract Players	Not Set	..	.....		1058	
That Nazty Nuisance	UA-Roach	....	William Tracy-Joe Sawyer	Not Set	..	.....		1019	....
That Other Woman	20th-Fox	318	Virginia Gilmore-James Ellison	Nov. 13,'42	75m	Oct. 17,'42	960	936	.

Title	Company	Prod. Number	Stars	Release Date	Running Time	Reviewed — M. P. Herald Issue	Reviewed — Product Digest Page	Advance Synopsis Page	Service Data Page
They Came to Blow Up America (formerly School for Sabotage)	20th-Fox	....	George Sanders-Anna Sten	Not Set	73m	Apr. 24,'43	1273	1162	....
They Got Me Covered	RKO	352	Bob Hope-Dorothy Lamour	Feb. 5,'43	96m	Jan. 2,'43	1102	872	1174
This Is the Army	WB	....	Joan Leslie-George Murphy-Stage Cast	Not Set	....	.....	....	1276	....
This Land Is Mine	RKO	323	Charles Laughton-Maureen O'Hara	Apr. 23,'43	103m	Mar. 20,'43	1213	1162	....
Those Kids from Town (British)	Anglo	....	Percy Marmont-Marie O'Neill	Not Set	75m	May 2,'42	633	....	....
Three Hearts for Julia	MGM	321	Ann Sothern-Melvyn Douglas	Dec.-Feb.,'43	90m	Jan. 9,'43	1101	1009	....
Thunder Birds (color)	20th-Fox	307	John Sutton-Gene Tierney	Nov. 20,'42	78m	Oct. 17,'42	958	796	1130
Thunder Rock (British)	Charter-Metro	....	Michael Redgrave-Barbara Mullen	Not Set	111m	Oct. 3,'42	935	....	....
Thundering Trails	Rep.	263	Three Mesquiteers	Jan. 25,'43	56m	Feb. 13,'43	1159	1115	....
Time Bomb	Mono.	....	Richard Travis-Catherine Craig	June 18,'43	....	.....	....	1277	....
Time to Kill	20th-Fox	326	Lloyd Nolan-Heather Angel	Jan. 22,'43	61m	Dec. 5,'42	1042	995	....
Tish	MGM	302	Marjorie Main-Lee Bowman	Sept.-Nov.,'42	83m	July 25,'42	938	772	1034
Tomorrow We Live	PRC	307	Jean Parker-Ricardo Cortez	Sept. 29,'42	64m	Sept. 26,'42	922	....	....
Tomorrow We Live (British)	Brit. Lion	....	John Clements-Godfrey Tearle	Not Set	85m	Dec. 26,'42	1077	....	....
Tonight We Raid Calais	20th-Fox	....	Annabella-John Sutton	Not Set	70m	Apr. 3,'43	1239	1192	....
Tornado in the Saddle	Col.	4210	Russell Hayden-Bob Wills	Dec. 15,'42	59m	.....	....	1058	....
Trail Riders	Mono.	....	Range Busters	Dec. 4,'42	55m	.....	....	1018	....
Traitor Within, The	Rep.	207	Don Barry-Jean Parker	Dec. 16,'42	62m	Dec. 5,'42	1043	983	1174
Trombone from Heaven	Univ.	....	Leon Errol-Mary Beth Hughes	Not Set	....	.....	....	1241	....
Truck Busters	WB	213	Richard Travis-Ruth Ford	Feb. 6,'43	58m	Jan. 23,'43	1126	....	....
True to Life	Para.	....	Mary Martin-Franchot Tone	Not Set	....	.....	....	1079	....
Two Fisted Justice	Mono.	....	Range Busters	Jan. 8,'43	61m	Jan. 23,'43	1127	1031	....
Two Weeks to Live	RKO	317	Lum 'n' Abner	Feb. 26,'43	75m	Feb. 6,'43	1147	....	....
UNDERCOVER Man	UA	....	William Boyd-Andy Clyde	Oct. 23,'42	68m	May 9,'42	647	....	....
Underground Agent	Col.	4039	Bruce Bennett-Leslie Brooks	Dec. 3,'42	68m	Feb. 6,'43	1148	1009	....
Undying Monster, The	20th-Fox	319	James Ellison-Heather Angel	Nov. 27,'42	60m	Oct. 17,'42	970	936	1082
Unpublished Story (British)	Col.	....	Richard Greene-Miles Malleson	Not Set	91m	Apr. 11,'42	598	....	....
VALLEY of Hunted Men	Rep.	262	Three Mesquiteers	Nov. 13,'42	60m	Mar. 6,'43	1190	1031	....
Varsity Show (Reissue)	WB	215	Dick Powell-Fred Waring	Dec. 19,'42	81m	Aug. 21,'37	1043	....	....
Vengeance of the West	Col.	3216	Bill Elliott-Tex Ritter	Sept. 3,'42	60m	.....	....	....	....
WAKE Island	Para.	4205	Brian Donlevy-Robert Preston	Block 1	87m	Aug. 15,'42	902	772	1130
War Against Mrs. Hadley, The	MGM	306	Fay Bainter-Edward Arnold	Sept.-Nov.,'42	86m	Aug. 8,'42	902	797	1174
War Dogs	Mono.	....	Billy Lee-Addison Richards	Nov. 13,'42	63m	Oct. 10,'42	946	....	....
Watch on the Rhine	WB	....	Bette Davis-Paul Lucas	Not Set	....	.....	....	986	....
We Are the Marines	20th-Fox	324	Marine Feature	Jan. 8,'43	70m	Dec. 12,'42	1053	....	....
We'll Smile Again (Brit.)	Nat'l-Anglo	....	Bud Flanagan-Chesney Allen	Not Set	93m	Oct. 31,'42	982	....	....
Went the Day Well? (British)	Ealing-UA	....	Leslie Banks-Basil Sydney	Not Set	92m	Nov. 14,'42	1006	....	....
We Sail at Midnight (British)	Crown	....	War Documentary	Not Set	27m	Nov. 21,'42	1017	....	....
West of the Law	Mono.	....	Buck Jones-Tim McCoy	Nov. 2,'42	55m	Nov. 7,'42	994	....	....
West of Texas	PRC	....	Dave O'Brien-Jim Newill	May 1,'43	....	.....	....	1277	....
We've Never Been Licked	Univ.	....	Richard Quine-Noah Beery, Jr.	May 28,'43	....	.....	....	1115	....
When Johnny Comes Marching Home	Univ.	7016	Allan Jones-Jane Frazee	Jan. 1,'43	74m	Dec. 26,'42	1090	....	1218
Whistling in Dixie	MGM	313	Red Skelton-Ann Rutherford	Dec.-Feb.,'43	74m	Oct. 31,'42	981	946	1174
White Cargo	MGM	310	Hedy Lamarr-Walter Pidgeon	Sept.-Nov.,'42	89m	Sept. 19,'42	923	871	1174
White Savage (color)	Univ.	....	Maria Montez-Jon Hall	Apr. 23,'43	76m	Apr. 17,'43	1261	1079	....
Who Done It?	Univ.	7002	Abbott and Costello	Nov. 6,'42	75m	Nov. 7,'42	993	971	1082
Wildcat	Para.	4204	Richard Arlen-Arline Judge	Block 1	73m	Aug. 29,'42	938	....	....
Wild Horse Stampede	Mono.	....	Ken Maynard-Hoot Gibson	Apr. 16,'43	....	.....	....	1276	....
Wings and the Woman (British) (formerly They Flew Alone)	RKO	303	Anna Neagle-R. Newton	Sept. 18,'42	94m	May 2,'42	903	....	1082
Wings Over the Pacific	Mono.	....	Inez Cooper-Edward Norris	June 11,'43	....	.....	....	1276	....
World at War	WAC	....	Documentary	Sept. 18,'42	66m	Sept. 5,'42	890	....	....
Wrecking Crew	Para.	4212	Richard Arlen-Chester Morris	Block 3	73m	Nov. 7,'42	994	986	....
Wyoming Hurricane	Col.	....	Russell Hayden-Bob Wills	Not Set	....	.....	....	1079	....
X MARKS the Spot	Rep.	204	Damian O'Flynn-Helen Parrish	Nov. 4,'42	56m	Nov. 7,'42	994	986	....
YANK at Eton, A	MGM	305	Mickey Rooney-Edmund Gwenn	Sept.-Nov.,'42	87m	Aug. 15,'42	915	726	1130
Yankee Doodle Dandy	WB	201	James Cagney-Joan Leslie	Jan. 2,'43	126m	June 6,'42	903	674	1082
Yanks Ahoy	UA-Roach	....	Joe Sawyer-William Tracy	Not Set	47m	Mar. 13,'43	1203	1019	....
Yanks Are Coming, The	PRC	301	Maxie Rosenbloom-Mary Healy	Nov. 9,'42	65m	Oct. 3,'42	935	....	1130
You Can't Beat the Law	Mono.	....	Edward Norris-Jean Woodbury	Feb. 12,'43	61m	Jan. 30,'43	1137	1081	....
You Can't Escape Forever	WB	207	George Brent-Brenda Marshall	Oct. 10,'42	77m	Sept. 26,'42	921	898	1034
You Love Me, I Love You ("Tu M'Ami —Io T'Amo") (Italian)	Hoffberg	....	Aleda Valli-Amedeo Nazzari	Apr. 3,'43	95m	Apr. 17,'43	1262	....	....
You Were Never Lovelier	Col.	4002	Fred Astaire-Rita Hayworth	Nov. 19,'42	97m	Oct. 10,'42	945	796	1174
Young and Willing	UA	....	William Holden-Susan Hayworth	Feb. 5,'43	82m	Feb. 13,'43	1170	663	....
Youngest Profession, The	MGM	....	Virginia Weidler-Edward Arnold & Guests	Not Set	81m	Mar. 6,'43	1189	1081	....
Young Mr. Pitt (British)	20th-Fox	316	Robert Morley-Robert Donat	Feb. 26,'43	103m	July 4,'42	914	....	....
Youth on Parade	Rep.	203	John Hubbard-Martha O'Driscoll	Oct. 24,'42	75m	Oct. 3,'42	934	....	....

Feature Product including Coming Attractions, listed Company by Company, in Order of Release on Page 1278.

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